

A STYLISTIC ANALYSIS AND PERFORMANCE GUIDE TO JEAN FRANÇAIX'S
QUATUOR POUR FLûTE, HOUTBOIS, CLARINETTE ET BASSOON AND *PETIT QUATUOR
POUR SAXOPHONES*

by

DOUGLAS A. OWENS, JR.

(Under the Direction of Dwight Manning)

ABSTRACT

Jean Françaix's compositional contributions to the woodwind repertory, filled with charm and compositional wit, are substantial. Françaix's *Quatuor pour Flûte, Hautbois, Clarinette et Basson* of 1933 and the *Petit Quatuor pour Saxophones* of 1935, both examples of his very earliest mature compositional output, have become staples for the respective quartets of woodwind instruments. It is the purpose of this document to approach each of the aforementioned pieces from an individual analytical and performance perspective, as well as to compare and contrast aspects of both pieces' composition and performance considerations.

INDEX WORDS: Françaix, Quartet, Quatuor, Woodwind, Flute, Oboe, Clarinet, Bassoon, Saxophone

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DEDICATION

In my junior year of high school, I began clarinet lessons with Dr. Robert Chesebro, Professor of Clarinet at Furman University. Much to my dismay, he informed me after a few months of private tutelage that he felt my hands were too large to successfully play clarinet on a highly refined level. What I did not realize at the time was that, even though he momentarily crushed my 16 year-old spirit, he was about to open the door to the rest of my musical life. By suggesting I switch to bassoon, he created opportunities and experiences that I now realize were far beyond those of most of my peers. Perhaps more importantly though, I was captivated by Dr. Chesebro's knowledge about the whole of the woodwind family and his abilities to command each instrument as if it were his primary performance tool. Eventually, I made this knowledge and ability my career goal. I cannot fathom dedicating this document to anyone other than Dr. Chesebro, who instilled in me a sense of wonder about the world of expression attainable when an artist paints with more than one color.

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First and foremost, I thank the Creator - the source of all of our gifts, and to whom they eventually return. Secondly, I would not be where I am today without the assistance, love, and friendship of my father and mother, Douglas and Mary Owens. To say I have been blessed with wonderful parents is an understatement; this document is as much yours as it is mine.

My warmest gratitude and best wishes belong with my colleagues Richard Maltz at the University of South Carolina – Aiken, as well as Porter Stokes and Tim Kintzinger at Presbyterian College for the teaching opportunities they provided while I was a student at the University of Georgia. I extend a very special thanks to Lisa Campi, Tim Farrell, Andrew Homburg, Katherine Jetter, Jonathan Latta, Linda Mack, Kasia Sokol, and Mark Walters – my wonderful colleagues at Fort Lewis College. Your encouragement in the finishing of my degree and your warm welcome to Durango will always be deeply treasured.

I wish to extend my thanks to Carol Cope-Lowe, Clifford Leaman, Constance Lane, Douglas Graham, and Rebecca Nagel for the foundations they provided in their respective areas of expertise. My experiences at the University of Georgia have been greatly enriched by my work with Angela Jones-Reus and D. Ray McClellan, both of whom are gifted artists as well as master teachers. My most sincere thanks belongs to my committee members Leonard Ball, William Davis, Kenneth Fischer, and Stephen Valdez for their dedication to providing the highest quality of education not only for me, but also for each student with whom they interact within the Hugh Hodgson School of Music.

Finally, to Dwight Manning – I could have never made it without you!

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CHAPTER 1

INTRODUCTION

Jean Françaix (born Le Mans, 23 May, 1912; deceased Paris, 25 September, 1997) was a precocious child, having his first composition published at the age of ten. His mother, a singer and teacher, and his father, Director of the Le Mans Conservatoire, were his first music teachers. His early achievements as a composer allowed him to study composition with Nadia Boulanger.¹ Françaix also became an accomplished pianist at an early age, studying at the Paris Conservatoire, and winning a *premier prix* in 1930.

Françaix's compositional output was traditional in his use of genres such as symphony, concerto, sonata, and opera, as well as his sense of form, melody, harmony, and rhythmic drive. It is in this approach that he established himself among the French Neoclassical composers of the day.² By the end of his life, Françaix had composed more than 200 pieces; he said of himself that he was constantly composing, writing new pieces immediately after finishing another.³ Françaix's sense of wit and ingenuity often came across in his choice of instrumentation for a work. For example, one might consider his *Sonata for Recorder and Guitar*, *Concerto for Accordion*, and an opera for three singers and saxophone quartet. It is in this witty compositional style that the woodwind world finds a high concentration of quality literature in Françaix's output.

By 1935, Françaix had composed not only a saxophone quartet, but also a quartet for traditional orchestral woodwinds – flute, oboe, clarinet, and bassoon. Both of these compositions capture the charm, wit, and excitement of the young composer. In the words of Françaix himself,

¹ Muriel Bellier, "Françaix, Jean (René Désiré)," *Grove Music Online*, <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048> (accessed April 21, 2008).

² Muriel Bellier, "Françaix, Jean (René Désiré)," *Grove Music Online*, <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048> (accessed April 21, 2008).

³ James Jeter, "The Composer Speaks: Jean Françaix on His *Divertissement for Bassoon and String Quintet*," International Double Reed Society, <http://idrs.colorado.edu/Publications/Journal/JNL9/composer.html> (accessed April 21, 2008).

these compositions “do something that can be called ‘Français’, with both an S and an X, that is, to be jolly most of the time – even comical ... To avoid the premeditated wrong note and boredom like the plague.”⁴

Purpose

The purpose of this document is to examine the stylistic and performance aspects of Jean Françaix’s *Quatuor pour Flûte, Hautbois, Clarinette et Basson* of 1933 and the *Petit Quatuor pour Saxophones* of 1935. Since many works in the standard repertory for woodwind instruments come out of the French Neoclassical tradition, it is of interest to examine the ways in which Françaix utilized these instruments in a chamber quartet setting. The primary goals of this document are to explore the similarities and differences between Françaix’s treatments of voices within each respective ensemble, as well as to compare his treatment of the traditional “soprano-alto-tenor-bass” voicing across both works.

Review of Literature

Several studies have been written involving the use of a particular woodwind instrument in Françaix’s chamber music – especially concerning the *Quintette pour Flûte, Hautbois, Clarinette, Horn et Basson* of 1948. “Excerpts of Woodwind Quintet Music for Bassoon: Selections, Pedagogy, and Practice” by Lori Lynn Wooden, as well as Ann Adams’s “Jean Françaix: His Life and Selected Chamber Works that Include the Oboe in a Primary Role” explore the *Quintette* from a single-instrument perspective. Margaret Donaghue’s “The Chamber Music of Jean Françaix: A Clarinet's Perspective” is one of the few documents that specifically studies the *Quatuor* from a single-instrument perspective. Elizabeth Ambler Ruppe’s “Form and

⁴Muriel Bellier, “Françaix, Jean (René Désiré),” *Grove Music Online*, <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048> (accessed April 21, 2008).

Tonality as Elements of Neoclassicism in Two Works of Jean Françaix: *Divertimento pour Flûte et Piano* (1955) and *Suite pour Flûte Seule* (1963), with Three Recitals of Selected Works of Mozart, Widor, Feld, Muczynski and Others” examines Françaix’s Neoclassical approach to composition, and is a resource in that respect.

Sound recordings hold vital information about the particular works they present. This document considers several recordings for this purpose: Ensemble Wien-Berlin and Aulos-Bläserquintett have recorded the *Quatuor* on all-Françaix chamber music sets, and Selandia has also recorded the *Quatuor* on *Wind Chamber Music 1*. It is of interest to note that, along with more modern recordings, a performance of the *Petit Quatuor* by Marcel Mule’s saxophone quartet, the dedicatees of the piece, can be heard on *The History of the Saxophone*.

Need for the Study

Jean Françaix’s mature compositional output spans a large portion of the twentieth century, running concurrent with changing trends including Neoclassicism, total serialism, minimalism, post-modernism, and beyond. All the while, Françaix never strayed far from his early compositional wit, charm, and accessible approach. The accessibility of his output has lent itself to sustained popularity in the practice room and the concert hall.

A decade after his death, information concerning either Françaix’s *Quatuor* or the *Petit Quatuor* is surprisingly sparse in published literature. As Françaix composed the two early quartets with a particular instrumentation based on the SATB of vocal music, it is interesting to compare the way both the *Quatuor* and *Petit Quatuor* lend themselves to parallels in the corresponding voices of each piece. The *Petit Quatuor*, the more widely performed of the two, has become a staple of the saxophone quartet literature. The *Quatuor*, though less often

performed, demonstrates Françaix's idiomatic writing, and invites comparison with the *Petit Quatuor* of the same time period.

It is in this comparison that this document sets itself apart from other studies of Françaix's works for woodwind instruments. Some studies discuss Françaix's approaches to writing for particular instruments in his chamber works, but no studies have yet examined relationships between Françaix's compositional treatments of each voice in similar chamber works.

Delimitations

This document examines Jean Françaix's *Quatuor pour Flûte, Hautbois, Clarinette et Basson* and his *Petit Quatuor pour Saxophones* – both available from Edition Schott. A stylistic analysis has been executed according to basic musical components, including melody, harmony, form, texture, rhythm, and instrumentation. Both works are compared and contrasted by these criteria. It is strongly recommended that the reader have access to these scores while reading this document, as no printed musical examples are provided within.

In regard to pitch notation, this document uses the system in which “middle C” is referred to as C^4 , with one octave higher being C^5 , one octave lower being C^3 , and so forth. It is important to note that unless otherwise mentioned, all pitches are referred to by their sounding frequency: for example, a written C^4 in the E-flat alto saxophone part would actually sound as E-flat³, and is referred to by the latter designation unless otherwise indicated.

Research Problems

The following are addressed in this study:

1. The specific titles, composition dates, and publishers of Françaix's *Quatuor* and *Petit Quatuor*.

2. The dedicatees and commissions for each composition.
3. The stylistic characteristics of each composition.
4. The performance considerations of each composition.
5. The function and relationship of each corresponding voice in each quartet.

Methodology

This document is divided into five chapters: Chapter I – “Introduction, Organizational Plan, and Review of Literature,” Chapter II – “An Overview of the *Quatuor pour Flûte, Hautbois, Clarinette et Bassoon* from a Stylistic, Theoretical, and Performance Perspective,” Chapter III – “An Overview of the *Petit Quatuor pour Saxophones* from a Stylistic, Theoretical, and Performance Perspective,” Chapter IV – “A Comparison of the *Quatuor pour Flûte, Hautbois, Clarinette et Bassoon* and *Petit Quatuor pour Saxophones* from an Ensemble Perspective,” and Chapter V – “Conclusions.” Chapter V includes a summation of conclusions pertaining to the compositions discussed in this document. Analyses of the works are approached according to the method outlined by Jan LaRue in his 2001 article “Fundamental Considerations in Style Analysis.” References at the end include publisher information for these two pieces, as well as a discography of the works. Chapters dedicated specifically to each quartet are organized as follows:

1. Title
2. Year of composition
3. Dedication/commission information
4. Publisher and year of publication

5. Performance considerations including the written range of particular instruments, special articulation markings, special performance demands, and any potentially difficult mechanical aspects of performance.
6. Structural and stylistic considerations of the work including analysis, programmatic considerations, and style.

CHAPTER 2

AN OVERVIEW OF THE *QUATUOR POUR FLûTE, HAUTOIS, CLARINETTE ET BASSOON* FROM A STYLISTIC, THEORETICAL, AND PERFORMANCE PERSPECTIVE

The woodwind quintet has been a standard chamber ensemble since the early nineteenth century, with the compositions of Franz Danzi, Anton Reicha, and Giuseppe Cambini cementing the flute-oboe-clarinet-bassoon-horn voicing of the group. Nevertheless, it was less common for composers to write for this ensemble in the latter half of the 1800s. It was with the woodwind quintets of Carl Nielsen, Paul Hindemith, and Arnold Schoenberg in the early 1920s that the instrumental ensemble was again seen as a viable compositional possibility.

The idea of writing for only the four woodwind instruments and omitting the horn was even less frequently explored by composers. One of few twentieth-century composers of note to explore this ensemble before Françaix was Hector Villa-Lobos with his *Quatuor* of 1928. The ensemble was even more rarely written for in a nineteenth-century style, although one work, the *Wind Quartet* of Karl Goepfert, has been successful enough to be published in Albert Andraud's popular collection of *Twenty-Two Wind Quintets*. The rarity of music for this ensemble may have been because composers overlooked woodwind ensembles for the more homogeneous-sounding string quartet, or for the wider timbral spectrum of the full orchestra. Nevertheless, Jean Françaix composed for the quartet of orchestral woodwinds not once, but twice in the 1930s: the *Quatuor* of 1933, with which this document is concerned, and the similarly scored *Quadruple Concerto* of 1935.

It is unfortunate that the circumstances of the dedication of the *Quatuor* are not well documented. The opening dedication merely states the piece is “*Pour Messieurs Roger Cordet, Louis Gromer, André Vacellier, Gabriel Grandmaison du ‘Quintette à vent de Paris.’*” *Suite*

sans prétention pour M. de Molière, pour flûte, hautbois, clarinette et basson by Jacques Chailley (1910-1999) bears a dedication to this ensemble as well, but no date of composition is indicated.⁵ The *Quintette à vent de Paris* is listed on composer André Ameller's (1912-1990) website as having given the premier performance of his op. 14, *A la française*, though information on the other musicians and the ensemble itself is sparse.⁶

Françaix's *Quatuor* harkens back to the practice of the Classical symphony cycle: a fast first movement, followed by a slow second, succeeded by a dance-like third, and closing with a quick finale. Using traditional symphonic form with the four traditional orchestral woodwinds identifies Françaix's Neoclassical orientation. Overall, Françaix composes with a sense of accessible tonality. Though Françaix writes with a distinct understanding of early twentieth-century extended harmonies, his tonal relations between movements are tied with common practice expectations – the first movement is in C, the second in a minor mode on the submediant A, the third in the dominant G, and the closing movement returns to the original C tonality. There are no changes of instrumentation in the quartet – the flute, oboe, clarinet, and bassoon parts are heard throughout with traditional performance expectations.

Allegro

A striking feature of the *Allegro* movement of Françaix's *Quatuor* is its apparent clarity and conservative compositional approach. Tonal centrality around C is well defined at the movement's outset as well as its close. The rhythmic drive is straightforward and phrases are mostly defined in clear four-measure groupings. It is in this apparent simplicity that the piece presents its initial charm. Nevertheless, further examination of the movement reveals Françaix's distinct compositional style within the Neoclassical style.

⁵ Allen B. Skei, review of *Suite sans prétention pour M. de Molière, pour flûte, hautbois, clarinette et basson*, by Jacques Chailley, *Notes*, Second Series, vol. 40, no. 2 (December 1983): 397, <http://www.jstor.org.proxy-remote.galib.uga.edu:2048/stable/941325> (accessed June 15, 2008).

⁶ Jean-Hervé Ameller, "Wind Instrument Groups," André AMELLER, <http://www.ameller.org/amaa/cataa05e.htm> (accessed June 15, 2008).

The *Allegro* movement contains elements of sonata form, though lacks the proper tonal expectation and resolution of themes. The primary theme of what may be viewed as an exposition begins in the first measure with the melody stated in the oboe and flute parts in C, followed by the secondary theme at rehearsal 2 in A. A development section begins at rehearsal 6. A retransition begins four measures before rehearsal 9 followed by a recapitulation in which the two themes from the exposition are again heard: the second theme is presented at rehearsal 9, and the first is brought back at rehearsal 12.

There are several problems that arise from analyzing the *Allegro* movement as a sonata form, however. The traditional tonal goal of the secondary theme in the exposition is to modulate into another key area to set up a development section. Though the secondary theme is, in fact, in a contrasting key area, Françaix writes a return of the first theme in its original tonality following the end of the second theme beginning at rehearsal 5. Therefore, what would be viewed as an exposition has tonal closure in the initially presented tonic key of the first theme. The development section, though presenting alterations of previously existing themes and introducing a new *Andante con moto* section, is arguably the most tonally stable section of the movement, with a clear A-flat tonality. Both themes in what would be considered a recapitulation are presented in reverse order in their original keys, offering no large-scale resolution of the tonal scheme in a sonata form exposition.

Even though a listener may hear a clear tripartite movement reminiscent of the classic sonata form, this document approaches the first movement as an alteration of “arch” form.⁷ Standard arch forms are viewed as an elaboration on the following formal scheme: ABCBA. Since the B theme presents itself at rehearsal 9 before the A theme appears at rehearsal 12, the

⁷ Frank Cooper, liner notes from *A Tour D’Anches: French Music for Wind Ensemble*, performed by Luiz Fernando Benedini, Margaret Donaghue, Luciano Magnanini, Christine Nield, and Robert Weiner, Altarus AIR-CD-9028, 2000.

basic definition of the arch form works well to describe the overall formal structure of the movement. Both themes are restated at the end of the movement in their original key areas. Nevertheless, since the A theme of the movement presents itself twice in the opening of the *Allegro*, the movement may alternatively be seen as a hybrid of both arch form and rondo, with the hybrid form represented as ABAC(development)BA.

Theme A – Beginning to Rehearsal 1

The opening of the movement consists of a two-measure tradeoff between the oboe and flute parts. Françaix defines his primary usage of each of the individual woodwinds in the *Quatuor*: in this piece, the flute and oboe parts usually contain melodic activity, and the clarinet and bassoon parts are generally accompanimental in nature. Françaix's alternating statement in the upper two voices also enables the listener to identify the particular character of each melodic instrument. In the flute response at measure 3, Françaix presents his sensitivity to dynamic balance for these woodwind instruments. The flute part, marked *forte* in the middle of the treble staff, is supported by bassoon and clarinet parts marked *piano*. This is a sharp contrast to the *forte* dynamic used in the clarinet and bassoon parts when Françaix writes the oboe part in a register in which the instrument can project well. Up to rehearsal 1, Françaix maintains interest by using a constant alternation of soft and loud dynamics through the ensemble.

The aforementioned "call-and-response" tradeoff in the flute and oboe parts presents an antiphonal pattern that will be revisited between voices throughout the movement. The initial descent of the opening two-measure motive creates a sense of falling that is immediately balanced by the more arched melody in the third and fourth measures in the flute part. Throughout most of the movement, phrases break into clear four-measure sections; the initial descending motive in the oboe part is again presented in the fifth measure, followed as in the

beginning by an answer in the flute part which has been altered to end on a quarter note for the effect of a half cadence.

Françaix composes a phrase with new melodic and rhythmic material four measures before rehearsal 1 – a short, *leggiero* eighth-note melody that foreshadows the light and effortless grace notes of the secondary theme at rehearsals 2 and 3. The four measures before rehearsal 1 eventually culminate with a run to a cadential C⁶ in the flute part, presenting a three-phrase A theme.

Rhythmically, the opening section presents a microcosm of elements. The opening motive, with its light sixteenth-note passing tones, entices the listener's ear with a sense of perpetually leading to the next beat. The *leggiero* eighth-note motive four measures before rehearsal 1 creates a sense of rhythmic relaxation, and is then brought to a climactic head in the articulated sixteenth-note sextuplet in the flute part in the measure before rehearsal 1.

Though Françaix presents an arpeggiation of an F-major triad in the bassoon part over the movement's first three beats and an A⁴ in the clarinet part through the first measure, he implies a C-major tonality in the flute and oboe parts. Nevertheless, the composer only eventually establishes the tonality by way of a cadence in the tonic key in the beat before rehearsal 1. Françaix closes the first four-measure phrase with an F major-minor seventh chord on beat two of the fourth measure; the closing chord at the end of measure eight is a D-minor triad in first inversion. When a C-major cadence is reached, these cadences can be seen retrospectively as functioning as a subdominant and supertonic, but a clear-cut tonic is skillfully avoided. It is of interest to note here that the first resolution to a C-major triad occurs only at the end of the measure before rehearsal 1, with the flute part ascending to C⁶, accompanied by G³ in the clarinet part, and E⁴ in the bassoon part. Though there is an aural closure to the phrase at this point, the

second inversion statement of the C-major triad makes for a weakened presentation of the key in functional terms. Regarding functional harmony, the cadence is further weakened because the C-major triad is approached by way of an open tritone between the A-flat³ in the clarinet part and D⁴ in the bassoon part on the downbeat of the measure before rehearsal 1. Nevertheless, the stepwise motion in the clarinet and bassoon parts creates a strong linear cadence that still aurally signifies an arrival on the tonic triad.

Transition and Theme B – Rehearsal 1 to Rehearsal 5

At rehearsal 1, the oboe part contains a new melody closely related to the rhythm of the opening motive. For the first time, Françaix assigns full phrases and phrase groups for each of his upper voices – an idea that will be more pronounced later in the movement. For the written oboe solo, the bassoon and clarinet accompanimental parts switch from the bass and chordal accompaniment of the opening theme to an Alberti-like bass figure. Though the rhythmic drive of the melody at rehearsal 1 is closely related to the opening, here the oboe part centers on B⁴ instead of creating an immediate sense of fall and recovery as in the beginning. The activity of the Alberti figure in the bassoon and clarinet parts is structurally important as well – this is the first point in the movement in which Françaix has provided a constant subdivision of sixteenth notes. The notes E³, D³, and B² in the bassoon part in the measures after rehearsal 1 function as the tonic, subtonic, and dominant of the E Phrygian scale – the centricity around B⁴ in the oboe part further strengthens this perception of a momentary excursion into minor modality. By the brief centricity around the mediant E, this transition serves an important structural purpose in tonal development which will be answered at rehearsal 2.

At rehearsal 2, the flute part introduces the second expository theme in the instrument's high register. Though the flute part is marked *mezzo forte* in a soloistic register, the rest of the

ensemble is marked at a quieter dynamic. We observe that Françaix has moved to a new tonal centrality around A⁶, the submediant, by writing the flute part constantly falling away from and returning to that pitch through the end of rehearsal 2. This idea is further strengthened by the A⁴ in the bassoon part at the downbeat of rehearsal 2, and in the C⁵-B⁴-B-flat⁴ chromatic quarter-note triplet in the clarinet part in the fourth measure after rehearsal 2 that leads to A in both the flute and clarinet parts on the downbeat four measures before rehearsal 3.

Two measures before rehearsal 3, Françaix begins a chromatic scale in the flute part at the downbeat on an E⁶. This scale ultimately ascends to a B-flat⁶ on the downbeat of rehearsal 3. The grace-note B-flat⁶ resolves to a C⁶ a seventh down, and is then followed by a G⁶ and E-flat⁶. The apparent result of this resolution to the ear is a brief tonicization of E-flat, the lowered mediant – the E-flat⁴ in the bassoon part, the accompanying B-flat⁴ in the clarinet part, and the G⁵ in the oboe part strengthen this perception. Françaix also begins a melodic variation of the secondary theme at rehearsal 3, using the eighth-note portions found in most measures of the melody in rehearsal 2. Though the melodic rhythm has slowed a bit, Françaix maintains excitement by adding grace notes, and ultimately decreasing the dynamic in the melody to a *subito piano* four measures before rehearsal 4.

At rehearsal 4, the *piano* flute and oboe parts take turns trading melodic fragments – reminiscent of the four measures before rehearsal 1. Françaix writes a series of *legato* eighth notes in the oboe part at rehearsal 4 in sharp contrast to the pointed articulations of the flute part in the previous phrases. Following the brief oboe solo, the flute part, and then the clarinet part contain a melody with grace-note figures, both alluding back to the previous flute solo at rehearsal 2 and 3 and in the four measures before rehearsal 1. The new lyrical theme in the oboe part at rehearsal 4, followed by the quarter-note based statements beginning in the fifth measure

in the flute and clarinet parts are ultimately concluded with the two-measure cadence before rehearsal 5: a rhythmic slowing that will be revisited several times throughout the piece. Here Françaix makes his first departure from four-measure phrase structure. This moment of *ppp* homorhythm, though in every traditional sense a rhythmic relaxation, signals tension with its shortened phrase structure and its cadence to the $F^3-G^4-D^5-G^5$ dominant-seventh chord in third inversion – a tension that will be resolved at rehearsal 5.

At rehearsal 5, Françaix reintroduces the A theme in its original key. This point of arrival is heard as a moment of clarity and repose. Nevertheless, Françaix will soon have the ensemble execute a rapid shift into a development section.

Development – Rehearsal 6 to *Andante con moto*

In the measure before rehearsal 6, Françaix scores a loud surprise to the flute sextuplet in the clarinet and bassoon parts – both parts contain a fast descending scale in octaves in the low register of each instrument, settling on A-flat² in the bassoon part and A-flat³ in the clarinet part, thus signaling the beginning of a development section. Françaix begins an alteration of the initial thematic statement – perhaps the most noticeable aspect of this alteration is that the first statement of the development is in the clarinet part, which has not yet contributed to the overall melodic context of the movement. The developing solo ascends through the instrumentation, moving between parts from clarinet to oboe to flute and back again through rehearsal 6 to rehearsal 7. After altering the solo rhythmically with syncopation, and texturally between voices, Françaix composes one final statement of the melody in the flute part in the instrument's middle register beginning at rehearsal 7, marked *mezzo forte* with accompanying *ppp* in the remaining voices. The movement's intensity is slowing, and literally does so with a *ritardando* four measures before the *Andante con moto* section.

As previously mentioned, Françaix begins not only a textural development of the main theme, but extends its melodic importance in this section. Though Françaix changes some of the inner rhythm of the theme, he always retains the opening eighth-note, two sixteenth-note, eighth-note rhythm. This development of the opening melodic motive is the longest presentation of a single melodic idea so far in the *Quatuor*. Françaix retains the melodic restatements until the fifth measure of rehearsal 7. This statement is marked where the melody gives way to a slowing of rhythm that will ultimately lead to a surprising and entirely new melodic and rhythmic idea at the *Andante con moto*.

Rhythm is vital to Françaix's developmental process in the *Allegro* movement. At rehearsal 6, the clarinet part contains a four-measure melody, with the first and third measures derived exactly from the rhythm of the corresponding measures of the opening statement. Nonetheless, unlike the opening melody, the second measure is filled with sixteenth notes. The next four measures present the oboe part repeating the rhythmic idea – only displacing the melody by an eighth note. The phrase actually begins with the oboe part on B-flat⁴ on the pick-up to the fifth measure of rehearsal 6. This rhythmic instability is continued and expanded upon when the meter changes, for the first time in the *Allegro* movement, to 3/4 in the ninth measure after rehearsal 6. Four measures before rehearsal 7, the clarinet part returns to the original rhythm and meter. At rehearsal 7, the offbeat melody resumes, this time in the flute part. Two measures before the *Andante con moto*, Françaix ceases using sixteenth-note subdivision entirely, in favor of slower eighth notes under a *ritardando*.

Surprisingly enough, Françaix's development section in this hybrid form, at least through the beginning of the *Andante con moto*, is the most harmonically stable section of the work so far. Upon descent in the bassoon and clarinet parts to each instrument's respective lowest A-flats,

the development begins in A-flat, with comparatively little chromatic alteration. The section ends in the measure before *Tempo I subito* on open fifths between E-flat² and B-flat³, implying a half-cadence in A-flat.

Development: *Andante con moto*

In the *Andante con moto*, Françaix surprises his listeners with new rhythmic and melodic material – here the duple meter of the *Allegro* is replaced by a slower waltz tempo. Françaix maintains the A-flat tonal centricity he had established at rehearsal 6, but with a little more flexibility demonstrated by dissonant harmonies in the accompanimental oboe and clarinet parts.

Françaix presents a new melodic idea in the flute part at the beginning of the *Andante con moto*. Françaix retains his traditional four-measure phrase groupings in the melody, adding a two-measure extension in the tonally ambiguous two measures before rehearsal 8. In the first four measures of rehearsal 8, the flute part restates a melody similar to the opening of the section, with the final melody of the twenty two measure *Andante con moto* section being presented in the oboe part. Though the flute part is marked *mezzo forte*, it will be heard as quieter because of the timbre of the instrument in that register. The melodic contour of the oboe part beginning five measures after rehearsal 8 is relatively static, orbiting around B-flat⁴.

First introduced as a grace note six measures before the *Tempo I subito*, and later used cadentially two measures before *Tempo I*, Françaix introduces a C-flat⁵ to further focus the ear toward the melodic resolution to B-flat⁴. This section again reveals a connection with earlier material by exploiting the half-step interval from C-flat⁵ to B-flat⁴, much like the tension between C⁵ and B⁴ in the oboe part at rehearsal 1. The resolution of the melodic C-flat⁵ two measures before *Tempo I* to a B-flat⁴ framed by E-flats in the remaining three parts creates a strong

sensation of a dominant chord that will resolve to A-flat⁴ on the downbeat of the next measure in the flute part.

Other than the obvious tempo decrease, the most poignant difference between the *Andante con moto* and the remainder of the *Allegro* movement is the meter change – from the fast duple meter found in the majority of the *Allegro* to a slower, dance-like triple time. For the entire *Andante con moto*, the rhythmic unit is that of a quarter note. The rhythm of the melody is characterized by a quarter-note, half-note rhythm in the first, third, and fifth measures of the section as well as the downbeat of rehearsal 8, then the half note followed by a quarter note when the oboist takes over in eight, six, and four measures before the *Tempo I subito*. The downbeats are almost always accompanied by inner voices of the ensemble moving on counts two and three.

Françaix retains an A-flat centrality throughout the *Andante con moto*, as is clearly outlined by both the outer melody and bass line in the flute and bassoon parts, respectively. However, he adds dissonance to this section through the inner voices. For example, while the outer voices outline a D-flat-major chord in the second measure of the *Andante*, the clarinetist and oboist respectively play a major sixth from F³ to D⁴ moving in parallel descent to D³ to B³ – intervals that cause dissonance when played in the context of a D-flat-major chord. Regardless of Françaix's interjection of occasional dissonance, the section constantly affirms the key of A-flat, with dominant-tonic motion occurring in the third and fourth measures of the section, the measure before and the measure of rehearsal 8, and recurring every other measure from four measures after rehearsal 8 to the downbeat of *Tempo I subito*.

Retransition and Restatement of Opening Themes – *Tempo I* to end of movement

At *Tempo I*, Françaix uses a chromatic scale in the flute part to span from A-flat⁴, the resolution to the final E-flat dominant chord of the *Andante con moto*, to an A⁶ on the downbeat

of rehearsal 9 – thereby returning to the A centricity and theme first heard at rehearsal 2. From rehearsal 9 until rehearsal 12, Françaix writes a repetition of rehearsal 2 through rehearsal 5, thereby cementing the return of the B theme. The opening A theme arrives again at rehearsal 12 in a near-verbatim restatement of first seven measures of rehearsal 5.

At rehearsal 12, the return of the A theme, Françaix restates material from the opening of the movement. This material lasts until the eighth measure after rehearsal 12. At this point, instead of having the flute part continue the melody, he switches back to the oboe part and writes the clarinet and bassoon parts at *mezzo forte* instead of *piano*. The next measure finds the oboe and the flute parts with a sixteenth-note ascending scale ending with a trill from A⁵-B⁵ in the oboe part. The clarinet part follows the oboe part with a surprising trill from B-flat⁵ to C-flat⁶ – quite far removed from the revisited C tonality of rehearsal 12.

After the trill in the clarinet part in the 11th measure of rehearsal 12, Françaix writes a short restatement of the *Andante con moto* section. This restatement occurs in C like in the recapitulation instead of the A-flat centricity of the first *Andante con moto*. After only four measures, the *Andante* returns to *Tempo I* for the Coda, with the clarinet part providing the rhythmic drive in the first two measures, followed by the short eighth notes and sixteenth notes of the flute and oboe parts. The phrase begins to freely repeat itself until two measures before rehearsal 13. Here the bassoon begins on a D², outlining a bass ascent to G² under a V7 chord which is filled out by other parts on beat two of the measure before rehearsal 13. Rehearsal 13 concludes the movement, with all four winds making a chromatic ascent to their final note – each taking turn with C⁷ in the flute part, B⁵ in the oboe part, B-flat⁴ in the clarinet part, and C² in the bassoon part for a finale that reaffirms the C tonality of the movement as a whole.

Performance Considerations – Flute

Françaix's inclusion of both *martellato* accents and *staccato* markings in the entrance of the flute part at measure three indicate sensitivity to the difficulties of the instrument's middle register. He likely intended the flute part to be heard with a sound equal to the oboe part, which is marked with fewer *martellato* accents. Françaix likely understood the difficulty of lower articulation definition on the flute, and therefore requests a shorter articulation in the third measure to compensate. The same applies in the seventh measure. Here, as presented by the oboe part in the second measure, the accent implies a momentary leaning into the articulated pitch, and a more fully sustained pitch than any of the short eighth notes or sixteenth notes heard in the beats before. The *leggiero* eighth notes two measures before rehearsal 1 should be played with a light and seemingly effortless articulation style. The sixteenth-note triplets that follow may be played with a light multiple tongue, and *crescendo* into a C^6 in the beat before rehearsal 1. This *crescendo* and arrival is important, as the beat before rehearsal 1 serves as the most defined C-major cadence point in the movement so far.

At rehearsal 2, Françaix writes the flute part in the instrument's high register. Though marked *mezzo forte*, the timbre alone will result in the flute projecting at a loud dynamic. For this reason, the flute part will be heard without any special effort by the performer. Here *martellato* accents and other performance markings should be strictly followed. The rhythmic accuracy of the quintuplet of the third measure must be communicated. The C^7 in the fourth measure of rehearsal 2 is important to the sonority, but may be prone to sharpness. Two measures before rehearsal 3, it is important for the flute part to be heard at a *pianissimo* to set up the contrasting section that is to follow.

At rehearsal 3, Françaix writes a transitional section, led by the flute part's foreground melodic material. Again, the performer must display an accurate multiple tongue and finger coordination four measures after rehearsal 3, just like before rehearsal 1. The *subito piano* required in the fifth measure of rehearsal 3 is difficult to execute, mainly because of the inherent tonal and pitch problems with G-sharp⁶. Nevertheless, the two eighth notes on the second beat of the previous measure must be heard at a loud dynamic, and then immediately played at a soft dynamic.

Françaix again shows his sensitivity to the dynamic difficulties of the middle and low ranges of the flute at rehearsal 4, where he writes syncopated eighth notes at a *piano* dynamic. Though the clarinet and bassoon parts are marked *pianissimo*, the flute part's *piano* dynamic should blend equally with the other two accompanimental voices here to support the oboe part's *legato* melody. In the fifth measure of rehearsal 4, the flutist has a short two-measure solo, again with grace notes. The *piano* here should be taken literally to set up the proper dynamic for the clarinetist to answer two measures later. The two measures before rehearsal 5 are a homorhythmic cadence; though not written, the remainder of the ensemble should be subservient to the flute part.

At rehearsal 6, Françaix writes *pianissimo* eighth notes for the flute part in the instrument's lowest octave. Frequently throughout the *Quatuor*, Françaix writes for the low register of the instrument in accompanimental figures. Though not to the fore, the performer should present a refined, full sound with the remainder of the ensemble throughout this section, and others like it. Nine measures after rehearsal 6, Françaix writes a bit of melody in the flute part; here the *mezzo forte* should be taken literally and performed at a slightly softer dynamic level than the clarinet part's *subito forte* in the proceeding beat. The next entrance, a one-beat

pickup into the four measures before rehearsal 7, should be played at a loud dynamic – though care must be taken not to overplay the *fff* due to the soloistic range of the instrument. Françaix intends this statement, along with the bassoon part's *fortissimo subito* eighth notes, as a stark contrast to the *pianissimo* oboe part five measures before rehearsal 7. At rehearsal 7, Françaix writes another *mezzo forte* statement for the flute part. The flute part should be heard at a bit louder dynamic than *mezzo forte* because of the less-prominent middle range of the instrument. Beginning at the end of the third measure, Françaix writes a *ritardando*; ultimate control of this slowing is perhaps best left to the clarinetist's rhythmic sixteenth notes in the fourth measure.

The first twelve measures of the *Andante con moto* serve as a flute solo with the rest of the ensemble playing accompanimental roles. Françaix is clear about his intended dynamics; the first measure, marked *mezzo forte*, is immediately followed with a *pianissimo* in the second measure. On the whole, the flute part should be allowed melodic prominence until the fifth measure after rehearsal 8. At this point, though the flute part is *più forte*, melodic interest is delegated to the oboe part marked *un poco espressivo*. The flute part remains on E-flat⁵ in the eight measures before *Tempo I subito*. Even though unwritten, the *perdendosi* may also serve as a slight *ritardando* of tempo, and should be lead by the melodically prominent oboe part.

At *Tempo I subito*, Françaix writes a chromatic scale in the flute part from A-flat⁴ to A⁶ at rehearsal 9, where the B theme is again presented. The *crescendo* marked two measures before rehearsal 9 must be clearly executed to signal the arrival of the restatement of themes from the beginning of the movement.

Most of the material from rehearsal 9 to the *Andante con moto* after rehearsal 12 serves as a repetition of the first and second themes from the beginning of the *Allegro*. In the measure before the *Andante con moto*, Françaix writes a trill in the clarinet part. Upon release of the trill,

the flutist's entrance may be slightly delayed for the four-measure *espressivo* solo. Eight measures before rehearsal 13, the flutist should cue the entrance into *Tempo I*. The difficult low B³ in the second and sixth measures are supported by the same pitch written for the oboe, which tends to be much more resonant in that register. The high C⁷ at rehearsal 13 is unaccompanied, and must be timed precisely on the second beat of the measure to ensure a jocular ending.

Performance Considerations – Oboe

To match articulation with the cylindrical bored flute and clarinet, the articulations in the oboe solos at the beginning cannot be too dry and short. In between the first and second measures – and subsequently, the fifth and sixth measures – Françaix writes a short *crescendo* between the slurred fifth C⁵ to G⁵. This helps to maintain energy throughout the brief statement in the oboe part. Four measures before rehearsal 1, the *pianissimo leggiero* eighth-note statement in the oboe part should contrast the heaviness of the *martellato* accents and *forte* dynamic of the opening of the movement.

Upon the arrival of the B theme at rehearsal 2, the oboe part returns to an accompanimental role, supporting the flute solo through the section. In the third measure, the oboe part, marked *pianissimo*, must execute a slur on sixteenth notes, serving as a simultaneous contrast to the flute's higher register articulations. The sixteenth notes and sixteenth-note triplet in the third measure need to be timed precisely, as the oboe part is taking over foreground interest from the clarinet part, which begins the sixteenth-note figures on the downbeat. The same shifting of sixteenth-note subdivision between voices recurs two and three measures before rehearsal 4, where the oboe part contains sixteenth notes and sixteenth-note triplets on the second beat of each measure. The oboe part includes a four-measure solo of moving and smoothly

flowing eighth notes at rehearsal 4. The first two measures are marked *piano*; the second two are marked *pianissimo*. This slight difference serves to assist in the dying away of the B theme.

At rehearsal 6, Françaix requires the oboe part to be heard in the instrument's low register at a *pianissimo* dynamic level. Though difficult, the oboe part must blend with the flute part here and be heard under the solo clarinet. In the pickup to the fifth measure, the oboe part returns to melodic prominence, taking over the A-flat melody from the clarinet part. Though a solo, the oboe part needs to maintain a soft dynamic, for the timbre of the instrument will project well even at a quiet dynamic. In the eighth measure, the oboe part is written to play a *subito forte* dynamic – this sudden loudness sets up the new 3/4 meter of the ninth measure. At the end of the ninth measure, the oboe part returns with a *piano* solo; the pickup into the twelfth measure is marked with a *pianissimo*. These sudden contrasts are vital to the developmental nature of this section, and help set apart the individual instrumental solos throughout. Though the flute part is marked *mezzo forte* at rehearsal 7, the accompanimental bottom voices need to stay at a very quiet dynamic; this is exceptionally challenging for the low-register oboe part, which is written to begin the section on a low C-flat⁴.

In the *Andante con moto*, the clarinet and oboe parts present dissonances on the third beat of each measure. Since Françaix has written for the low register of the oboe, pitch may be problematic here. In the final eight measures of the *Andante con moto*, the oboe part is marked *un poco espressivo*, noting a soloistic melody. Similar to the melody at rehearsal 1, the oboe part is written in a very small range – a minor third from A-flat⁴ to C-flat⁵. Françaix has assisted the musical interpretation with clear *crescendo* and *diminuendo* marks. In the third and fifth measures of this solo, Françaix has written a grace-note C-flat⁵. This grace note should not be accented, as the melodic contour is actually pointing toward the B-flat⁴ in the next measure. The

C-flat⁵ two measures before *Tempo I subito* needs to be performed with a weighted accent, however, as this half-step dissonance helps to solidify the final E-flat cadence before *Tempo I subito* as a dominant function.

In the ninth measure after rehearsal 12, the oboe part is given a *crescendo* on sixteenth notes that resolves on a *très serré*, very fast, trill two measures before the *Andante con moto*. Though the ending of the final eighth note before the trill is marked *sec*, or short, the intensity of the *crescendo* should lead directly into the downbeat of the trill, and then immediately *diminuendo* to *ppp*. After the restatement of the *Andante con moto*, the oboe part is marked *ppp* at *Tempo I*. This is to enable a proper balance between the often difficult low register of the oboe and the quiet low register of the flute. In the third and fourth measures of *Tempo I*, Françaix writes *martellato* accents in the flute part, but an explicit *staccatissimo* in the oboe part. As another example of Françaix's sensitivity to individual instrumental characteristics, these articulations, if played as written and according to the natural tendencies of their respective instruments, should match in duration. Rehearsal 13 has each instrument playing a grace-note run up to its final pitch of the movement; in the case of the oboe part, Françaix writes up to B⁵, a half step from tonic. The release of this note should be dry rather than resonating, for the clarinet plays a sounding B-flat⁴ next, one half step further still from tonic, prior to the final statement of the tonic in the bassoon part.

Performance Considerations – Clarinet

Françaix's sensitivity to various instruments' challenges of tone production is apparent from the beginning; in the third measure, he composes a *piano* dynamic for the clarinet part in accompaniment of the middle register flutist's statement of the opening theme. In general, Françaix uses the clarinet and bassoon parts as an accompaniment. In the two measures before

rehearsal 1, Françaix composes a *leggero* eighth-note passage for the flute part, while the clarinet part contains sustained quarter notes. Though strictly an accompanimental passage, these four beats before rehearsal 1 become the first instance of a sustained line in the *Quatuor*: it is in this sustained chromatic descent from written C⁴ to A³ that the clarinet part helps set up the C-major triad in the beat before rehearsal 1 that establishes the tonic chord for the first time.

Throughout rehearsal 1, the clarinet part contains sixteenth notes beginning on the second sixteenth note of each beat. Coordination with the bassoon part on the downbeat here is imperative. The low range, quiet dynamic and fast tempo of the movement are conducive to the clarinet part being played with one breath, waiting for the downbeat at rehearsal 2 to breathe again.

Françaix seems to enjoy giving lower pitched instruments moments of almost humorous soloistic projection. For example, the clarinet part includes a descending quarter-note triplet in the fourth measure of rehearsal 2 joined only by a short downbeat played in the oboe part and high-register eighth notes in the flute part. Five measures before rehearsal 5, Françaix writes the first instance of the clarinet part continuing a solo melodic passage. Here the clarinet part takes over a grace-note figure that was first heard in the flute part two measures prior. Though the dynamic level is still marked *ppp*, the clarinet part contains the primary melodic interest for a few measures.

In the measure before rehearsal 6, Françaix writes a descending quintuplet in the clarinet and bassoon parts to reach the new tonic of A-flat. This *subito fff* should be played very deliberately and should be almost shocking to a listener. At rehearsal 6, the clarinet part initiates the melody for the first time in the movement. The melody last four measures and is similar in contour and articulation to that in the flute and oboe parts in the beginning of the movement. The

clarinet is once again given the melody in the pickups to six measures before rehearsal 7, but is temporarily interrupted by the oboe and flute. The articulation should remain precise through this section. In the pickup to the fifth measure after rehearsal 7, the clarinet is given one last statement of sixteenth notes. Because this is in a *ritardando*, the clarinetist needs to lead the ensemble's slowing; the clarinet is also the only voice in the ensemble to play on each eighth note of the fifth measure. The bassoon and clarinet sound on both the downbeat and final eighth note of the measure before the first *Andante con moto*.

The next section is not only peculiar because of its slow tempo, but because of the harmonies created by the oboe and the clarinet parts. The third beat of each measure results in a dissonance which may be heard as humorous and should be performed with clarity that will confirm Françaix's intent. As Françaix approaches the *Tempo I subito* before rehearsal 9, tonality becomes clearer once again, and the clarinet part's accompaniment is more traditional.

At the end of the second presentation of the B and A themes, the clarinet part includes a trill from written C⁶ to D-flat⁶ eleven measures after rehearsal 12. Marked at *ppp*, there is also another style indication here – *très serré*. This trill should be intense, but still very quiet. It is with this trill beginning a half step lower than the trill in the oboe part in the proceeding measure that signals another change in the form. Indeed, Françaix revisits the *Andante con moto* tempo for four measures before ending the movement with a *Tempo I*. Here the clarinet part is given a repeating pattern of slurring sixteenth-note pick-ups into beats on the first, second, fifth, and sixth measures. Though marked *piano*, this is the voice of most interest. The bassoon part is marked *pianissimo*, the oboe part is marked *ppp*, and the flute part – marked *piano leggerissimo* – is in a register of the instrument that will be heard less than the clarinet part. The third, fourth, seventh, and eighth measures have the clarinet join the bassoon again in a more

accompanimental role. At rehearsal 13, each instrument is given a *fortissimo* grace-note run up to its last note in reverse score order. The clarinet part's written final C⁵, sounding a B-flat⁴, provides an almost modal final cadence to the movement.

Performance Considerations – Bassoon

For a large part of the *Quatuor*, the bassoon functions as the bass voice of the quartet. The opening *staccato* marks and *martellato* accents should be performed with a resonance emulating the style of a low string *pizzicato*. The short *ppp* pitches at rehearsal 1 suggest this as well; the bassoonist should play pitches on the beat in a manner that connects with the clarinet part, which is providing Alberti-like arpeggiations to fill in the beat. The articulations at rehearsal 2 should be a bit fuller still, as they are written as short eighth notes rather than the opening sixteenth notes. Here the high tenor tessitura of the bassoon contributes to the lightness of the ensemble. In the four measures before rehearsal 5, the longer eighth notes and sustained quarter notes should be played at full value to blend with the articulations of the ensemble. Throughout the *Quatuor*, the bassoonist must display an adept flexibility in shifting registers; a strong flicking technique is vital to ensure that all large leaps to pitches between A³ and D⁴ speak in the correct register without cracking.

The first scalar passage in the bassoon part occurs in the measure before rehearsal 6. With the clarinet part, the bassoon part is written with a quick descending quintuplet down to A-flat² to set up the move to the A-flat tonality of the development. Throughout the development, the bassoon part frequently descends to E-flat² in agile skips. At the end of the eighth measure after rehearsal 6, the bassoonist is required to slur down to B-flat² from E-flat² – this is facilitated by the *fortissimo* dynamic.

The bassoonist begins the *Andante con moto*, seven measures after rehearsal 7, frequently slurring down to D-flat² and E-flat². The overall dynamic should remain quiet, but the performer is cautioned to ensure security rather than risking poor response by playing too quietly. In the three measures before the *Tempo I subito*, the bassoonist plays an E-flat², E-flat³, and an A-flat² in a hemiola rhythm. Since the flute and oboe parts contain sustained pitches, the performer should emphasize this distinct rhythm here.

The remainder of the first movement is mostly a restatement of previously heard material. However, the bassoonist is given a very important task three measures after rehearsal 13: the bassoon part provides the final pitch of the movement. Françaix requires the performer to give a quick grace-note slur from B-flat¹ through B¹ to low C² at *fff*. Attention should be given to the dynamic level, articulation and intonation to provide a confirmation of the tonic note and a humorous effect.

Andante

The *Andante* movement begins with a lyrical solo in the oboe part outlining A Dorian. This is a logical choice of mode since gravitation to a minor mode located on the submediant is common in a Classical formal structure when the first movement is in a major key. Immediately noticeable is the comparatively low tessitura of the orchestration of this movement – the flute part is written in the low register of the instrument, allowing the middle range of the oboe to project in soloistic fashion. After cadencing on a C major-minor seventh chord before rehearsal 2, the melody is expanded upon by the bassoon and clarinet parts for a contrasting and tonally ambiguous middle section. The oboe solo returns in a similar but modally and melodically altered statement in A Mixolydian at rehearsal 4. At rehearsal 5, the tripartite movement

concludes with a somewhat tonally ambiguous coda, ultimately ending on a chord consisting of A^2 , B^3 , E^4 , and A^5 , reaffirming the A modality established in the beginning.

“A” Section – Beginning to Rehearsal 2

Françaix establishes the overall serenity of the movement at the outset, marking all voices *pianissimo*. The lower register flute part blends under the middle register oboe and clarinet parts, while the bassoon part contains a bass line in the sonorous register between A^2 and A^3 . The first four measures begin with the oboe presenting a simple two-measure melody, answered by the flute and clarinet parts’ counter melody in the third and fourth measures as the oboe continues the melody from the previous consequent phrase. The melody is repeated in the oboe at the beginning of the next phrase, and is once again answered by the clarinet and flute. In the first eight measures of the oboe part, Françaix seems to follow a similar melodic contour for every two-measure set – he composes an initial descent, followed by an ascent to the second measure, followed by a descent to the phrase’s resolution.

Beginning at rehearsal 1, Françaix writes the solo oboe and accompanimental bassoon to play *più forte* thereby bringing out new melodic material in the oboe’s second octave and the descending A^3 - D^3 - G^2 - C^2 bass line. Over the course of the third and fourth measures after rehearsal 1, Françaix uses a *diminuendo* to release the tension of the first two measures of the phrase. The melodic contour in these measures changes from that of the beginning of the movement; the initial interval is an ascent followed by descent in the succeeding note. Four measures before rehearsal 2, Françaix writes the oboe and bassoon parts at *forte*; by the pickup to the third measure of this phrase, the oboe part returns to *piano*. The bassoon and clarinet parts are written with an even *diminuendo* across the two measures before rehearsal 2. Four measures

before rehearsal 2, Françaix writes *suivre le hautbois* – or, “under the oboe” – in the flute part, implying a supportive role and following the contour and dynamic indications of the oboe solo.

Through the entirety of the movement, Françaix never uses a rhythmic value smaller than a quarter note. This slow overall rhythm adds a vital component to the lyrical and tranquil content of the movement. Françaix begins the piece on the downbeat in oboe and bassoon parts, but waits until the second quarter note to bring in a gently accented accompaniment, with a half note resolving to a quarter note at the end of the measure. The answering of the oboe melody in the countermelodic flute and clarinet parts follows suit in the third and fourth measures of the first two phrases. Here the voices enter with their answer on the second quarter note. Rhythm becomes more uniformly downbeat oriented at rehearsal 1.

The presence of F-sharp⁴ in the flute part from the outset and of F-sharp⁵ in the oboe part beginning at rehearsal 1 suggests A Dorian. At rehearsal 1, Françaix begins a brief harmonic shift into C major. The quintal motion in the bassoon part beginning at rehearsal 1 sets up an obvious open-ended tonality at the end of the phrase, with the C major-minor seventh chord on the last half of the measure before rehearsal 2.

“B” Section – Rehearsal 2 to Rehearsal 4

At rehearsal 2, beginning the “B” section of the movement, bassoon and clarinet take the melodic lead from the oboe. Through both phrases of the section, the oboe part is noticeably absent, perhaps with the intent of giving the instrumentalist a moment to rest the embouchure or providing the listener a varied timbre.⁸ The bassoon solo at rehearsal 2, one of the few melodies for the bassoon throughout the *Quatuor*, is written in the instrument’s tenor tessitura.

Accompaniment is noticeably sparser at rehearsal 2, with the flute part written at the top of the

⁸ The slow *Cantilène* movement of the *Petit Quatuor*, which will be discussed in the next chapter, omits the soprano saxophone entirely, similarly achieving a darkened timbral effect.

treble clef staff, but in long sustained note values. The clarinet part adds to the sustained accompaniment – as does the bassoon part during the clarinet solo. Françaix explicitly marks performance expressions such as *perdendosi* and *dolcissimo* in the three active voices to convey the serenity of the section.

The bassoon solo at rehearsal 2 is of interest – though its melodic contour is similar to the solo lines that have been stated earlier in the movement, Françaix writes a more disjunct melody than anything heard so far in the movement. The melody begins in a stepwise fashion, but leaps a perfect fourth from A³ to D⁴ then a perfect fifth from C⁴ to G⁴. Other than the oboe part leaping a perfect fifth two measures before rehearsal 2, this is the only melodic leap larger than a third so far. By the end of the second measure of rehearsal 2, Françaix makes the disjunct motion more apparent. Beginning with a leap of a perfect fifth from C⁴ to G⁴, Françaix composes a series of descending fourths and fifths in the bassoon part that will lead to the instrument's lowest pitch, B-flat¹. Here Françaix has managed to incorporate a nearly three octave range for a solo voice within the third and fourth measures after rehearsal 2. This display of tonal agility is rare in the *Quatuor*, especially from an instrument to which Françaix has not given much melodic activity. By contrast, the clarinet solo at rehearsal 3 is much more conjunct, and centers on the instrument's throat register – the entire melody spans only a minor sixth from D⁴ to B-flat⁴.

In this middle section, Françaix further magnifies the rhythmic serenity set forth at the beginning of the movement. Rhythmic drive is almost totally derived from the quarter-note motion of the solo lines; half notes and whole notes are present in the accompaniment and serve a more textural than rhythmic purpose. Nevertheless, Françaix's use of rhythmic and melodic suspension in the bassoon accompanimental part at rehearsal 3 creates a sense of unrest and tension. Throughout rehearsal 3, he writes tied half notes across the bar-line in the bassoon part

and once in the clarinet part two measures before rehearsal 4, creating harmonic tension, which will be discussed momentarily.

Rehearsal 2 and Rehearsal 3 are more tonally ambiguous than the opening and closing sections of the *Andante*, due mainly to the chromaticism between each of the four-measure phrases. For example, Françaix writes F-sharp⁵ for the flute in the first measure after rehearsal 2 as opposed to F⁵ in the third – he writes B⁴ for the clarinet part in the first measure as opposed to B-flat⁴ in the third. The bassoon part heightens the harmonic instability at the end of the “B” section with a slow descending whole-tone scale, beginning on B-flat³, and ending on an E³, a tritone lower, in the measure before rehearsal 4.

Return to “A” Section – Rehearsal 4 to end of movement

Françaix achieves a homophonic texture at rehearsal 4, having three accompaniment voices play subservient roles to the return of the oboe solo. As Françaix has written no new dynamics since the bassoon part’s *pianissimo* after rehearsal 2, it is safe to assume he intends to resume the delicate and quiet character of the beginning of the movement. The oboe solo, marked *dolcissimo*, returns to the fore for eight measures at rehearsal 4. It is of interest to note the introduction of a C-sharp⁵ in the oboe solo, creating a sense of Mixolydian major mode as opposed to the minor modal oboe melody in the opening. At rehearsal 4, Françaix further heightens a serenity of rhythm; only in the second and sixth measures does a voice other than the oboe carry a quarter note.

The delicate and serene character of the movement stays the same into the final coda of the piece at rehearsal 5. Françaix begins the coda with a lone sustained A⁴ in the oboe part followed by middle register entrances in the clarinet and bassoon parts on beat three of the measure. The third measure begins, as well, with the clarinet and bassoon parts resting on the

first two beats of the measure, but the entrance on beat three fills out the ensemble by introducing the flute. For the final four measures, all voices are in homorhythm, giving a final confirmation to the musical serenity Françaix has written. Françaix has the melody reduced to whole- and half-note values at rehearsal 5. Though the final four measures of the movement introduce the flute as a soprano voice in the sonority for the first time in the movement, the homophonic texture portrays this as more of a series of chords with flute carrying the soprano voice rather than a clear melodic statement. Françaix's rhythmic drive here is reduced even further with slow moving whole and half notes in the oboe voice. The coda's serenity is unbalanced by its tonally evasive harmonies and chromatic alterations. The first three sonorities after rehearsal 5 are a D-major triad on beat three, followed by a C-sharp-augmented triad on beat one of the next measure (F^4 in the clarinet part enharmonically equivalent to E-sharp⁴, A^4 in oboe part enharmonically equivalent to G-double sharp⁴), leading to a B major-minor seventh chord (E-flat⁴ in clarinet part enharmonically equivalent to D-sharp⁴).

With the introduction of a chord built on two sets of perfect fourths – F^3 -B-flat³-G⁴-C⁵ – at the pickup to the fourth measure, the harmonies become non-functional in a traditional sense, but driven by linear motion as each voice moves to its final pitch. The penultimate chord functions as a substitution for the dominant, and finally resolves to a chord reflective of the A tonality, but with a quintal inflection – A^2 -B³-E⁴-A⁵. The penultimate chord is repeated in the final measure, thereby confirming closure.

Performance Considerations – Flute

Françaix makes effective use of the flute's lower register in the *Andante* movement. The whole character of the movement is dark and somber, and the characteristic darkness of the lower register of the flute fits the movement well. In the first two measures, the flute part fulfils

an accompanimental role. Measures three and four are more melodically based, with the flutist and the clarinetist playing moving quarter notes in parallel thirds. The next four measures repeat the pattern of accompaniment and melody. The entire eight measures of rehearsal 1 are a statement of melody in the oboe part – though the flute part is marked *suivre le hautbois* in the fifth measure of rehearsal 1, the flutist needs to be heard under and in support of the oboist throughout.

At rehearsal 2, the bassoon part is marked *un peu en dehors*. Regardless, the flute's higher tessitura here is important to the sonority; overall, the added brilliance of the flute's second octave works well with the fullness and sweetness of the bassoon's tone. At rehearsal 4, the flute part returns to a darker lower register, with the exception of the D⁵ found on the downbeat of every other measure. Though supporting the oboist's *dolcissimo* melody, the flutist begins each D⁵ a minor third above the oboist's B⁴; the higher pitch of the flute part must still blend under the oboe solo.

The short movement concludes with a coda at rehearsal 5. Beginning with a C⁵ in the third measure, the flute part ascends to the melodic apex of the instrument's range in this movement – ultimately ending on a *ppp* A⁵ *fermata*. Through the last six measures of the piece, rhythm is limited to half-note values, and the flutist should be responsible for the release of the dotted half note in the penultimate measure, as well as the final *ppp* *fermata*.

Performance Considerations – Oboe

Throughout the *Andante movement*, the oboe carries most of the melodic material. Though not written, the oboist should follow the melodic contour of the first two measures for dynamic expression. Even though more rhythmic interest is found in the flute and clarinet part in the third measure, the oboe part should be heard as a contrapuntal statement and continue to play

the melody expressively. The same approach applies over the next four measures. For contrast, the oboist should execute the differences between the marked *pianissimo* and *ppp* rather literally. The *più forte* at rehearsal 1 should be played a little stronger than the proceeding dynamic – but not at all loudly. The higher tessitura and addition of the F-sharp⁵ in the oboe part will add tension to the movement. In the third measure, the oboist needs to return to a literal *piano* dynamic, followed by a *pianissimo* in the fourth. The oboist may play a true *forte*, the loudest dynamic in the movement yet, in the fifth measure, but must return to *piano* for contrast in the two measures before rehearsal 2.

Upon the return of the oboe part's role as solo voice at rehearsal 4, Françaix writes a change of mode. Here the melodic contour is reversed in comparison to the opening of the movement. Though the oboe part begins with a solo A⁴ on the downbeat of rehearsal 5, the oboe solo that has governed the melodic shape of the movement quickly gives way to a more homophonic texture; by the final four measures, the oboe has been supplanted by the flute as the treble voice.

Performance Considerations – Clarinet

In the beginning of the *Andante movement*, the clarinet and flute parts have a similar role; for the first two measures, both voices are accompanimental. In the third and fourth measures as well as in the seventh and eighth measures, the moving quarter notes in each voice provide an answer to the alternating melodic statement in the oboe part. The clarinet part, though marked *pianissimo*, must be balanced considering the *pianissimo* dynamic in the low-register flute part.

At rehearsal 1, the flute and clarinet parts move even further into the background. At rehearsal 2, the clarinet and flute parts are still accompanimental to the tenor register bassoon. At rehearsal 3, Françaix writes a lyrical solo for the clarinetist. With the exception of a written C⁵,

the other pitches from written E⁴ to B-flat⁴ are all in a challenging register of the clarinet. Fortunately, the *dolcissimo* style-marking and the quiet dynamic make playing in this register comfortable for the performer.

At rehearsal 4, and for the remainder of the piece, rhythmic values slow even further. With the exception of the oboe melody at rehearsal 4, the only quarter-note division of a measure is found in the clarinet part. As the oboist sustains a half note on the third and fourth beats of the second and sixth measures of rehearsal 4, the clarinetist plays a quarter note on beat four. Though this note should not be accented at all, it needs to be heard, as it is playing a unique rhythmic role in the ensemble.

Performance Considerations – Bassoon

Once again in the *Andante movement*, the bassoon part is given a bass voice role. This time, the bassoon part contains primarily sustained pitches, most often not descending lower than E². The first example of the bassoon part extending into the lowest range of the instrument is in the second measure of rehearsal 1, where Françaix writes to low C². Here the *più forte* dynamic is important for the bassoon part; not only is the performer descending into the lowest register of the instrument, but it is also outlining a quintal bass progression from A³ to D³ to G² to C². Along with the oboe melody, this bass progression should be heard at the fore. The progression repeats itself in the four measures before rehearsal 2, where the bassoon part is written to *diminuendo* to *pianissimo*. This time, the performer should make every effort to play a true *pianissimo*.

At rehearsal 2, the bassoon part is given one of few lyrical solos in the *Quatuor*. Françaix writes a *cantabile crescendo-diminuendo* in the first and second measures, and a *perdendosi* in the third and fourth measures. With the bassoon part descending all the way down to the

instrument's lowest B-flat¹, the *perdendosi* should not die away too soon so as not to risk response. At rehearsal 3, the clarinet takes over the solo line, but the bass line in the bassoon part is still of great interest: beginning on a B-flat³, Françaix writes a descending whole tone scale in tied half notes down to E³ in the beat before rehearsal 4. Even though marked *pianissimo*, this distinct bass progression needs to be apparent to the audience.

Allegro molto

The *Allegro molto* is a fast, lighthearted scherzo and trio form in G major, beginning with a low-register duet in the bassoon and clarinet parts. At rehearsal 1, the oboe takes over the dance-like theme from the clarinet introduction, passing it back and forth with the flute before the trio nine measures after rehearsal 7. As in a previous movement, a return to the theme two measures after rehearsal 5 creates clearer tonality, with succeeding closing themes at rehearsal 6 and 7 never allowing the movement to lose its overriding tonal center. The middle B-flat major trio section begins with another humorous low-register duet between the bassoon and clarinet parts. Françaix's trio section leads through several phrases up to a comical climax – a calliope-like section of awkward phrase structure utilizing extreme registers of each instrument in the quartet. Proper to scherzo and trio form, Françaix has the ensemble repeat the opening scherzo section, although he omits measures 1 through 8 the second time.

Beginning to Rehearsal 4

The humorous scherzo character of the movement is introduced with the quiet dynamic duet in the bassoon and low-register clarinet parts. Though seemingly only introductory, the duet motive in the initial eight measures will be revisited throughout the course of the *Allegro molto* movement. The agogic accent of the second eighth note of the measure in the clarinet part

indicates that, although the movement is in straightforward triple meter, Françaix will alter the metric feeling on occasion.

Françaix brings the upper two voices in at rehearsal 1, where the oboe continues to develop the melody; the dynamic level here is marked at least *fortissimo* in each part, with the low-register clarinet part marked *fff*. The oboe melody at rehearsal 1 is constructed as an often-descending stepwise line with ties across the bar line that end up creating a humorous syncopation. The oboe motive begins the same way as the clarinet part in the beginning, but slurs across the bar line to the next downbeat to set up a brief chain of syncopations that continues throughout the phrase. Harmonically, the opening phrases of the third movement are straightforward, and remain within the expected key areas related to the tonic. Françaix begins in G major and maintains the tonic key throughout the opening. To further clarify this tonality, there is never any scale degree other than the tonic, supertonic, or dominant in the bassoon part until rehearsal 4.

The oboe part contains a *piano subito* pickup into rehearsal 2. Here the dynamic drops throughout the ensemble – with the exception of the return of the previously resting flute part with a *fortissimo* burst of thirty-second notes in the fourth bar. Since this is mostly in the first octave of the instrument's register, the *fortissimo* dynamic is needed to cut through the ensemble in addition to being a brief moment of contrasting sonority. The jocular character of the oboe melody continues through this section, this time with an ascending melodic line that peaks on a D⁶ in the measure before rehearsal 3. Françaix writes a straightforward articulation of the triple meter through this phrase, with only occasional slurring across the bar line to momentarily complicate the metrical structure.

Rehearsal 3 continues the oboe solo another eight measures at a *pianissimo* dynamic. Rather than continuing the conjunct melodies of the first two phrases, the oboe part is written in a much more disjunct fashion, outlining series of perfect fifth intervals in eighth notes. Rehearsal 3 is the most rhythmically straightforward passage in the movement so far; here the oboe part has no syncopated figures to blur metric clarity. Two measures before rehearsal 4; the bassoon and the clarinet parts punctuate a four eighth-note cadence in octaves on G, signaling a release to the rhythmic tension of the proceeding two phrases and foretelling new material.

Rehearsal 4 to *Fine* after Rehearsal 7

At rehearsal 4, Françaix changes the light and detached character of the movement by introducing a prominent *piano espressivo* melody in the flute part with a *pianissimo* *leggierissimo* sustained accompaniment. The introduction of a C-sharp⁴ in the bassoon part and C-sharp⁶ in the flute part, combined with the prevalence of D⁴ in the bassoon part signal that Françaix is now writing in D, or the dominant of the original key. The quiet dynamic remains throughout the ensemble over the two eight-measure phrases of rehearsal 4. The slurred articulation makes for a connection in the melody in the flute part at rehearsal 4 that stands apart from any other melodic statement in the movement so far. In the final two measures of each of the two eight-measure phrases after rehearsal 4, Françaix surprises with crisp *leggero subito* articulations in each voice. From rehearsal 4 through the first two measures of rehearsal 5, Françaix composes straightforward compound meter with little rhythmic ambiguity. At rehearsal 4, tonal stability is somewhat more difficult to ascertain than in the opening phrases of the movement – the flute part orbits around an A⁵. The inclusion of a C-sharp⁶ in the flute part and D⁴ alternating with C-sharp⁴ in the bassoon part implies D major, the dominant key area. Cadences at the end of each eight-measure phrase before rehearsal 5 further tonicize D; the chord

in the eighth measure, spelled $A^2-B^4-G^5-A^5$, and the chord in the measure before rehearsal 5 spelled the same only with a B^5 in the flute part function as incomplete dominant ninths.

Rehearsal 5 begins with a two-measure cadence from $D^3-C^4-G^4-G^5$ to $D^3-B^3-G^4-D^5$ – a tonic G-major triad in second inversion containing a C^4 -to- B^3 suspension in the clarinet part. The dotted quarter-note, quarter-note, eighth-note rest resolution serves as a relaxation of rhythmic activity, and prepares the restatement of the opening theme that is to come. The third measure after rehearsal 5 returns to G major in order to present the restatement of the main melodic theme. Here, Françaix repeats rehearsal 1 through the first six measures of rehearsal 3 with some variation. The *pianissimo* character of rehearsal 3 contains a final two measures of a *fff* cadence. Though shortened from ten measures of rehearsal 3, Françaix still ends rehearsal 6 with a *fff subito* cadence, this time in all four voices two measures before rehearsal 7. Here Françaix reaches a $B\text{-flat}^1-D^5-F\text{-sharp}^5-A^5$ chord, a B-flat-augmented triad with a major seventh. This chord, serving as link between the lowered mediant and the dominant chord in G major, sets up gravitation toward B-flat major – the tonality of the trio.

Following the cadence before rehearsal 7, Françaix restates the opening rhythmic motive, now in the flute part at a *mezzo forte* dynamic transformed melodically to emphasize G, with all other voices dropping to *pianissimo subito*. The final measures before the *Fine* find the bassoon part answering the brief flute solo with *ppp* pickups on the second and third eighth notes of the fourth measure after rehearsal 7, followed similarly by the oboe part in the fifth measure, and finally leading to the G-major cadence with a *crescendo molto* chromatic scale in the clarinet part. At rehearsal 7, Françaix expands the pitch range of a single melody by passing it between instruments. The melody in the flute part concludes on a G^4 on the downbeat of the fourth measure and is then immediately shifted to a C^3 by the bassoon part on the second eighth note.

The bassoon part contains C³-G³-C⁴ in eighth notes, which are then immediately connected to the oboe part's G⁴-B-flat⁴-B⁴ in the same rhythm. The clarinet part's chromatic scale begins on the B⁴ in unison with the oboe part's final note, and leads up to the oboe part's F-sharp⁵ on the second eighth note of the measure before the *Fine*. Françaix has composed an ever-continuous melody passed between instruments from rehearsal 7 to the final cadence before the *Fine*.

Françaix signals the ending of the section by what he composes under the flute solo in the accompanimental voices. The second, third, and fourth measures of rehearsal 7 are a clear and explicit hemiola in the oboe, clarinet, and bassoon parts. Though Françaix has provided moments of hemiola and syncopation in the movement so far, this is more striking because of the extra syncopation involved. Although this is marked *pianissimo subito*, this rhythmic instability is very noticeable to the listener. After a brief visit through a series of seventh chords in the first four measures of rehearsal 7, Françaix resolves the section – and ultimately the movement upon repeat – with a *fortissimo* V-I cadence in G major. It is worth mentioning here that, not surprisingly in *scherzo* and trio form, the *scherzo* section itself is in ternary form. The first section ends in the measure before rehearsal 4 with a tonal closure on G, the second section in the key of D ends at rehearsal 5, and is followed by a return to the opening themes in G at the third measure of rehearsal 5.

Trio to D.S. al Fine

The trio begins with an allusion to the movement's introduction as the clarinet and bassoon parts trade off *mezzo forte* figures in their low registers. The opening melodic character of the movement, with equally appropriate comic effect, has been retained by Françaix, but expanded upon by augmenting the duration of the duet as well as the harmonies of the introduction's V to I chord progressions. The bassoon and clarinet parts trade off four short

eighth-note figures twice, followed by a quiet concluding cadence in the seventh and eighth measure of each of the two phrases presented before rehearsal 8. At rehearsal 8, Françaix presents a four-measure transitional *crescendo* in the duet. The *crescendo* is made even more striking by the clarinet part's pitches. F³ to B³ is followed by G-flat³ to C⁴, which is then followed by G³ to C-sharp⁴, and finally A-flat³ to D⁴ – each of the four intervals in parallel motion is a tritone, resulting in a sense of instability and expectancy. This instability is fitting; the trio section contains few prolonged periods of a specific tonal center other than the opening, which establishes a new tonality in the movement's minor mediant B-flat, and later at rehearsal 16 – which will mark a clear return to the minor mediant.

The melodic tension of the opening measures in the clarinet and bassoon parts peaks with the entrance of the oboe part and the *fortissimo* dynamic level five measures after rehearsal 8, and is followed by the *fff* articulations of the reed trio four measures before rehearsal 9. The bassoon and clarinet part's punctuation of eighth-note division sets the rhythmic pace of the trio until rehearsal 11.

The ensemble soon returns to a softer dynamic with the entrance of the flute part at rehearsal 9. Rehearsal 9 reintroduces the flute part at a *mezzo forte* at the top of the instrument's lowest octave and drops the dynamic of the reed trio to *piano*. Françaix writes a tradeoff between flute and oboe parts of two measures each, returning to the flute part for two, and finally ending the phrase with an ascending scale to the downbeat of rehearsal 10 in the oboe part. Perhaps the most outstanding timbral effect here is the flute part's sudden *fortissimo* jump to C⁷ three measures before rehearsal 10 – this is a significant aural contrast to the accompanying *piano* in the bassoon part and *mezzo forte* in the low-register clarinet part. Françaix drops the dynamic at rehearsal 10 back to *pianissimo* and changes the character to *leggierissimo* instead of the

previously marked articulation. Though still marked *pianissimo*, the flute part utilizes the instrument's brilliant high register, frequently demanding large octave leaps to A⁶ and G⁶. At rehearsal 10, the melody is created by flute and oboe working in tandem. Françaix composes a two eighth-note octave jump in the flute part, followed by the oboe part on all three eighth notes of the next measure. This tradeoff between flute and oboe parts continues until rehearsal 11.

At rehearsal 11, Françaix thins the sonority to two measures of middle register *mezzo forte* flute part and *piano* bassoon part, followed by a loud two-measure answer in the oboe and clarinet parts. He repeats the textural change over the next four measures, but begins four measures before rehearsal 12 with a softer dynamic than before. At rehearsal 11 Françaix writes a melody in the flute part with sixteenth-note and sixteenth-note triplet values on the downbeat of each measure, followed by rests on the third eighth note which are then filled by the bassoon part in the instrument's high tenor register.

For the next four phrases – rehearsals 12 through the measure before rehearsal 16, Françaix keeps the ensemble's dynamic generally quiet continuing the developmental anticipation of the section. Rehearsal 15, though still marked *ppp*, brings a significant change in the rhythmic and melodic drive of the section, which will be discussed later. Though there has been a change in the rhythmic drive at this point, the confines of a soft dynamic range keep the new rhythmic motive from rising to the foreground as a new theme in earnest. Rehearsals 12, 13, and 14 continue the melodic growth of the section.

With the exception of the two measures before rehearsal 14, where Françaix brings back the hemiola in the oboe and clarinet parts used several times before, the developmental trio section finds no significant thematic change until rehearsal 15. As alluded to in the previous paragraph, rehearsal 15 brings a change in the melodic drive of the section; here the flute part

contains accents on the first and third eighth notes of each measure that will be brought to aural fruition at rehearsal 16.

The four measures before rehearsal 16 suddenly shift rhythmic character to the more straightforward eighth notes of the clarinet and bassoon parts in the opening of the trio. Now the bassoon part is left out of the orchestration as Françaix enhances the anticipation of what is to come. The complete homophony of these measures is also coupled with a *perdendo*, or slight slowing of tempo. Rehearsal 16 springs back to life with a comical and seemingly new theme at *fff subito*. In retrospect, we find that Françaix wrote a quiet foreshadowing of this rhythmic motive back at rehearsal 15. Rehearsal 16 returns to a clear B-flat centricity, as evidenced by the recurring B-flat⁶ in the flute part and B-flat¹ in the bassoon part, thereby reaching a point of harmonic stability not heard since the opening duet in the clarinet and bassoon parts before rehearsal 8. The instrumentation of low bassoon and clarinet parts, middle-range oboe part, and high-register flute part give this section an effect comparable to a circus calliope. The liveliness of this section continues through rehearsal 19 – the final three-measure cadence that instructs performers to return to rehearsal 1 for the *D.S. al Fine*.

Françaix's use of asymmetrical phrases is notable at rehearsal 16 and afterwards. The first phrase at rehearsal 16 is only seven measures long, followed by another nine-measure phrase – set forth by a scale in sixteenth notes in the flute part at rehearsal 17. This rhythmic character continues throughout the remainder of the section, closing the trio with a jovial and quirky dance.

Performance Considerations – Flute

Overall balance may be an issue at rehearsal 1 considering the *fortissimo* ensemble dynamic and the low E⁴ in the flute part. Françaix assists the flutist with the addition of a grace-

note figure beginning on the fifth measure of rehearsal 1. The performer must work to project the instrument's low register here.

At rehearsal 2, the ensemble drops to a *piano* dynamic, with the exception of the flute part's thirty-second note run up to the fifth measure. Since the only other instrument present on the final eighth note of measure four is the bassoon part, the *fortissimo* statement played by the flutist represents a moment of true dynamic contrast.

The *ritmico* and *secco* style of rehearsal 3 is quickly replaced by a more lyrical statement in the flute's second octave. The *piano espressivo* marking here may be accepted literally, since the remainder of the ensemble is playing a *pianissimo*. Beginning two measures after rehearsal 5, Françaix restates the opening theme, and repeats other previously heard material. At rehearsal 7, Françaix writes a short four-measure solo in the flute part. Here it is important for the performer to be aware that the meter is, in effect, compound, for the other accompanimental voices are presenting a *pianissimo* hemiola under the brief flute solo.

Following 28 measures of rest, the performer again resumes playing at rehearsal 9 in the trio section with a two-measure *mezzo forte* statement, primarily at the top of the instrument's lowest octave. Françaix has scored a delicate accompaniment here, with the remainder of the ensemble playing *piano* or *pianissimo*. Throughout the trio, Françaix's melodic writing becomes fragmented, with rare instances of extended melodies. In the fourth measure before rehearsal 10, Françaix writes a *crescendo* from *piano* to *fortissimo* back to *piano* over the course of three measures. This task is facilitated by the flute part's ascent to C^7 .

At rehearsal 10, Françaix writes an interesting melody between flute and the oboe; as the oboe rests, the flute interjects high A^6 and G^6 . Timing is crucial here. At rehearsal 11, the flute part sets up a call-and-response between voices; measures one, two, five, and six of the phrase

are marked with fast-note values in the flute part followed with eighth notes in the remaining parts. A deliberate contrast must be made between the first four measures, marked *mezzo forte*, and the following four, marked at a *piano* dynamic.

At rehearsal 15, Françaix provides a bit of foreshadowing of rehearsal 16 in the flute part. Though still marked *ppp*, the performer must be deliberate in the presentation of rhythm to enable an astute listener to catch the reference to the upcoming new theme. Rehearsal 16 is the presentation of a challenging seven-measure phrase in all voices – it is important that the performer ensure B-flat⁶ be articulated clearly and on time to exploit the ensemble's wide five octave range at this point. This theme takes precedence through the remainder of the section. The rhythm here is stable and easily felt, so the members of the ensemble may enjoy the delightful musical humor.

Performance Considerations – Oboe

Similar to the first movement, the oboe splits melodic duties rather evenly with the flute in the *Allegro molto* movement. The oboist's entrance at rehearsal 1 is a *fortissimo* mimicking the clarinet part at the beginning of the movement. As in the clarinet part, the oboe line is articulated with a short *martellato* accent on the first note followed by an agogic accent over a sustained pitch on the second. The *sff* articulation on the third eighth note of the fourth measure emphasizes a momentary rhythmic disorientation caused by hemiola. In the pickups to rehearsal 2, the performer must immediately drop back to *piano*. Tonal and intervallic stability must be maintained as well, as the oboe part ascends softly to high C⁶ and D⁶ in the measure before rehearsal 3.

The *ritmico secco* section at rehearsal 3 maintains the predominance of the oboe solo. However, this time, the oboe part is written with a much more disjunct line. As shown with the

explicit *crescendo* and *diminuendo* in the third and fourth measure, the performer should shape these measures accordingly. Here, the performer is advised to avoid any tendency to rush the two eighth notes followed by a rest.

At rehearsal 7, the final phrase of the scherzo opening of the *Allegro molto* movement, the oboe joins the clarinet and bassoon in providing a brief hemiola accompaniment for the flute solo. In the fifth measure, the oboe part has a lone *ppp* statement that serves as a continuation of the brief bassoon line in the fourth measure of the section, which in turn serves as a continuation of the flute line begun at rehearsal 7. In the last two measures, all parts are marked with loud eighth notes; here, the ensemble must work for cohesion.

In the fifth measure after rehearsal 8, the oboe, clarinet, and bassoon parts all contain rhythmic eight-measure melodic passages. In the sixth measure, the oboe part alone has a *martellato* accent on the third eighth note; the performer must make this leap to the B-flat⁵ apparent. One measure and five measures before rehearsal 9, the oboe is the only instrument on the second and third eighth notes of each measure – the *fortissimo* dynamic must be kept loud and soloistic, even without the supporting voices. In the third measure of rehearsal 9 the oboe part has a rhythmic counter to the proceeding two-measure flute solo; Françaix has the performer *crescendo* to a *mezzo forte* downbeat on the fourth measure, and then *diminuendo* to *pianissimo*.

The melody at rehearsal 10 is the most fragmented melodic idea in the movement so far. Here the oboe part leaves out eighth notes in the first, third, and fourth measures that are filled in by the high-register flute. It is vital that the oboist and the flutist match style, articulation, and timing to present this melodic idea as Françaix intended. Two measures before rehearsal 12, Françaix begins a short hemiola idea with the oboe part grouping two sets of two eighth notes together. Though only marked *mezzo forte*, the performer needs to be both soloistic and highly

accurate at this spot to confirm the rhythmic effect of connecting the unaccented second eighth note in oboe and clarinet parts to the accented third eighth note in flute and oboe parts. At rehearsal 15, the oboe and the flute part contain a similar articulation pattern to foreshadow the material at rehearsal 16.

Performance Considerations – Clarinet

In the beginning of the *Allegro molto*, the clarinet part foreshadows some of Françaix's rhythmic jest found throughout the movement. Though marked *pianissimo*, the clarinet part has an accent on the second eighth note of the first and fifth measures of the phrase to shift the agogic accent. This accent is important to play with weight, for the bassoon has clearly accented downbeats through this section. It is with reference to this opening theme that Françaix sets up the humorous character of the clarinet and the bassoon parts throughout this movement.

Other than an occasional reiteration of the articulated theme at the beginning, the clarinet part is largely an accompanimental voice. After rehearsal 7, the pickup to the second measure initiates a hemiola in all three accompanimental voices – a stark rhythmic contrast to the flute melody above. In the sixth measure of rehearsal 7, Françaix writes a sixteenth-note passage in the clarinet part. This passage is actually a climactic conclusion to the flute line beginning at rehearsal 7 that was taken over by the bassoon part in the fourth measure, the oboe part in the fifth measure, and ultimately passed to the clarinet part in the sixth measure. Therefore, it is of vital importance that all members of the ensemble apply great rhythmic precision. To execute the climax to the conclusion, the performer must play a *molto crescendo* from *pianissimo* to *fortissimo* in the span of three eighth notes.

The opening sixteen measures of the trio section are a humorous duet between the bassoon and the clarinet parts. Marked *mezzo forte* in each voice, both instrumentalists must

retreat to *pianissimo* when they play their rhythmic unison in the pickups to the eighth and sixteenth measures of the duet. At rehearsal 8, the clarinet part adds to the tension of the section with a written set of chromatically ascending tritones – beginning on a written G³ and C-sharp⁴ in the first measure, the second measure follows with written A-flat³ and D⁴, the third includes written A³ and D-sharp⁴, and the fourth concludes with written B-flat³ and E⁴.

Through the trio section, the sporadic nature of the music lends itself to a few more exposed passages for the clarinet part. The *subito mezzo forte* eighth notes in the third measure of rehearsal 9 are unique in the ensemble. Françaix often uses the clarinet part to fill out the division of a measure. The clarinet adds to the hemiola effect in the two measures before rehearsal 12 by playing on the first and second eighth notes of the penultimate measure, and the second and third eighth notes of the final measure before rehearsal 12. A similar effect is achieved in both the clarinet and oboe parts in the two measures before rehearsal 14, this time with both instruments articulating on every other eighth-note division. The clarinet also contributes to equal division of each measure. The first two measures of rehearsal 13 are fully divided by the eighth notes. The same idea occurs again in the third and fourth measures after rehearsal 14, and two measures before rehearsal 15.

Performance Considerations – Bassoon

The *pianissimo* duet for the bassoon and the clarinet at the beginning of the *Allegro molto* sets the scherzo character for the remainder of the movement. Here, the bassoonist establishes the articulation style for the other instrumentalists when they enter at rehearsal 1 with the *martellato* accents on downbeats. It is of great importance, as well, that both the bassoonist's and the clarinetist's duet sound *pianissimo* to set up the *fortissimo* contrast at rehearsal 1.

At rehearsal 2, Françaix includes the performance instruction *sans pressez* in the bassoon part. Considering the bassoon line has an empty downbeat and is the only voice to play on the second and third eighth note of each of the first four measures, the performer needs to be accurate in producing the beat so as not to press or rush the tempo.

In the two measures before rehearsal 4, the bassoon and clarinet parts make a brief allusion to the introductory rhythmic solo. Coming from a *ppp* in the third measure before rehearsal 4, both instrumentalists need to ensure that their *fff* dynamic ensures a significant contrast. At rehearsal 4, Françaix writes different performance instructions in all four voices: *espressivo* in the melodic flute line, *leggierissimo* in the oboe part's large skips, and *legatissimo* for the largely linear clarinet part. He writes *pianissimo dolce* for the bassoon part. The playing of large descending leaps at a soft dynamic level will be challenging to the performer. Françaix was conscious of this difficulty and writes for the performer to play as sweetly and as connected as possible.

The hemiola in the lowest three accompanimental voices at rehearsal 7 was discussed above. Immediately after resolving the hemiola on the downbeat of the fourth measure, the bassoonist articulates the next eighth note of the measure continuing the line initiated in the flute part. Here the shortness of the *martellato* accent on the downbeat must be taken literally so as to facilitate the pristine timing required to articulate the C² on the second eighth note of the fourth measure after rehearsal 7.

Sixteen measures before rehearsal 8, the bassoon and the clarinet parts immediately set the B-flat major tonality of the trio section of the *Allegro molto* movement. This time, the duet is written at *mezzo forte*; a dynamic that will facilitate the response of the low B-flat¹ in the bassoon part. As stated in the clarinet performance considerations, the pickups to the eighth and

sixteenth measures of this section must be played at a *pianissimo* dynamic to ensure a contrast. At rehearsal 8, Françaix writes a four measure *crescendo* on a low B-flat¹; this *crescendo molto*, coordinated with the clarinet part, is vital to set up the *fortissimo* in the ensemble beginning in the fifth measure of rehearsal 8.

Beginning in the third measure of rehearsal 11, the performer plays a two-measure *crescendo* from *fortissimo* in the instrument's high tenor register. Immediately on the downbeat of the fifth measure, the bassoonist must return to a B-flat² at a *pianissimo* dynamic level. Abrupt changes of dynamics are rarely easy and are made substantially more difficult by registral shifts. With the clarinet sounding a D-flat⁵ on the third eighth note of the fourth measure after rehearsal 11, and with the oboe sounding E⁵ in the same place, the bassoonist must release the high A⁴ so as to assure the radical register and dynamic change at the next downbeat.

At rehearsal 12, the bassoon part contains accents on each quarter-note downbeat. Few quarter-note values have appeared in the bassoon part since rehearsal 4 where they are slurred but also at *pianissimo*. This section of accented quarter-note downbeats climaxes in the bassoon part four measures before rehearsal 14, where Françaix writes F-sharp⁴ at *mezzo forte espressivo*. For two measures, the bassoon is the only voice articulating on the downbeat. At rehearsal 14, Françaix very briefly brings back his earlier idea of large downward slurs in the bassoon part. Though marked with a very quiet dynamic, the performer should feel free to let this bass line be heard due to its distinct nature in the movement.

At rehearsal 16 Françaix composed a five-octave span on the downbeat, from the B-flat¹ in the bassoon part through the B-flat⁶ in the flute part. While the flute part contains three consecutive descending octaves, the bassoon part spans a nearly three-octave jump to an accented A-flat⁴ on the third eighth note of the measure, slurring down to A-flat³ on the

downbeat of the second measure. The *fff subito* dynamic should facilitate a proper response in the low register, but a proper half-hole technique is required to ensure that the descent to A-flat³ does not crack.

Allegro vivo

The final movement, *Allegro vivo*, is a through composed movement in C in which themes are more rhythmically than melodically related, but with a constant allusion to the driving sixteenth-note theme presented at rehearsal 1 that creates an aural semblance to *ritornello* procedure. In the *Allegro vivo*, Françaix begins with a rapid passing around of sixteenth notes in the ensemble, and settles on a busy, almost mechanical theme. Françaix creates a sonority that is often so rhythmically intense that it is difficult to find a unifying principle other than the constant sixteenth-note subdivision of the beat; the rhythmic similarity between themes gives this movement the correspondence to *ritornello* procedure. As the end of the movement approaches, Françaix noticeably slows down the rhythmic drive, eventually segueing into a chorale-like section in the final measures of the movement. In the final measure, Françaix surprises the audience by bringing back the opening sixteenth-note motive for one more measure, with dramatic effect.

Beginning to Rehearsal 5

The compositional energy and excitement of the *Allegro vivo* makes for a brilliant conclusion to the *Quatuor*. Françaix begins the movement with a two-measure introduction: *piano* and *pianissimo* sixteenth-notes alternate between bassoon and flute parts in the first measure, followed by a sudden *fortissimo* set of four sixteenth notes in the oboe part, succeeded respectively by the clarinet, bassoon, and flute parts in a dramatic *diminuendo*. The fragmented

introductory measures establish the overall rhythmic motive of the movement stressing the constant sixteenth-note subdivision.

The opening theme, beginning at rehearsal 1, is carried by the flute and oboe parts and accompanied by the clarinet and bassoon parts. Its sparkle is shown with Françaix's initial quiet dynamic and straightforward rhythm between the four voices. After the first two measures, the music escapes into a decorated chromatic scale in the higher voices, already having modulated away from C by rehearsal 2. The themes of the *Allegro vivo* movement, as evidenced by the opening, are more rhythmically than melodically oriented, for there is not much traditional melodic growth to speak of. Rather than constructing a singable melody *per se*, Françaix generates melodic attention when he writes a change of pitch in the midst of a constant sixteenth-note subdivision. Often in this movement, the articulations of a particular melodic inflection are defined by a pair of sixteenth notes on the same pitch, followed by another two-sixteenth-note pair on a different pitch. For example, the melodic interest at rehearsal 1 is most noticeable in the oboe part, outlining A⁴, C⁵, and D⁵ on beats one, two, and three of its first two measures. The initial presentation of the tonality in the first two measures of the theme at rehearsal 1 is relatively clear – the flute part's alternation between G⁵ / C⁵ and G⁵ / E⁵, the C-major triad, combined with the bassoon part's octave leaps between C³ and C⁴ define a C tonality early on.

At rehearsal 2, the quickly rearticulated open perfect fifth – E-flat⁶ and B-flat⁶ – between the flute and oboe parts is answered by another rapidly articulated open perfect fifth – D⁵ and A⁵ – in the oboe and clarinet parts. This chromatic descent – from an open fifth on E-flat⁶ to an open fifth on D⁵ – helps establish a transition into the oboe melody in F major four measures before rehearsal 3. At this point, the oboe part takes the fore with a melody-proper, and the flute part decorates the oboe melody with a series of arpeggiations and scalar patterns in the low register.

Though marked *forte*, Françaix may be writing for sonority and coloration here, as it is difficult for the flute part to project in this register over a solo voice.

At this point it is worthy to note that from the beginning until rehearsal 3 there are only a few beats not defined by a complete sixteenth-note subdivision: beat four of the first and second measures of rehearsal 1, the downbeat and third beat of rehearsal 2, and the empty downbeat of the following measure. Rhythmic syncopation within that constant subdivision plays an important role – with the first obvious example being the bassoon part's *subito fff* sixteenth-note descending chromatic passage leading into four measures before rehearsal 3, where the performer is asked to slur the second to third and fourth to first sixteenth notes of each beat. The oboe melody four measures before rehearsal 3 includes short articulation markings and trills on offbeats.

At rehearsal 3 Françaix suddenly thins the sonority to a rhythmic clarinet solo with an accompanimental bassoon part. It is with this solo that the clarinet part ascends to its highest pitch in the *Quatuor* thus far – a C⁶. The clarinet part is allowed a solo role for three measures until a three-beat chromatic ascent in the upper voices that returns to the opening theme. The clarinet melody has a more traditional sense of direction than any melody earlier in the movement, complete with a forward-moving arpeggiated ascent to its high register. Even though the first beats of the clarinet solo are straight sixteenth notes, the rhythm at rehearsal 3 relaxes slightly, with several occasions of only two divisions of the beat as opposed to the common four subdivisions of the previous section. Omitting the flute part at rehearsal 3 not only serves a textural purpose, but a rhythmic one as well since the instrument had defined the sixteenth-note subdivision in its accompaniment of the oboe solo of the previous phrase. The chromatically ascending bass line in the bassoon part blurs tonal centricity at rehearsal 3 in comparison to the

straightforward F major of rehearsal 2, but creates an effective preparation of the dominant for the return to the C-major theme one measure after rehearsal 4.

After the ascent in the top three voices at rehearsal 4, Françaix begins a restatement of the opening theme, this time one octave higher in the flute and oboe parts. The extreme tessitura in both flute and oboe parts combined with a written *fff* for the entire ensemble make this the most dramatic point in the movement so far. Upon the higher-pitched restatement of the theme after rehearsal 4, Françaix allows the melody to once again outline C major: in the third and fourth measures in the flute part, notes on the beat outline a cadential melody of C⁶-D⁶-C⁶-D⁶-C⁶-C⁶-C⁶. The final phrase of the section, the restated main theme beginning in the second measure of rehearsal 4, finally comes to rest after the ensemble plays a short C-major triad on the fourth beat of the measure before rehearsal 5 – this is the longest pause from the *vivo* activity in the movement to this point.

Another reference to the rhythmic *ritornello* procedure of this movement may be observed at this point. With the restatement of the theme starting in the second measure of rehearsal 4, Françaix suggests an expectation for further returns of the original theme of the movement. Nevertheless, the theme is never heard again in the movement – at least melodically. It may be inferred that similar rhythmic statements that follow are intended by Françaix as allusions to a *ritornello* theme. Since the opening theme is brought back in the second measure of rehearsal 4, Françaix possibly intended it as a point of arrival for the movement to this point. This compositional procedure suggests a ternary form, ABA, from the beginning of the movement to rehearsal 5. Either way, Françaix's rhythmic themes are similar throughout the movement, regardless of the melody presented.

Rehearsal 5 to *Pas lent* after Rehearsal 14

Immediately following the tonal closure of the cadence on the beat before rehearsal 5, Françaix begins a new melodic theme, stating a disjunct and syncopated melody in the oboe part. The oboe melody immediately commands the attention of the listener because of its wide intervallic content, beginning with a minor seventh from E⁴ to D⁵, and then descending through a G-minor triad to the B-flat³ over one octave lower. The third and fourth measures after rehearsal 5 are more melodically conjunct, gradually falling from C⁵ to G⁴. Françaix's oboe melody harkens back to the syncopated nature of the last measures of the same instrument's solo four measures before rehearsal 3 – only with an even stronger and more directed syncopated drive. Though the flute part here is providing constant sixteenth-note subdivision, the oboe line's slurring of the B-flat³ across the bar line and playing the next D⁴ as a syncopated quarter note momentarily complicates the constant rhythmic direction of the ensemble. The return to rhythmic regularity in the third and fourth measure of the phrase makes for a resolution of the contrast between the regular subdivision of the flute part and the syncopation of the oboe part.

A sense of tension and anticipation is generated tonally, as well as rhythmically. Rehearsal 5 has the bassoon part alternating between C³, F², and B-flat¹ to present a quintal bass line: with the inclusion of the G³ in the clarinet part, the bass line is constructed to represent three open perfect fifths, creating a sense of unrest that will ultimately resolve as a B-major tonality at rehearsal 6.

The quiet dynamic of rehearsal 5 continues until rehearsal 6, where the voices are again marked with a loud dynamic. A figure of driving sixteenth notes, reminiscent of the clarinet part's opening two beats at rehearsal 3, begins in the flute part at rehearsal 5 and continues for four measures. This flow is interrupted for only one beat when the sixteenth notes are shifted to

the oboe part at the end of the second measure after rehearsal 5. At rehearsal 6, the louder reeds replace the quiet and low flute part; the clarinet, oboe, and bassoon parts take over the duties of regular sixteenth-note subdivision without the flute part's low-register articulations.

After only two measures of rehearsal 6, Françaix again changes thematic material – this time composing a flurry of arpeggiated chords at rehearsal 7 created by constantly alternating sets of sixteenth notes between upper members of the ensemble. The *fff* dynamic (in all except the *fortissimo* oboe part, which is written in a low and resonant part of the instrument's range) combined with the bassoon part's downbeats, three sixteenth notes following in the flute and clarinet parts, alternating sixteenth notes with the oboe part create a textural blur of pitches and sonorities. Melody, at least in a traditional sense of a single foreground musical line, is difficult to ascertain at rehearsal 7. Again, the element of rhythmic texture takes over the primary interest. For the duration of rehearsal 7, each sixteenth-note subdivision is articulated by at least two instruments simultaneously, resulting in a flurry of rhythmic activity. In keeping with the melodic and rhythmic instability of this section, Françaix composes a great deal of harmonic fluctuation by changing chords from beat to beat – for example, the bassoon part contains a circle of fifths progression on downbeats throughout the two measures, constantly changing the tonal implication.

At rehearsal 8, the flurry of sixteenth-note activity continues with a specific *tutta forza* – marked in addition to the *fortissimo* and *fff* of the previous section. The arpeggiations and scalar patterns between the flute and oboe parts at rehearsal 8 do little to alleviate the overall lack of traditional melodic material first heard at rehearsal 7. The tonal instability of rehearsal 7 finds a brief repose here, arriving at an F-major section at rehearsal 8, outlined by arpeggiated melodies and scales based on that tonal center in the upper voices. Though B-natural is used in the upper

three parts here, the frequent use of F, A, and C through all voices still imply an F-major centricity.

The *tutta forza* at rehearsal 8 continues through rehearsal 9. The flute part at rehearsal 9 presents octave slurs in the first measure with an F⁵-E⁶-F⁵-E⁶ procession on each beat. The octave leaps of the flute part in the next measure suggest a melodic descending arpeggio from F⁵-D⁵-A⁴, concluding with a diatonic ascent to E-flat⁵ on the downbeat of rehearsal 10. At rehearsal 9, the rhythmic drive thins a little, with the bassoon and the clarinet parts containing straight eighth notes, and the flute part containing two sixteenth-note octave slurs per beat in the first measure, and the oboe part solely responsible for the continuous sixteenth-note subdivision. Though the second measure of rehearsal 9 is very similar to the first, it continues slowing the rhythmic drive made more obvious by the flute part's repetition of notes after octave slurs on the first and second beats. This section outlines a G-dominant function with further inclusion of B³ in the bassoon part and the bass outlining of a G tonality.

On the downbeat of rehearsal 10, a *ppp* for the ensemble and a gradual reduction of the rhythmic activity occurs. For the first time in several phrases, only one instrument at a time carries the sixteenth-note subdivision instead of two or more. Now the concept of a solo instrumental line returns, with the clarinet part passing off a two-beat solo to the flute part, then to the oboe part, and back to the flute part again by the second measure of the phrase. The clarinet part begins by rearticulating an E-flat⁴ on the second sixteenth note of beat one at rehearsal 10, reminiscent of its solo at rehearsal 3. The flute part finishes the section with a scalar approach to rehearsal 11. Rehearsal 10 harkens back to the rhythmic calming of the moments before the flurry of rehearsal 7, but at *ppp* instead of the *fortissimo* of rehearsal 6. Though there is a release of tension through a return to a noticeable melody and a dynamic quieting in the

ensemble, the music is still harmonically tense, gravitating toward A-flat as evidenced in the bassoon part's A-flat³'s and E-flat².

Though specifically marked *en dehors* at rehearsal 11, the flute part seems to be interacting contrapuntally with the oboe part below, as the bassoon and clarinet parts revisit the idea of Alberti-bass figuration presented at other times throughout the *Quatuor*. Here all the parts are marked *dolce* in a register that may tend to be thin for each instrument. The A-flat tonality of this section is a logical continuation of the same harmonies outlined in the bassoon part in the previous two-measure phrase at rehearsal 10. It is through the oboe part's *dolce* melody, serving as a contrast to the flurry of rhythmic activity heard up until this point, as well as the tonal shift back to the lowered mediant – an important relationship Françaix has used time and time again throughout the course of the *Quatuor* – that begins to give the movement a sense of arrival and conclusion.

The quiet dynamic of the ensemble, first begun at rehearsal 10, continues into rehearsal 12, where a variant of the original theme is presented. This variant on the *quasi-ritornello* theme is presented not so much by way of a returning melodic idea, but in the repetition of the upper three voices of the ensemble playing simultaneous sixteenth notes, as the flute and oboe parts did at rehearsal 1. This alteration of the original theme, now presented at rehearsal 12 in a key area that is difficult to discern because of the descending minor triads in the upper three voices, further confirms *ritornello* procedure: unlike in a rondo, themes do not always necessarily return in their original key areas. For one of the few moments in the *Quatuor*, the bassoon part stands out from the sonority as a solo voice, beginning in its high tenor register – ascending to its highest note, B-flat⁴, in the piece. The second measure of rehearsal 12 has the bassoon and clarinet parts alternating sixteenth notes while the flute and oboe parts only enter on downbeats.

Gradually through rehearsal 13 and 14, Françaix reduces rhythmic activity, which will be discussed momentarily, until a completely homophonic cadence is reached four measures after rehearsal 14. Foreground activity at rehearsal 13 is based on a slurred sixteenth-note arpeggiation, and is then followed by an articulation of a repeated pitch and a two-beat sixteenth-note ascent to the next downbeat. Melody here further descends to a subservient level as the ensemble becomes more homorhythmic and homophonic in anticipation of the arriving cadence. Two measures before rehearsal 14, Françaix slows the rhythmic drive of the work even more, with all the voices playing *staccato* eighth notes, and only two sixteenth notes present on the downbeat of the measure before rehearsal 14. This is the first instance in the movement without sixteenth-note subdivision. Rehearsal 14 dissolves rhythmically even further; all four voices play only one short sixteenth note on each beat. The next measure, and the cadence thereafter, continues this homorhythm with a quarter-note rest, half-note, quarter-note rhythm, followed by two measures of whole notes – excepting the bassoon part, which moves in half notes two measures before the *fermata*. Beginning at rehearsal 12, Françaix has begun shifting through chords and tonalities quickly. Nevertheless, two measures before the *Pas lent*, Françaix's ultimate destination is clear: he writes a half cadence on the dominant $G^3-B^3-A^4-D^5$ chord in the measure before the *Pas lent*.

Pas lent to end of movement

After a *lunga fermata* on the double bar, Françaix surprises the listener by composing a sixteen-measure chorale, marked at half the tempo of the opening *Allegro vivo*. Throughout this section, Françaix once again composes a lyrical melody for the oboe part. The composer outlines an overriding quintal arpeggiation for the bassoon part, moving from $C^2-G^2-D^3$ and back again throughout the first four measures, to $F^2-C^2-F^2$ in the beats before rehearsal 15. The bassoon part

two measures before rehearsal 16 implies the dominant of G, outlining D major, then turning to quintal moving quarter notes between rehearsal 16 and *Tempo I subito (Allegro vivo)*. The final measure of the piece returns to the rhythmically driving motives heard earlier in the movement, with a sudden explosive series of repeated sixteenth notes in all three voices, ultimately finishing the piece on a *secco fff* C-major chord without the fifth.

Performance Considerations – Flute

Though marked *piano* and *pianissimo*, the flutist's answer to the bassoonist in the first measure must be oriented to the dynamic that the bassoonist initially presents. Typically not difficult pitches to control on the flute, the G⁴ and A⁴ in the bassoon part are pitches that may tend to be slightly sharp—a tendency of which the flutist must be aware. The main idea for the first measure is the contrasting quiet opening measure with the contrastingly louder second measure, with the exception of the *piano* one beat before rehearsal 1 in the flute part.

At rehearsal 1, it is suggested that the performer consider double-tongue articulation for clarity. At quarter note = 120 beats per minute, the single tongue is still feasible, but may lack a bit of precision. Here, the flutist and oboist play dual lead roles in the texture, and must balance each other. In the third measure, the flutist begins to elaborate an E-flat major scale with chromatic inflection, eventually leading to a *fortissimo* dynamic at rehearsal 2. As such, the performer should lead the dynamic growth of the ensemble. At the B-flat⁶ at rehearsal 2, the response of the pitch will be facilitated by the *fortissimo* dynamic and a clear, concise double tongue.

Throughout the *Allegro vivo*, Françaix demands that the performer make quick articulations in the instrument's lowest register, as exemplified in the third measure after

rehearsal 2. Though the flutist should aim for a loud dynamic, Françaix has scored the ensemble allowing the flute part to retain its presence.

Technical control is vital at rehearsal 4, as the septuplet on beat two of the measure results in parallel major triads between the upper three voices throughout the measure. The *sempre fff* articulations beginning in the second measure facilitate the high-register response of the instrument. The intensity of the oboist's extreme high register should balance well with the brilliance of the flutist's high C⁷ on the fourth beat of the second and third measures.

Françaix again writes for the flutist to play quickly articulated low pitches at rehearsal 5. The intent here may be more textural than practical, but the performer should work to constantly clarify low-register articulation of the instrument throughout the *Quatuor*.

Rehearsals 7 and 8, in all voices, present a flurry of fast, loud notes that may introduce possible instability. Especially at rehearsal 7, all instrumentalists must work to be rhythmically precise; the flutist's challenge is perhaps the most intense because of the quick rearticulation in the lowest octave. The *tutta forza* at rehearsal 8 is more conducive to clarity of both pitch and response. The sonority at rehearsal 9 becomes increasingly clearer, but the flute part is not relieved of difficulty. Octave slurs must be precise and timed exactly.

Perhaps the most exposed spot for low-register articulation in the *Allegro vivo* is at rehearsal 10. Françaix has deliberately reduced the constant subdivision of the beat throughout the ensemble to only one instrument playing sixteenth notes at a time. When Françaix writes sixteenth notes on beats three and four of the flute part, pitches include a chromatic descent from E-flat⁴ to C⁴ on the downbeat of the second measure. Since the flutist is the only instrument with this sixteenth-note subdivision here, it is of vital importance that clarity of articulation and immediacy of response is achieved. Within this movement, Françaix requires a pristine quality of

articulation not only in the sparkling high register, but in the lowest, least-responsive register of the instrument as well.

At rehearsal 11, Françaix writes for the performer to play arpeggios *en dehors* – or, to the fore. This is made difficult not only by the middle range of the flute, but also by the distinct oboe line underneath the flute part. Here the performer is advised to play with greater presence than in the *pianissimo* set forth at rehearsal 10.

As the piece once again diminishes the amount of subdivisions of the beat from rehearsal 12 to the *Pas lent* after rehearsal 14, the difficulties in the individual parts become less apparent. As the highest voice in the ensemble, the flutist is typically responsible for guiding the ensemble as attacks become sparser, and may wish to lead a slight *ritardando* in the measures before the *Pas lent*. Throughout the final slow section of the *Allegro vivo* movement, the flute part is once again subservient to a melody played by the oboist. Nevertheless, the flutist leads the quarter-note motion in the three accompanimental voices prevalent throughout this section. As rehearsal 16 approaches, Françaix writes slower note values in the flute part; tempo here is left to the control of the bassoonist who maintains moving quarter notes throughout. The final *Tempo I subito* should be cued by the flutist. All musicians here must ensure the proper placement of the accent on the second sixteenth note of each of the first three beats, and the *secco* shortness on the final eighth note.

Performance Considerations – Oboe

In the second measure of the *Allegro vivo*, the oboe part contains the initial statement of sixteenth notes marked *fortissimo*. Here the contrast between the *pianissimo* of the previous measure and the *fortissimo* of the second measure must be immediately noticeable while still maintaining the character of the instrument.

The question of a double-tongue articulation in this movement is of great interest. It was recommended that the flutist approach articulations using the double-tongue technique common to flute performance. However, necessity and control of double-tongue technique varies greatly among individual oboists. The number of repeated notes in the oboe part may alleviate potential tongue-finger coordination problems and the printed tempo of quarter note = 120 is likely slow enough for most oboists to articulate well with a light single tongue.

At rehearsal 2, the performer is required to quickly rearticulate high E-flat⁶; Françaix wisely wrote this at a *forte* dynamic. Any sharp tendency in the high register must be addressed to ensure that the perfect fifth between the flute and oboe parts sounds in tune, for B-flat⁶ tends to be a flat note on some flutes. To add to the challenge, the oboist is asked to play at a sudden *piano* dynamic on the second half of the third beat. This is moderated, however, by the shortened E-flat⁶ eighth note on the first part of the third beat, allowing time to make the required dynamic change.

The three eighth-note pickups to four measures before rehearsal 3 are marked *forte en dehors*. Though this section may appear virtuosic for the performer, Françaix keeps the range and trills idiomatic to the oboe. To ensure an engaging performance, the oboist must play a suddenly quiet trill on the downbeat of the measure before rehearsal 3, followed by a *crescendo* to *fortissimo*. In the second measure of the clarinet solo at rehearsal 3, the oboist has a *fff* melodic interjection. Though marked *fff*, the performer should remain aware that the clarinetist is continuing a solo line.

The rapid A-flat major septuplet, written in the more difficult G-sharp major, leading into the second measure of rehearsal 4 is perhaps least idiomatic for the oboist, especially with the chromatic sixteenth notes on the fourth beat moving from C⁶ up through E⁶ on the downbeat of

the next measure. The *sempre fff* here helps alleviate any problems of response, but the performer must again be sensitive to intervallic stability – especially since the flute’s G⁶ on the downbeat is a relatively stable pitch. Françaix requires the oboist to ascend to high G⁶ at the end of this measure and the next – the penetrating tone of the high-register oboe will blend well with the brilliance of the flute’s C⁷. The third, fourth, and fifth measures of the section are less difficult to control, though they do require a high degree of precision and finger-tongue coordination.

At rehearsal 5, the performer is once again given a virtuosic melody characterized by wide leaps and syncopations. The oboist here is provided ample opportunity for projection as the passage is marked *mezzo forte* while the rest of the ensemble is marked either *piano* or *pianissimo*. The opening leap from the quartet note E⁴ to D⁵ in the first measure of rehearsal 5 is marked with a *crescendo*; the performer is advised to emphasize this, especially since rhythmic division of the beat has been such an important focus so far in the movement.

At rehearsal 6, the oboist plays sixteenth notes in answer to the clarinetist. Both parts are marked with *martellato* accents, so the articulation should be consistent. The flurry of sixteenth notes at rehearsal 7 between the top three voices must be executed with an extremely high degree of technical precision. For the oboist this means ensuring that each articulation responds on time, including low C-sharp⁴ and C⁴, found in the pickup to and on the downbeat of the second measure of rehearsal 7. The *fortissimo* dynamic and *martellato* accents will aid in achieving this goal. The *tutta forza* at rehearsal 8 is confined to a much more idiomatic register of the instrument, but great precision of finger-tongue coordination is still required of the performer.

At rehearsal 9, the oboe part is unique in the ensemble; sixteenth notes are written with slur markings on the second and fourth beat. This contrast must be brought to the fore, along

with the flute part's octave slurs. At rehearsal 10, the oboe part is written in the low register of the instrument at a *ppp* dynamic. Here, since the bassoonist is playing a rhythmic unison in the first measure, the oboist must blend as much as possible in this challenging low-register passage.

At rehearsal 11, the flute part is marked *en dehors* with middle- to low-register arpeggiated figures. Nevertheless, the oboe part is a more rhythmically complex line. Because of the timbre in the lowest octave of the oboe's range and because of the rhythmic interest, the oboist will likely be clearly heard in the ensemble, even at a quiet dynamic. It is with this realization that the performer must take care not to overpower the flutist, whom Françaix specifically wrote to the fore.

Rhythmic parts become more homophonic as the movement approaches the *Pas lent* after rehearsal 14. After the *lunga fermata*, the oboist proceeds with half notes as the remainder of the ensemble plays quarter notes. Though it may initially seem that the oboe line is accompanimental, it is the oboe part that is scored to play *cantabile sempre*. This final statement of the oboe melody reaffirms Françaix's affinity for the oboe as a lead melodic instrument in this work. By the third measure of rehearsal 16, Françaix requires the performer to blend rhythmically with the upper three voices in half notes. Although the oboist is still the highest soprano voice, ultimate control of the tempo resides with the bassoonist's moving line. The final measure should be cued by the flutist. As indicated earlier, all four instruments must work to ensure that accents on the second sixteenth note of each beat are apparent to the listener.

Performance Considerations – Clarinet

Regarding the quick articulations found in the *Allegro vivo* movement, Françaix again seems to be sensitive to idiomatic articulation characteristics of the clarinet as compared to similar characteristics of the flute and oboe. The clarinet part usually only contains fast

articulations in short bursts; for instance, on the written B⁵ sixteenth notes at rehearsal 2.

Françaix seems sensitive to the ease of response on clarinet, as exemplified by the challenging offbeat entrances on written low A³s in the fifth measure of rehearsal 2. The first extended melody found in the clarinet part is at rehearsal 3, with an initial fast rearticulation of written B-flat⁴s, followed by a written E-flat arpeggio from B-flat³ to G⁵ on the downbeat of the second measure. On the fourth beat of this measure, the clarinet part ascends to written D⁶. Though even a moderately skilled clarinetist is able to attain at least a G⁶, Françaix scores only as high as written D⁶ for the instrument in the *Quatuor*.

At rehearsal 6, Françaix requires another passage of quickly repeating notes for the clarinetist, this time writing an E-sharp⁴. Through these two measures, the sixteenth notes are passed between the clarinet part for two beats, then back to the oboe part for another two. The *fff* flurry of pitches at rehearsal 7 would likely not pose a great technical challenge for the clarinetist; rhythmic precision is of paramount importance here to make sense of the section throughout the ensemble. At rehearsal 10, the clarinet part is brought to the fore on the first two beats, with an offbeat entrance on written F⁴. Again, rhythmic precision is vital to the execution of the brief solo. At rehearsal 11, Françaix revisits the Alberti bass-like motion between the clarinet and bassoon parts first heard at rehearsal 1 of the first movement. At rehearsal 12, the quick rearticulations must match between the three upper voices. In the second measure, the clarinetist must be careful to time the second and fourth beats according to the bassoonist's first and third beats of articulated sixteenth notes.

Through rehearsal 16 of the *Pas lent*, the clarinetist joins the flutist and bassoonist in playing moving quarter notes against a melody with some longer note values in the oboe part. Though moving lines are normally of more interest than longer note values, the three moving

lines here must play under the solo oboist. By two measures after rehearsal 16, the clarinetist has joined the flutist in much longer note values. At *Tempo I subito*, all instrumentalists must agree on the placement of the accent on the second sixteenth note of each of the three beats. In the final eighth note, the clarinetist plays written F-sharp³ – sounding an E³. This is the only pitch in the final chord other than a C – the clarinetist must be encouraged to project on this final *secco* attack.

Performance Considerations – Bassoon

The final movement begins with a quiet burst of sixteenth notes in the bassoon part. Beginning on a G⁴, the performer must ensure accurate response of these notes, as well as accurate pitch since the flutist answers in the next beat with the same pitch. It is with this outright use of the bassoonist's capabilities for rapid articulation that Françaix foreshadows some of his usage of the instrument through the movement.

At rehearsal 1, the bassoon is again assigned to a bass role. Nevertheless, in the measure before rehearsal 2, Françaix brings out some of the humorous aspects of the bassoonist's articulation and technical ability by composing a dotted sixteenth-note, thirty-second note rhythm for the instrumentalist. This busy and snappy rhythm doesn't make another appearance in the remainder of the piece in any instrument, but Françaix has used it early to set the mood of the movement. Françaix's use of the bassoonist's technical prowess also recurs in the measure after rehearsal 2. Beginning on beat 3 of the measure, the performer here is asked to slur every other sixteenth note, beginning on the second sixteenth note of the beat. Though this rhythmic syncopation was seen in the beat before rehearsal 2, and will be seen in beat three of the second measure of rehearsal 6, this rhythm makes the *subito fff* both surprising and remarkable.

At rehearsal 3, Françaix uses the bassoon part to create an interesting harmonic event. Here he writes the bassoon part ascending by half step on each downbeat, beginning on D-flat², and ending on A-flat³ on the fourth beat of the next measure. However, on the offbeats he writes another ascending chromatic line in the bassoon part with parallel major ninths – this parallelism is reminiscent of the parallel tritones Françaix composes for the clarinet part at rehearsal 8 of the third movement. The third measure of rehearsal 3 is even more remarkable, with parallel tenths in the bassoon part.

Until rehearsal 6, Françaix again uses the bassoon somewhat like a *pizzicato* string bass, as prominently emulated in the short bass register articulations of the third movement. However, Françaix revisits the bassoonist's fast articulation capabilities in the third and fourth beat of rehearsal 6. The bassoon part is written with sixteenth-note articulations from F² chromatically down to B¹ on the downbeat of the second bar. The dynamic level facilitates the execution of these notes, but the performer must be very attentive to the crispness and timing of response of this line, for it needs to be exactly in time with the oboist's simultaneous sixteenth-note rhythmic passage.

At rehearsal 7, the constant flurry of sixteenth notes across the top three voices may be destabilized by any one instrumentalist's poor timing. The bassoon part is marked with *staccato* downbeats and *martellato* accents. Here if the performer hangs on too long to a pitch or has late response, it will obscure the clarity of attacks between the upper three members of the ensemble.

In the first measure of rehearsal 10, the bassoon part contains a syncopated rhythm with the oboe part. Both voices are marked *ppp*; nevertheless, it is much easier for the bassoonist to play a true *pianissimo* on most of these written pitches. The performer is advised that the oboist may struggle to play low C⁴, B³, and B-flat³ with equal dynamic control.

At rehearsal 12, while the upper three voices contain straight sixteenth notes, the bassoon has one of the last true solos in the *Quatuor*. Beginning on A-flat⁴, the bassoon part is marked *en dehors* for the measure. Because of the tendency of a thinning timbre in the high tenor register of the bassoon, the performer must project the line over the other parts. In the last two beats of the measure at rehearsal 13, the bassoon part contains a G-major scale in sixteenth notes; the bassoon is the only voice in the quartet with such a passage at this point, and should be heard in the foreground. In the two measures before rehearsal 14, the bassoon part contains the final two beats of each measure while the upper three voices are heard on the first two beats. To balance the ensemble, the performer should feel free to play these eighth notes soloistically.

In the *Pas lent*, the bassoon part is once again assigned to providing the bass line. Nevertheless, the bass line is of vital importance to the tempo, rhythmic drive, and harmonic stability of the section. Up until two measures before rehearsal 16, the flute and clarinet parts generally contain quarter-note rhythms. However, in the second measure before rehearsal 16, the bassoon becomes the only voice to continue with quarter-note motion. In the third measure after rehearsal 16, the bassoonist continues playing quarter notes for the remaining four measures of the section while all other voices are moving in half- or whole-note values. Ultimately, responsibility for tempo at this point resides with the bassoonist, and the performer may feel at liberty to slow a little before the *Tempo I subito*. As with all of the other musicians in the last measure, the bassoonist is required to articulate three sets of four sixteenth notes, accenting every second sixteenth note. Ending on a low C², the bassoon part provides the bass note of the large five octave range of tone colors that Françaix displays between the low-register bassoon part and the high-register flute part.

CHAPTER 3

AN OVERVIEW OF THE *PETIT QUATUOR POUR SAXOPHONES* FROM A STYLISTIC, THEORETICAL, AND PERFORMANCE PERSPECTIVE

Before 1935, only a few composers had written for what is now known as the standard saxophone quartet of soprano, alto, tenor, and baritone saxophones. Jean-Baptiste Singelée, composing contest pieces at the request of Adolphe Sax himself, composed the *Premier Quatuor pour saxophones*, Op. 53 in 1857 – a work that is still frequently performed today. Nevertheless, few examples of literature for the saxophone quartet exist spanning the time of Sax's departure from the *Conservatoire de Paris* in 1870 until the 1930's, when the saxophone quartet again came to notice under the guidance of Marcel Mule and his fellow members of *Le Quatuor de la Garde Republicaine*, a quartet founded in 1928. Mule and his quartet were responsible for commissioning works by several important composers; notably, Gabriel Pierné's *Introduction et Variations sur une Ronde Populaire* of 1930 and Alexander Glazunov's *Quartet, Op. 109 in B-flat* of 1934. Both of these works predate Françaix's first composition for this ensemble.⁹

Though there are a few extant works for standard saxophone quartet of soprano, alto, tenor, and baritone saxophones before the 1930's, Mule's Quartet has been widely accepted in the saxophone world as standardizing the current instrumentation. It is important to note that in 1935, Françaix was writing for a relatively newly established ensemble – it is a lasting testament to Françaix's compositional style that the piece has become a standard in the literature.

In Eugene Rousseau's biography of Marcel Mule, he provided Mule's account of the conception of the *Petit Quatuor*. In seeking composers to write for the ensemble, Mule consulted Nadia Boulanger, one of the most renowned pedagogues of composition in the history of the

⁹ David Lindsey Clark, *Appraisals of Original Wind Music: A Survey and Guide* (Westport, Connecticut: Greenwood Press, 1999), 253.

modern era. Boulanger decided the task would prove mutually beneficial for both Mule and one of her students – the young Jean Françaix.¹⁰

This piece, as with the *Quatuor* before it, assists in defining Françaix in the context of a Neoclassical composer, writing as an emerging student of Nadia Boulanger and alongside the more well-known French composers of the time like Darius Milhaud, Jacques Ibert, and Francis Poulenc. Françaix's tonal approach to the *Petit Quatuor* would have been rather conservative even in the 1930's. He never strays far from the initial tonality, B-flat major, an idiomatic tonality for both saxophones pitched in B-flat and in E-flat. When he does move to other key areas, he seems to gravitate to the mediant or submediant; a traditional Romantic approach. Form, as well, is fairly conservative; nonetheless, he writes with a distinctly twentieth-century approach to formal concept.

Gaguenardise

The first movement, entitled *Gaguenardise* after the French word *goguenard* meaning "mocking," is appropriately named, for the character of the movement reflects a jocular dance.¹¹ The dance-like rhythms of the opening motives are present throughout Françaix's development of the thematic material. Occasional moments of tender lyricism are used to contrast the punctuated and rhythmic drive of the beginning. The piece is largely constructed with upper voices usually carrying the melody and lower voices providing accompaniment. It was not uncommon, however, for Françaix to compose a brief solo passage for one of the lower-pitched instruments. Françaix loosely structures the first movement after sonata form, with a two-theme exposition, a development beginning at rehearsal 6, a recapitulation of both expository themes beginning at the *a tempo* before rehearsal 11, and a coda beginning at rehearsal 14. The primary

¹⁰ Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake, Wisconsin: Étoile, 1982), 92.

¹¹ New Century Saxophone Quartet, "NCSQ – Drastic Measures," New Century Saxophone Quartet, <http://www.newcenturysax.com/drasticmeasures.htm> (accessed June 15, 2008).

difference between the *Gaguenardise* and a traditional sonata form is in the way the key areas of the exposition resolve in the recapitulation. In the exposition the A theme cadences in B-flat before rehearsal 3 and the B theme cadences in C eight measures after rehearsal 5. In a traditional sonata form, the B theme would return in the tonic key in the recapitulation, B-flat in this movement. The B theme in *Gaguenardise* returns in what initially sounds like B-flat by the end of the fourth measure of rehearsal 13. However, it soon dissipates into new melodic material at rehearsal 14 and ends abruptly on F-sharp in the baritone and alto saxophone parts in the fourth measure of rehearsal 14.

Exposition: Introduction and Theme A – Beginning to Rehearsal 3

The baritone saxophone part begins the quartet with a lively but quiet four-measure solo. The remaining three voices join the sonority in the fifth measure, all maintaining the *piano* dynamic. In measures eight, ten, twelve, fourteen, and sixteen, the baritone saxophone punctuates the quiet dynamic with a set of acrobatic *più forte* slurred leaps, thereby setting up an increasing tension to be relieved at the *forte giocoso* in all voices at rehearsal 2. This *forte* dynamic signals the arrival of the first proper theme in the movement.

The initial *piano* four-measure statement of the baritone saxophone in the beginning of the movement not only begins a pattern that will be repeated in the bass voice throughout, but also serves to present the first instance of the movement's primary melodic motive. Here the baritone saxophone part introduces a dramatic leap of a major tenth initially and then follows with short stepwise notes; both of these motivic ideas will be prevalent throughout the movement. The next few phrases continue with similar melodic material characterized by a leap of a perfect fourth in both soprano and tenor saxophone voices.

The baritone saxophone solo at the beginning of the movement not only sets up the melodic structure of the movement to follow, but also the rhythmic motion of the eighth notes in the first measure and the dotted eighth-note, sixteenth-note rhythm of the first beat of the second measure. Françaix uses these rhythmic ideas throughout the movement, and introduces a longer quarter-note value in the soprano saxophone voice beginning at measure six. Françaix repeats rhythmic ideas in the opening, often composing homorhythmic ideas between two or even three saxophone parts, usually with a constantly moving rhythm in the baritone saxophone part. The arrival of the A theme at rehearsal 2 in the soprano saxophone part carries a slight relaxation of rhythm; the third and fourth measures of each subphrase in the soprano and alto parts are sustained quarter notes while the low saxophone parts supply rhythmic division.

The first movement of Françaix's *Petit Quatuor* serves to verify the young composer's Neoclassical style through the use of occasionally unusual harmonic progressions and evasive tonalities – but with the traditional harmonic structure of sonata form. With the baritone saxophone solo at the beginning of the movement, Françaix outlines the key of B-flat major, but tonality is already blurred by the fourth measure where the baritone saxophone part ascends to F-sharp³ on beat two. Upon the entry of the remaining three voices, the phase concludes one measure before rehearsal 1 with a G-major chord on the downbeat – major VI of B-flat major. Submediant relationships are important to Françaix's harmonic language in this piece and also in his *Quatuor* discussed in chapter 2. As the *giocoso* phrase at rehearsal 2 comes to a conclusion, it resolves to a B-flat-major triad on the beat before rehearsal 3 – the first cadence on a tonic harmony Françaix has composed in this movement, albeit weakened because it is in second inversion on the last strong pulse, beat two. It is by a repeat of this phrase and its sense of tonal arrival that Françaix will begin his recapitulation later in the movement.

Exposition: Transition and Theme B – Rehearsal 3 to Rehearsal 6

Immediately following the B-flat-major cadence before rehearsal 3, Françaix begins a transitory section. Here the ensemble returns to a *subito pianissimo* with comical *sforzando* and *più forte* interjections at the end of the fourth and sixth measures after rehearsal 3. Though he begins with a conservative, homorhythmic approach at rehearsal 3, Françaix soon departs from the stability of the A theme. The phrase ultimately resolves on an A-flat-major triad before rehearsal 4, signaling instability to come in the following phrases.

With the baritone saxophone part's *forte* pickup into rehearsal 4, Françaix begins adding splashes of dynamic color to individual instrument statements – the *forte* tenor saxophone eighth-note triplet solo in the fourth measure after rehearsal 4, and the *più forte* solo for the same instrument five measures before rehearsal 5 are the most notable examples. Françaix uses the active baritone saxophone part's pickup into rehearsal 4 to introduce a more rhythmically independent group of phrases, more tentative and less homorhythmic than the phrases in the beginning of the movement. Between rehearsal 4 and rehearsal 5, Françaix only rarely has three voices playing in rhythmic unison, and then for no longer than one or two eighth notes. The harmonic departure from B-flat major, first begun at rehearsal 3, continues – the soprano saxophone part's snippets of melody and tenor saxophone part's answers all move toward a tonicization of E major by the downbeat of the eighth measure after rehearsal 4.

At rehearsal 5 Françaix introduces a new, heavily articulated B theme at *fortissimo*. The new theme begins as a skillfully combined compositional extension of the eighth-note based motives heard before, this time begun with two eighth notes followed by an octave leap to a quarter note in the top two voices, and descending to the lower octave in the two lower voices. The concluding four measures of the B theme, beginning four measures before rehearsal 6, are a

restatement of the first four measures at rehearsal 5, but with slight variations of rhythm and articulation. To conclude the section, Françaix uses the dotted eighth-note, sixteenth-note rhythm, originally heard in the second measure of the work, and across the ensemble on the downbeat of the penultimate measure of the exposition.

Rehearsal 5 begins on a G-dominant ninth chord, and finally resolves to a C-major triad in first inversion on the last eighth note of the fourth measure of rehearsal 5. This four-measure harmonic progression is again stated to close the exposition of the *Gaguenardise* movement, this time with a root position C-major chord with an added sixth on beat two of the measure before rehearsal 6. As seen later in the movement's recapitulation, this second theme of the exposition will initially return in B-flat but then gravitate to F-sharp by the fourth measure of rehearsal 14. F-sharp spelled enharmonically is G-flat, or the lowered submediant, a key relationship used throughout the two works examined in this study.

Development – Rehearsal 6 to *a tempo* before Rehearsal 11

As expected in sonata form, there is a development section that follows the cadence of the B theme after rehearsal 5. An overall quiet dynamic returns in the ensemble, with three voices in the first phrase marked *ppp*. The notable exception is the solo tenor saxophone line. For the first time in the movement, the baritone saxophone part is written with a sustained bass line in long note values against the more active upper voices. As found in previous phrases throughout the movement, the end of each four-measure phrase is marked with a suddenly louder dynamic. This occurs first with quick note values in the baritone saxophone part, then with short eighth notes in the soprano, alto, and baritone saxophone parts. To serve as a point of contrast in this development, Françaix has chosen to compose a more lyrical, conjunct, and connected melody in the tenor saxophone part as opposed to the dance-like rhythms and detached

articulations of the opening exposition. Rhythmically, the melodies of the opening of the development section are reminiscent of the opening dance-like melodies; nevertheless, a slowing of note values throughout the four parts point to a development that builds tension by relaxing the overall rhythmic drive of the movement. Tonally, Françaix begins developing his key areas fairly slowly; rehearsal 6 remains in the C-major tonality of the B theme.

At rehearsal 7, Françaix writes for the lower two voices to project their eighth notes with a *forte* marking, while the upper voices remain in a *piano* dynamic and take over the melodic interest from the tenor saxophone part in the previous phrase. Tonally, rehearsal 7 stays very close to C – the furthest the phrase gravitates is to a D-minor triad in the three eighth notes in the measure before rehearsal 8.

The ensemble returns to a quiet dynamic at rehearsal 8, with the tenor saxophone line once again carrying the melody and the other voices containing sustained longer note values. By rehearsal 8, the driving eighth notes of the first section of the movement have become rare. After Françaix's brief departure from C major, he returns to tonicize the key in this phrase, ending in the measure before rehearsal 9 on a V to I cadence in C major.

A sonority of sustained notes continues at rehearsal 9, with the lower three instruments playing high in their registers at a *mezzo-forte* dynamic. However, the *fortissimo* high-register statement in the soprano saxophone part and the following *mezzo-forte* high-register alto saxophone part serve as distinct solo voices against the quieter low voices of the ensemble. Françaix uses a higher degree of chromaticism than he has used so far in a solo line in the development to heighten a new tonal instability. After the C-major cadence in the eighth measure of rehearsal 8, Françaix begins to develop tonally. He achieves interest from an unstable sense of harmony; the inner cadence on the fourth measure after 9 resolves to an F-sharp-major triad with

an added 9th, and the final chord in the measure before rehearsal 10 is an enharmonically spelled diminished triad on F with a 9-8 suspension in the alto saxophone part. Though growing more tonally unstable, Françaix's elimination of the eighth-note division at rehearsal 9 creates a rhythmic serenity.

Throughout the measures of rehearsal 10, all of the saxophone parts display a timbral darkening. To display this change of timbre, the written pitches and their timbre throughout this section should be considered over sounding pitch. The soprano saxophone part sustains written F-sharp⁴ quarter notes in the lower register; the alto saxophone part, beginning on a written C-sharp⁶ at rehearsal 10, descends to the range between D⁵ and B⁵; the tenor saxophone part rearticulates a written C⁵, and the baritone saxophone part descends to written low B-flat³ ten measures before rehearsal 11. The middle-to-low range of each of the saxophones creates a calming effect in the ensemble; by avoiding the high soloistic register of each of the saxophones, Françaix creates a distinct conclusion of the development.

A *rallentando molto* twelve measures before rehearsal 11 further adds respite to the development section. As the *rallentando molto* approaches, Françaix limits the melodic scope in the alto saxophone part; over the last eight measures of rehearsal 10, the alto saxophone part contains a strong centricity around B-flat⁴, with C⁵ and D-flat⁵ being the only other two pitches written for this instrument.

At rehearsal 10, Françaix reintroduces the eighth-note division in the first and fifth measures with short *fortissimo subito* eighth notes on downbeats in the soprano saxophone part and one melodic eighth note in the alto saxophone part. Other voices move in quarter- and half-note durations. To balance the harmonic instability of rehearsal 9, Françaix begins to regain a sense of tonal clarity at rehearsal 10; the cadence at the end of the first eight-bar phrase returns to

a B-flat-major triad in second inversion. It is the next eight bar phrase, however, that reminds the listener that the movement is still within the development. With a D-flat³ in the baritone saxophone part two measures before the *rallentando* and an E⁴ in the soprano saxophone part recurring from the first measure of rehearsal 10, Françaix composes both internal and final cadence points on a B-flat-diminished triad.

Recapitulation – *a tempo* before Rehearsal 11 to Rehearsal 14

Eight measures before rehearsal 11 Françaix returns to the A theme, the melody originally presented at rehearsal 2 in the exposition. After this initial return, it is repeated at rehearsal 11 with a more punched articulation style and *fff* dynamic. Tonally, as would be expected, the beginning of the recapitulation returns to the tonic B-flat major.

At rehearsal 12 Françaix brings back the introductory material of rehearsal 1. Initially, this may seem like a strange compositional choice, but the tonal implications are made clear. In the first movement's exposition, the secondary theme was in C major – the supertonic of B-flat major. At rehearsal 13, Françaix brings back the B theme from rehearsal 5 sounding like B-flat major by the fourth measure of 13 instead of C major as in the exposition. Rather than continuing in the tonic B-flat, Françaix quickly dissolves the B theme and ends abruptly on F-sharp, the enharmonic minor submediant G-flat, four measures after rehearsal 14, thereby prolonging the expected return to tonic in the recapitulation.

Coda – Rehearsal 14 to ending of movement

The first major textural change of the *a tempo* recapitulation occurs at rehearsal 14, the movement's coda. Here Françaix writes a two-measure *fff* melody in the soprano and tenor saxophone parts, followed by the alto and baritone saxophone parts answering in tandem. After these two brief duets, the ensemble continues at a *fortissimo* dynamic, marked *ironico* in the

soprano and tenor saxophone parts. It is notable that the two arpeggiated figures on beats one and two at rehearsal 14 ultimately lead both voices up to their written high E⁶ – the highest pitch for either instrument not only in the movement, but in the entire *Petit Quatuor*. The alto and baritone saxophone parts provide a descent of the melody over the next two measures. The melody in the alto saxophone part five measures after rehearsal 14 continues with melodic material used before in the piece. However, to assist with the closing of the piece, Françaix composes a simple melodic idea in the soprano saxophone part. Beginning nine measures after rehearsal 14, over the course of four measures, the soprano saxophone part introduces and restates a linear cadential motion from C⁵ to B-flat⁴.

At rehearsal 14, the duet in the soprano and tenor saxophone parts introduces a rhythmic figure not yet heard in the *Petit Quatuor*. Here, the dotted sixteenth-note, thirty-second note rhythm in the first measure clearly signals a break from the recapitulation, and ultimately heralds the ending of the movement. The simultaneously stated rhythms of the next measure give this phrase a sense of urgency. In the fifth measure after rehearsal 14, Françaix writes sixteenth notes in the tenor saxophone part and the low register of the soprano saxophone part. The same sense of rhythmic urgency and drive carries into the next phrase as well, with the inner voices playing syncopated quarter notes and the soprano saxophone part resolving the C⁵ to B-flat⁴ sixteenth notes nine and ten measures after rehearsal 14.

At the coda, Françaix uses the chromaticism of the melody to gravitate toward a cadence on F-sharp four measures after rehearsal 14. The coda of the movement explains this key relationship over the next two measures – the downbeat five measures after rehearsal 14 simultaneously functions as an F-sharp / G-flat dominant seventh chord without a fifth and an Italian 6th triad in the tonic key, which moves to a first-inversion B-flat-major triad in the next

measure. Françaix manages this harmonic progression simply by moving the soprano saxophone voice up a half step, the baritone saxophone down a major third (enharmonically), and keeping the other voices the same. At the end of the fifth measure before rehearsal 15, Françaix explicitly writes a *senza rallentando* in an obvious effort to keep the drive of the ending moving forward.

The final eight measures of the movement are executed with a seven-measure *pianissimo* dynamic that resolves on a *fff subito* cadence in the final measure. Four measures before rehearsal 15, the baritone saxophone revisits its opening motive, accompanied now by the other three voices, and concludes with the tenor saxophone part answering with *poco marcato* notes, followed by a *subito fff* final cadence. The final eight measures are a return to more rhythmically conservative activity. Upon the baritone saxophone's solo entrance four measures before rehearsal 15, Françaix again clearly establishes the tonic B-flat-major tonality. The final two measures outline a dominant to tonic progression in B-flat major.

Performance Considerations – Soprano Saxophone

As the lead player in the quartet ensemble, the soprano saxophonist must both lead stylistically and with rhythmic cueing. The performer must also be sensitive to Françaix's tendencies to interject moments of vital interest in the lower pitched saxophone parts of the quartet. The first examples of such writing come immediately after the first entrance in the soprano saxophone part; though Françaix writes for the soprano saxophonist to play the lead in the melodic direction of the piece, he writes a dotted eighth-note, sixteenth-note rhythm in the alto and tenor saxophone parts in the second and third measure before rehearsal 1. These must be heard even through the soprano lead.

Françaix tends to use differing rhythms as a vital element in his presentation of contrast, whether on a large scale, or simply within the same phrase. In the sixth measure after rehearsal 1,

Françaix writes for the soprano and tenor saxophonists to play an eighth note followed by two sixteenth notes on beat one, then two sixteenth notes followed by an eighth note on beat two. This rhythmic activity has precedent in the baritone saxophone part two measures earlier, and will be heard again in the baritone saxophone part two measures later. As such, the soprano and tenor saxophonists need to at least balance the *più forte* of the baritone saxophone part in order to connect Françaix's rhythmic ideas. The same rhythm is revisited two measures before rehearsal 4, where Françaix has now written *più forte* in the soprano saxophone part. By this point, the intervallic content of the rhythmic figure has become wider – with the crossing between octaves of the F⁵ to the B-flat⁴, the louder dynamic assists in aiding response and smoothness of tone.

The polyphonic texture of rehearsal 4 requires all saxophonists to project their solo statements, even considering the *pianissimo* dynamic of the opening of the phrase. The *marcato* in the third measure of rehearsal 4 leads toward the eighth-note triplet statement of the tenor saxophone part in the next measure. The soprano saxophonist once again takes the lead in the sixth measure of rehearsal 4 with a louder *marcato* statement.

At rehearsal 6, the opening of the development, Françaix writes a *pianissimo* tenor saxophone solo in the instrument's middle register. The soprano saxophonist must strive to keep dynamically balanced with the solo tenor saxophone part. Fortunately, the soprano saxophone part only ascends to a written B⁵, so difficulties of ensemble balance are kept to a minimum since the soprano saxophone part never approaches its highest and loudest pitches.

The soprano and alto saxophonists again play the melodic lead at rehearsal 7. Due to the *piano* dynamic and the coupling with a second melodic voice, the soprano saxophone part should be played as lyrically as possible to contrast with the lower, louder, more rhythmic voices in the ensemble. Françaix's *crescendi* and *diminuendi* in the upper parts aid the musical presentation.

The soprano saxophone part primarily consists of sustained quarter and half notes at rehearsal 8. Here it is important again for the performer to be subservient to the tenor saxophone's higher degree of melodic interest. The eighth notes in the fourth measure of rehearsal 8, though vitally important to Françaix's sonority, must be kept at a soft dynamic – they will be heard if for no other reason that they are the only presentation of a divided beat in the entire eight-measure phrase.

Françaix writes at a *forte* dynamic again at rehearsal 9 – this time with an *ed espressivo* marking. Here the part ascends near the top – written D⁶ and D-sharp⁶ – of the instrument's traditional range. As the tessitura of the instrument will project, the soprano saxophonist must be careful not to overbalance the ensemble. The performer must ensure that the written pitches from B⁵ to D-sharp⁶ maintain a pleasant timbre and good intonation.

From rehearsal 10 to the end of the development section, the soprano saxophonist has the only articulated rhythmic value in the ensemble shorter than a quarter note. Here, the part contains two *fortissimo* eighth notes on the downbeat, followed immediately by *ppp* sustained notes. This pattern repeats itself at the fifth and ninth measures of rehearsal 10. The contrast Françaix demands here is vital – though the soprano saxophone part captures attention with moving eighth notes, the main melodic attention belongs to the *piano* alto saxophone part.

Françaix's recapitulation contains a reversed presentation of some phrases within themes. One of the results of the shifting of phrases within themes is the dynamic contrast created by the *fff* at rehearsal 11 and the *pianissimo* at rehearsal 12. This contrast is easily executed in the bottom three voices, but is made difficult by a half note *crescendo* in the soprano saxophone part leading directly into the *pianissimo subito* downbeat at rehearsal 12. Françaix writes the

instruction *sec* in the soprano saxophone part – he explicitly states here that the end of the *crescendo* must be dry and abrupt to set up the *pianissimo subito* in the next measure.

At rehearsal 14, Françaix composes new material to conclude the movement. The *fff* arpeggios in the soprano and tenor saxophone parts sound an octave apart, but are written to ascend nearly to the top – written E⁶ – of both instruments’ respective traditional registers. To balance the same dynamic that will be written for the alto and baritone saxophones two measures later, the soprano saxophonist should not take Françaix’s *fff* out of context.

In the fifth measure of rehearsal 14, the soprano and tenor saxophone parts have a two sixteenth-note, two eighth-note articulation marked *ironico*. Though musical irony is best left to a particular ensemble’s interpretation, perhaps Françaix intends this as a mechanical, almost robotic, antithesis to the dance rhythms of the movement as a whole. Regardless, it is vitally important to present the rhythm and articulation accurately.

Five measures before rehearsal 15, Françaix writes a *senza rallentando* – without slowing – in the soprano saxophone part. This explicit instruction circumvents the tendency to slow at this point. At rehearsal 15, Françaix writes another explicit instruction – *perdendo ma nettissimo*, or “die away smoothly.” The sustained note values in the soprano saxophone part help with the gradual execution of this direction. The last two notes, marked *fff subito*, should be executed with the intent of giving a surprising conclusion to this jovial movement.

Performance Considerations – Alto Saxophone

Françaix’s primary application of the alto saxophone in this and the third movement of the *Petit Quatuor* is as a supplemental melodic instrument to the soprano saxophone. As such, the alto saxophonist needs to balance the soprano saxophonist in the opening phrases of the movement. A few notable exceptions are in the moving dotted eighth-note, sixteenth-note

rhythm in the sixth measure; the tenor saxophonist follows the alto saxophonist in the next measure as the alto saxophonist is playing sustained notes, so an awareness of the counterpoint is vital. The second measure of rehearsal 1 is marked as a quarter note with an accent – the alto saxophonist should play this with an initial weight, but again allow the counterpoint of other lines to emerge. In the sixth measure after rehearsal 1, there is an eighth note on the second half of beat two – this must be placed exactly in time with the other performers who have been playing shorter, more divided note values within the measure. In the third measure before rehearsal 3, the alto saxophonist revisits Françaix's dotted eighth-note, sixteenth-note rhythm on the downbeat. Though not explicitly marked by the composer, the alto saxophonist is advised to present this idea and the following two measures in a soloistic manner. In the two measures before rehearsal 3, the soprano saxophonist plays slurred quarter notes while the lower voices play short eighth notes. The alto saxophone part here is the only saxophone part with slurred divided note values; though the dynamic is loud throughout the ensemble, the performer should play this statement lyrically to contrast the shorter eighths in the lower voices.

The polyphonic section at rehearsal 4, by its sparser nature, allows each saxophonist to function as a soloist. The performer frequently plays eighth notes alone, and should play with conviction even at a *pianissimo* dynamic. Though again not marked with any solo indications, the performer should feel free to project the *piano* eighth notes four measures before rehearsal 5, as well as the *pianissimo* eighth notes eight measures before rehearsal 5. The alto saxophonist should use these soloistic eighth notes to lead the *crescendo* into rehearsal 5, the last thematic statement of the exposition.

Like the soprano saxophonist, the alto saxophonist should take care not to overbalance the solo tenor saxophone part at rehearsal 6 and rehearsal 8. Likewise, the alto and soprano

saxophonists must set their lyrical melody against the more rhythmic tenor and baritone saxophone parts at rehearsal 7. The soprano saxophone part at rehearsal 9 is accompanied by a similar lyricism in the alto saxophone line. Here the alto saxophone part ascends higher in the instrument's written register than the soprano saxophone part at only a *mezzo forte* dynamic. As with the soprano saxophonist, it is important for the alto saxophonist to avoid a strident sound in the upper register. The written E-sharp⁶ is the highest pitch the alto saxophone part ascends to in the entirety of the *Petit Quatuor*.

At rehearsal 10, the alto saxophone part should receive primary focus – as indicated by Françaix's instructions of *mais en dehors et expressif*. At the *rallentando molto* approaches, the range of the alto saxophone solo becomes limited to G⁵, A⁵, and B-flat⁵ – it is important here for the performer to follow Françaix's written *crescendi* and *diminuendi*.

The recapitulation presents no new challenges for the alto saxophonist. It is at rehearsal 14 where newly-composed material is presented. The third and fourth measures after rehearsal 14 find the alto saxophonist playing a high-register duet with the baritone saxophonist. Here, the alto saxophone part is written to enter into the high register of the instrument, reaching another E-sharp⁶. The performer must be careful not to overbalance the lower-register baritone saxophone here. As Françaix scores the soprano and tenor saxophone parts at *fff* in the previous two measures, dynamics must be matched with the aforementioned instruments' entrance.

While the soprano and tenor saxophonists are playing Françaix's *ironico* marking in the fifth measure of rehearsal 14, the alto saxophonist returns to the more dance-oriented dotted eighth-note, sixteenth-note rhythm. This is a soloistic statement as no other instrument in the ensemble carries this allusion to the primary theme. By the eighth measure before rehearsal 15,

the alto saxophonist is playing syncopated entrances in tandem with the tenor saxophonist; attention here should be shifted to the more soloistic statements in the soprano saxophone part.

The ending *perdendo ma nettissimo* presents a challenge for the alto saxophonist – the third measure, while still marked *ppp*, includes an eighth-note, sixteenth-rest, sixteenth-note rhythm beginning on a written low D⁴. The performer must be conscious of the challenges of *ppp* articulations in the low register of the conical bore saxophone. Musically, the alto saxophonist has the challenge of leading the aforementioned rhythm to an empty downbeat – the direction of the low-register statement must diminuendo toward the empty downbeat.

Performance Considerations – Tenor Saxophone

The role of the tenor saxophone in the *Petit Quatuor* is similar to the role of a tenor voice in a four-voice ensemble; it is mainly that of supporting a largely homophonic texture. As with the other voices, Françaix sometimes varies the supporting role to give the tenor saxophone part a brief leading role in the ensemble.

The tenor saxophonist's first entrance is one measure later than the soprano and alto saxophonists' entrances before rehearsal 1. Here the delayed tenor saxophone entrance on the primary rhythmic theme must be heard. By duplicating the small *crescendo* used in the first beat of the soprano and alto saxophone entrances, Françaix seems to encourage the tenor saxophonist to make the most of this imitative opening statement. In the second measure after the entrance of the tenor saxophone part, as with the alto saxophone part in the measure before and in the second measure of the movement in the baritone saxophone part, Françaix composes a dotted eighth-note, sixteenth-note rhythm that serves as the only presentation of the subdivided beat in that particular measure. Like the alto and soprano saxophonists' entrance in the previous measure, the tenor saxophonist must ensure this entrance is heard through the sonority of the ensemble. A

similar rhythm, this time played with the soprano saxophonist, is presented in the second measure of rehearsal 1. The sixteenth notes played with the soprano saxophonist three measures before rehearsal 2 must be matched stylistically to the same rhythm in the baritone saxophone part two measure prior, and foreshadow the baritone saxophonist's *più forte* statement in the measure before rehearsal 2.

Françaix writes several times for the tenor saxophonist to come to the fore with a short burst of notes while one or two voices are resting. The sixteenth-note to eighth-note pickup in the fifth measure of rehearsal 2 is the first of such entrances – Françaix actually rewrites the *giocoso* instruction at this point, further encouraging the performer to play out. Similarly, the eighth-note triplets four measures after rehearsal 4 are of a marked articulation and a *forte* dynamic against a *pianissimo* dynamic in the soprano saxophone part. Françaix again uses the tenor saxophone part five measures before rehearsal 5 in a sixteenth-note pattern to add excitement to the slower-moving note values in the soprano saxophone part.

At rehearsal 6, the tenor saxophone part has its first true melody. With the part marked *pianissimo, mais en dehors*, the performer must be heard as the lead voice in the texture while still maintaining a quiet dynamic. At rehearsal 7, the tenor and baritone saxophonists are once again heard as accompanimental instruments; nevertheless, Françaix writes a brief solo statement in the tenor saxophone part with the chromatic quarter-note triplets in the fourth measure. The tenor saxophone part returns to a melodic presentation at rehearsal 8, this time with a flowing quarter-note melody marked *ppp*. Here there is no indication that the tenor saxophone part should be heard as lead, but the part is the only one in the quartet with moving notes. The performer should play in a very quiet, yet expressive manner.

From rehearsal 10 to the end of the exposition, the tenor saxophone part is written to sustain written C⁵. Even so, this is a very important rhythmic figure as the tenor saxophonist is playing in tandem with the soprano saxophonist in placing a *tenuto* marking on every second measure's second beat. Even with the limited melodic range, the performer must be conscious of the vital rhythmic role of the part in the ensemble at this point.

Two measures before rehearsal 14, Françaix writes the quartet in homorhythm, with the notable exception of the tenor saxophone part's triple division of the second beat. Beginning on written C-sharp⁴, Françaix intends for the performer to lead the ensemble into rehearsal 14. Rehearsal 14 begins the coda of the movement, and it is here that the soprano and tenor saxophonists play a two-measure duet, ascending into their high registers. Both instrumentalists must be aware that because of their high register, they may present a loud dynamic that the two E-flat instruments cannot match in their subsequent duet.

Five measures after rehearsal 14, the tenor saxophonist joins the soprano saxophonist in an *ironico* duet. In the ninth measure of rehearsal 14, the tenor saxophonist accents offbeats together with the alto saxophonist. The driving syncopation is relieved four measures before rehearsal 15 with flowing quarter notes. At rehearsal 15, the tenor saxophonist plays one last passage of driving eighth notes. Here, the dynamic is *pianissimo*, but the middle register of the tenor saxophone is conducive to the quiet *marcato* articulations. In the penultimate measure, the tenor saxophonist is asked to play a series of short eighth notes, resolving to a *pianissimo* written C⁴ on the downbeat of the final measure. Since the only other accompanimental instrument here is the baritone saxophone in its middle register, the execution of a true ensemble *pianissimo* is possible even considering the potentially difficult written C⁴ on the tenor saxophone.

Performance Considerations – Baritone Saxophone

Françaix begins the *Gaguenardise* movement with the baritone saxophonist playing an ascending major tenth in a jocular dance-like rhythm. Though marked *piano*, the performer may feel free to play with a soloistic dynamic. The accent in the second measure, as well as the *sforzando* in the fourth measure should be played with exaggeration, so as to set a clear representation of style for the remaining three voices.

The acrobatic bass lines demanded by Françaix are generally idiomatic for the baritone saxophone. Four and eight measures after rehearsal 1, Françaix writes an eighth-note, two sixteenth-note, two sixteenth-note, eighth-note rhythm with a *più forte* dynamic indication. The performer must project this quirky statement, as well as the eighth-note, sixteenth-rest, sixteenth-note rhythm on the downbeat of rehearsal 2 – for the baritone saxophone is the only voice in the ensemble to present these rhythms in their respective places. In the measure before rehearsal 4, the driving sixteenth notes intensify the contrast between the ensemble's *più forte* three measures before rehearsal 4 and the *pianissimo* at rehearsal 4. To execute the humorous contrast that Françaix intends, the performer must keep the sixteenth notes *forte* until the release on the downbeat of rehearsal 4.

At rehearsal 6, the baritone saxophonist must take care to maintain the *ppp* dynamic level allowing the tenor saxophonist to project the *pianissimo* solo. Nevertheless, the sixteenth notes in the fourth measure are to be played out at a *forte* dynamic – again for humorous contrast. The *meno forte* dynamic marking at rehearsal 7 is in contrast to the *fff* dynamic in the final measure of rehearsal 6. However, the baritone saxophonist and tenor saxophonist must project their bass register statements freely and at a *forte* dynamic – otherwise, the contrast between the lyrical soprano and alto saxophone parts is lost.

Four measures after rehearsal 9, the baritone saxophone part contains a series of disjunct quarter notes, marked *diminuendo* from a *mezzo forte* dynamic. This disjunct bass line is highly important due to the harmonic instability of the section. The performer should project here equally with the more melodic upper two voices.

In the fifteenth measure of rehearsal 10, Françaix presents a sustained written B-flat³ in the baritone saxophone part. This pitch is vital to the sound of the ensemble here, as the performers at this point have reached the conclusion of the development section. The performer must have excellent control of the response and tone quality of this low note. In order to maximize the chances for tonal quality, the performer may consider breathing after the written B-flat⁴ in the twelfth measure after rehearsal 10 to match the phrasing of the soprano and alto saxophone parts.

Through the recapitulation, the same performance ideas discussed in the exposition remain relevant. In the third measure of rehearsal 14, Françaix writes a duet between alto and baritone saxophones. Considering the duet at rehearsal 14 between the B-flat saxophones and this duet in the third measure with the E-flat alto saxophone, the baritone saxophone is the only voice in the ensemble not required to play in the highest register of the instrument. The baritone saxophonist must take care to balance the instrument's middle register to what will likely be the louder higher register of the alto saxophone.

In the four measures before rehearsal 15, the baritone saxophonist presents a short restatement very similar to the opening solo. Though marked *pianissimo*, Françaix adds *mais en dehors*. By default, the performer will be heard here because of the longer note values in the upper three voices. The final four measures of the movement find the baritone saxophone part with short notes marked *ma un poco marcato*.

Cantilène

The *Cantilène*, the second movement, is notable for its lack of a high tessitura; in fact, Françaix omits the soprano saxophone part from the quartet for this movement, composing the primary solo voice for the alto saxophone. Françaix has written a straightforward ternary form in B-flat Aeolian – with a harmonically closed A section cadencing in the measure before rehearsal 17, followed by a developmental B section, and returning at rehearsal 18 to the A theme in the last moments of the movement.

The tenor and baritone saxophone parts begin with an introductory eight bar phrase in which the tenor saxophone part rests on the first beat of every other measure, then accents the second beat with its entrance – a meter and rhythm reminiscent of a Baroque *Sarabande*. At rehearsal 16 the alto saxophone part takes up the melody, playing four equal four-measure phrases in B-flat Aeolian mode – Françaix's Neoclassical equivalent of moving to the parallel minor in a movement from the common practice era. A traditional tonic-dominant-tonic chord progression is avoided until the end of the A section by the Aeolian mode's lack of an A-natural in the first 22 measures (with the exception of the A³ in the tenor saxophone part two measures before rehearsal 17). The avoidance of a leading tone supports the modal character of the melody. Nevertheless, the A section ends with a perfect authentic cadence before rehearsal 17, complete with a leading tone in the tenor saxophone part. The B section, beginning at rehearsal 17 is modal as well, this time moving to a Dorian mode centering on B-flat, with tonic to subdominant harmonic motion in the baritone saxophone part in the second, fourth, tenth, and twelfth measures of rehearsal 17. The phrase grouping of the B section gradually becomes asymmetrical in the measures before rehearsal 18. Tonal development carries to the end of the B

section, but the alto saxophone part presents the opening melody again at rehearsal 18. A short extension finishes out the movement after rehearsal 19.

A Section – Opening to Rehearsal 17

Musically and technically speaking, Françaix's middle movement, the *Cantilène*, is the simplest and most straightforward movement in the *Petit Quatuor*. Nonetheless, the simplicity does not detract at all from its aesthetic beauty. This simplicity also manages to raise one of the biggest questions in the *Petit Quatuor* – why has the soprano saxophone part been temporarily omitted from the instrumentation? Françaix wrote this piece at the invitation of Marcel Mule, who was the leader and soprano saxophonist in *Le Quatuor de la Garde Republicaine*. Why would Françaix compose a movement that left Mule out? Perhaps the young composer simply wanted to give Mule and subsequent performers a moment of repose. Perhaps he wanted to showcase the alto saxophonist, who carries the primary melody in this movement. Perhaps Françaix simply wished to be compositionally unique. Regardless of whatever speculation a performer or listener may undertake in answering this interesting issue of instrumentation, there is a correlation to be drawn from a comparison of the timbral qualities of the slow movements of both the *Petit Quatuor* and the earlier *Quatuor* of 1933; this will be discussed further in the next chapter.

The eight-measure introduction sets the timbral tone of the *Cantilène*; the baritone saxophone part is written between D⁴ and D⁵, as the tenor saxophone part answers between written G⁴ and E-flat⁵. Both instruments are marked *ppp*. This combination results in a dark overall sound – especially coupled with the minor modality. The alto saxophone part, entering in its lower octave, is heard for the first time at rehearsal 16 with a flowing *ma espressivo* melody

marked with *crescendi* and *diminuendi* according to melodic contour. Here the alto saxophone part is marked *pianissimo* and contributes to the dark and somber tone of the movement.

The alto saxophone solo melody at rehearsal 16 is lovely and flowing. Rather than the more idiomatically instrumental melodies of the first or third movement, the alto saxophone part is consistently written with a very vocal character throughout – that is to say, the writing for the alto saxophone is highly stepwise in shape. The first measure of rehearsal 16 rises in pitch to the downbeat of the second measure where a fall begins; this is repeated in the next two measures. The final four bars of the phrase are marked as a two-measure melodic ascent, followed by another two-measure ascent to written C⁵.

In keeping with the vocal style of the movement, Françaix uses a simple rhythmic scheme. In the beginning, he writes sustained dotted half notes in the baritone saxophone part while the tenor saxophone part enters on the second beat of each measure. The alto saxophone melody is marked with long note values as well; each of the eight-measure statements of the melody after rehearsal 16 begins with a half note proceeding to a quarter note and followed by a dotted quarter-note, eighth-note, quarter-note resolution. Here it seems Françaix is using rhythmic division to signal a closure in the phrase – the eighth notes here bring a release of tension, and usually follow a melodic ascent.

The tonality of the movement is clearly defined in the opening – the first four measures have the baritone saxophone part outlining a tonic-dominant progression in B-flat minor in the bass voice: the parallel minor of the key of the opening movement. The tenor saxophone part begins on a D-flat⁵, and restates this note throughout the opening. The opening measures of the melody at rehearsal 16 are two four-measure phrases. The first phrase ends four measures after rehearsal 16 on the dominant F-minor chord, and the second phrase ends in the eighth measure

after rehearsal 16 on the subdominant E-flat-minor triad. The next eight measures return to B-flat minor, and close the section with a V-I cadence in the two measures before rehearsal 17.

B Section – Rehearsal 17 to Rehearsal 18

The middle section of the movement is similar to the beginning in many regards. Phrases here are four measures long. The largest degree of change in sonority from the beginning of the movement to the B section is in the use of the alto saxophone. Here melodies tend to be played above written D⁵, instead of below – as in the preceding A section. Françaix subtly changes dynamic by writing a *più forte* for the alto saxophone part, but keeps the other voices at a *pianissimo*. Before the restatement of the opening material at rehearsal 18, Françaix has the alto saxophone part return to the lower register of the instrument as well as execute a *diminuendo* in order to return to the more subdued character of the beginning. Other aural effects in the middle section contribute to the execution of musical development. Five measures before rehearsal 18, the tenor saxophone part is written with several relatively large interval slurs; until this point, the tenor voice has had no interval wider than a third. Seven measures before rehearsal 18, the baritone saxophone part descends to its lowest written B-flat³ (sounding D-flat²) – a note so far not found in this movement, and found only one more time in the entire *Petit Quatuor*.

Françaix begins a new melodic theme in the B section. Instead of the half-note, quarter-note motive of the opening measure of the melody heard in rehearsal 16, he now has the alto saxophone part sustain a dotted half note through the first measure. The fourth measure similarly takes a rhythmically augmented approach when compared to the alto saxophone part in the A section, and much of the quarter-note motion found in the A section is now replaced by longer note values. Though it may be more obscure due to the less rhythmically active nature of this melody, the shaping direction within each phrase is reversed in comparison to the opening. The

overall melodic contour descends into the second measure, and ascends again into the third. At rehearsal 17 Françaix writes three straightforward four-measure phrases. However, eight measures before rehearsal 18, Françaix begins his retransition to the opening theme. Here the final eight measures of the B section function as an elongated phrase to conclude the middle section.

As expected in a ternary form, Françaix harmonically separates the B section from the opening material. By introducing a written E-natural⁵ in the alto saxophone part at the second bar after rehearsal 17, Françaix changes the tonal implication from B-flat Aeolian to B-flat Dorian mode. This sounding G⁴ is maintained over the next twelve measures, only to revert back to the G-flat (written E-flat⁵ in the alto saxophone part) of B-flat Aeolian eight measures before rehearsal 18. It is also at this point that the tenor saxophone part changes from sounding C⁴ to C-flat⁴, signaling both a harmonic shift and a change in the phrase direction. With an abrupt change to A-flat Dorian mode eight measures before rehearsal 18, Françaix alters what would be expected as a final four-measure concluding phrase by changing to a three-measure phrase. A transitional five-measure phrase follows five measures before rehearsal 18. Here Françaix returns from A-flat Dorian to B-flat Aeolian by simple chromatic motion in the outer voices – the alto saxophone part moves up two chromatic steps from A-flat³, to A³, to B-flat³, while the baritone saxophone part moves down by half step from C-flat³ to B-flat² on the downbeat of rehearsal 18. This chord progression functions like an Italian 6th triad moving to a dominant in common practice harmony – creating a strongly linear cadence.

A Section Restatement and Coda – Rehearsal 18 to end of movement

With the arrival of rehearsal 18, Françaix writes a fifteen-measure repeat of the pitches and rhythms originally found at rehearsal 16, returning to the quiet dynamic of the opening

theme. At rehearsal 19, he composes a new ending in which the fourth measure after rehearsal 19 deviates from the analogous place in the A section four measures before rehearsal 17. At the fourth measure after rehearsal 19, Françaix writes a *perdendo ritardando* for the last five measures. Françaix's ending is dramatic; for his final dyad, he calls for the baritone saxophone part to drop out for the first time in the movement, and for the alto and tenor saxophones part to play an open perfect fourth, F³ to B-flat⁴.

Harmonic alteration of the closing section is limited to the final measures. It is in this similarity to the A section that Françaix's intent of closing out the somber movement is made clear. Instead of closing the movement with a simple restatement of the opening four-measure phrases, he writes a deceptive cadence on the downbeat of the fourth measure after rehearsal 19, thus making the final five-bar phrase necessary to conclude the movement.

Performance Considerations – Alto Saxophone

The second movement of the *Petit Quatuor*, the *Cantilène*, is an alto saxophone showcase. In this movement, the alto saxophonist takes over the primary melodic function from the soprano saxophonist, who is given a momentary repose. The entrance of the alto saxophone part at rehearsal 16 is marked *pianissimo*, while the other voices are marked *ppp*. This delicate difference should be taken literally, as Françaix has used a limited dynamic range. Françaix's *crescendi* and *diminuendi* are helpful in the opening phrases especially; following of the melodic contour supplies the rest of the subtle dynamic gestures.

At rehearsal 17, Françaix changes harmonic mode and shifts the alto saxophone part into a higher register at *più forte*. The performer should still be keeping this section fairly quiet, however. The accents on dotted half notes in the fifth and seventh measures after rehearsal 17 should remain in the context of this movement.

Twelve measures before rehearsal 18, Françaix writes *encora più forte* in the alto saxophone part. This is the climax of the movement and should be played with that in mind. Three measures before rehearsal 18, the alto saxophone part descends to written F⁴, marked solo. Since the tenor saxophonist here has a more active part, the alto saxophonist must make sure that this solo still allows the tenor saxophone part to be heard. In the measure before rehearsal 18, Françaix writes another accent on a written F-sharp⁴ (sounding A³). In doing this he uses a proper leading tone to reinforce the B-flat Aeolian mode of the beginning and, now, the conclusion.

After the restatement of the main melody at rehearsal 18, Françaix composes a short coda beginning four measures after rehearsal 19. The last two measures are elegant, with the alto saxophonist supplying a written G⁴ in the penultimate measure and a written G⁵ in the final measure. Here, though the alto saxophonist is the main melodic interest in the movement, it is the tenor saxophonist that should cue the downbeat of the final measure following the moving quarter notes of the penultimate measure.

Performance Considerations – Tenor Saxophone

It is with the outset of the tenor saxophone entrance that Françaix makes a subtle allusion to a slow dance containing accents on the second beat of a triple meter. Though not specified by the composer, the performer may wish to gently accent the *ppp* entrance and movement on the second quarter note of each measure to enhance this reference.

At rehearsal 17, the tenor saxophonist plays several measures moving from written G⁵ to E-flat⁵ in quarter-note values. This repetitive task confirms one of Françaix's distinct traits throughout this movement – a minor mode is kept throughout, but changed in form by the alteration of scale degrees. A more expressive and more melodic idea is presented beginning in

the fifth measure, and the performer should feel free to play soloistically. Seven measures before rehearsal 18, Françaix calls on the tenor saxophonist to play more moving notes in the wake of the longer notes in the alto saxophone part. The changing accidentals here in the tenor saxophone part are vital to the harmonic structure; again, the tenor saxophonist must be heard as the lead instrument, ultimately shifting the tonality back into B-flat Aeolian.

In the final two measures of the movement, Françaix again gives the tenor saxophone part the melodic interest as it resolves to the fifth of the tonic triad. In the penultimate measure of the movement, the tenor saxophone part is the only part with moving notes; the baritone and alto saxophone parts are stationary. The tenor saxophonist has the final responsibility to execute the *perdendo ritardando* begun in the fourth measure of rehearsal 19, and cues the final chord between the alto and tenor saxophonists.

Performance Considerations – Baritone Saxophone

In the *Cantilène*, the baritone saxophonist serves as a sustained harmonic bass voice. Throughout the duration of the movement, the baritone saxophone part contains no note value shorter than a half note. Though this may initially seem unchallenging to perform, the part is in fact very difficult due to endurance. The performer must pay constant attention to dynamic balance, well-supported long tones, and superb control of the low register – Françaix frequently scores for the instrument down to its written low C⁴, and calls for a written a B-flat³ seven measures before rehearsal 18.

Between four measures before rehearsal 19 and the ending, the baritone saxophone part is written to sound continuously. In order to execute the appearance of an uninterrupted bass line, several quick breaths must be taken. An obvious choice for a breath would be immediately before rehearsal 19. Another suggestion is to sneak a breath after the written E-flat⁴ – a deceptive

cadence – in the fourth measure of rehearsal 19. The last two measures offer interesting implications. The baritone saxophone part is written with an open-ended tie into the lunga *fermata* rest in the final measure. By omitting the lowest voice, Françaix intended to emphasize the open perfect fourth at the end of the movement between the alto and tenor saxophone parts. Though not necessarily suggesting decay on the baritone saxophonist's final note, Françaix intends for the instrumentalist to resonate on the penultimate chord in a way that makes an effective transition into a two-voice dyad.

Sérénade comique

As with the *Gaguenardise*, Françaix chose a title with a humorous connotation to describe his closing movement – *Sérénade comique*. The comical nature of the movement is based on an ever-struggling dichotomy. The main theme, presented at the beginning in the tenor saxophone part, is then restated an octave higher by the soprano saxophone at rehearsal 21. This primary theme is offset by a secondary theme of hemiola rhythm and *slap jusqu'à* – or slap-tongue – articulation at rehearsal 22, eight measures before rehearsal 27, and again at rehearsal 31. A return of the introductory theme nine measures after rehearsal 24 gradually gives way to the hemiola theme in a formal dissolution beginning at rehearsal 33, and the movement is ultimately ended by an active conclusion of a fast chromatic ascent followed by a suddenly quiet final triad for the ensemble. With the frequent return of the main theme throughout the movement, the *Sérénade comique* fits the traditional idea of a rondo in B-flat major, but with a few ambiguities that stretch the listener's notions of rondo procedure.

Primary Rondo Theme – Beginning to Rehearsal 22

In Françaix's closing movement of the *Petit Quatuor*, syncopated rhythms, sudden dynamic shifts, fast-note decorations of the melody, and distortion of traditional rondo procedure

all help to confirm the movement's humorous namesake. The movement begins with a *ppp* statement of the melody in the tenor saxophone part over the first sixteen measures – the first two phrases. The ensemble sonority is kept light, with few sustained notes to detract attention from the tenor saxophone part's melodic statements in its middle register. With a *molto crescendo* before rehearsal 21, the soprano saxophone takes up the melody and the rest of the ensemble is instructed to play at *forte* and *fortissimo* dynamics. The articulation in the baritone saxophone part becomes more pointed at rehearsal 21, and the tenor and alto saxophone parts are given occasional slurs crossing bar lines to yield a more sustained nature to the sonority.

The primary rondo melody has a graceful and lively scherzo dance feel. In the soprano saxophonist's presentation of the theme at rehearsal 21, the melodic pitches and contours remain the same. Nonetheless, Françaix alters some of the slurred articulations from the original tenor solo to articulated notes in the soprano saxophone solo. Beginning with the eighth measure of rehearsal 21, Françaix again changes the articulation in the soprano saxophone part to more closely match the opening tenor saxophone melody.

Rhythmically, the drive of the opening theme is based on a simple dance rhythm in 3/8 meter. Even so, Françaix creates moments of unique effect by adding sixteenth notes to the accompanimental soprano saxophone part. In the first, fifth, and eighth measures, as the tenor saxophone part rests on the second eighth note of the measure, the soprano saxophone part contains sixteenth notes to fill up the rest. At rehearsal 21, Françaix uses the lower voices to fill in rests, as he did with the soprano saxophone part in the previous phrases. This time, however, Françaix does so with a subtle syncopation. In the first measure of the phrase at rehearsal 21, the alto and tenor saxophone parts enter on the second eighth note of the measure, and sustain for three eighth notes across the bar line, moving again on the second eighth of the next measure. A

hemiola is first presented here in the baritone saxophone part, where Françaix calls for the instrument on every other eighth note of the first six measures of the phrase. In the fifth and sixth measures of rehearsal 21, the tenor saxophone part contains marked duplets within each measure. These subtle syncopations and duple meter will play a much larger role as the movement unfolds.

The third movement of the *Petit Quatuor* is harmonically stable to rehearsal 22. Each eight-measure phrase cadences on a B-flat-major tonic triad. However, this firm grounding in B-flat major will soon be disrupted by the instability of the secondary rondo theme.

Secondary Rondo Theme and Further Development – Rehearsal 22 to eight measures after Rehearsal 24

After sixteen measures of a loud dynamic, the group once again drops to a *piano* dynamic at rehearsal 22 with new syncopated motives being presented in the alto and soprano saxophone parts. It is of great interest to note the performance instruction *slap jusqu'à* – or “slap-tongue” articulation – at rehearsal 22. This performance instruction, along with the heightened syncopation and quiet dynamic, distinguish this secondary theme from the primary rondo theme. Five measures after rehearsal 22, the soprano saxophone leads a four-measure *crescendo* in the ensemble, decorating the line with sustained ascending trills in hemiola rhythm that climax at a *forte* dynamic five measures before rehearsal 23. The next two entrances in the soprano saxophone part in the first and third measures before rehearsal 23 are written with a further increasing of dynamic to *fff*. As opposed to the clear melody of the primary rondo theme, rhythm now overtakes melody as the primary musical focus. This hemiola theme will return throughout the movement, playing a vital role in balancing the statements of the primary rondo theme.

Four measures before rehearsal 23, an abrupt thinning of the sonority combined with the sudden appearance of a downbeat in the soprano saxophone part approached by arpeggiated grace notes may result in a moment of surprise and bewilderment for the listener. To which phrase does this four-measure statement belong? The solution is realized when Françaix immediately returns the ensemble to a *pianissimo* dynamic in an answer that completes an eight-measure phrase. As in the ending of the eight-measure phrase at rehearsal 22, Françaix writes a *crescendo* and climaxes on a *fortissimo* minor sonority at the end of the fourth measure of eighth notes after rehearsal 23.

The rhythmic confusion of the phrase beginning four measures before rehearsal 23 once again showcases a quirky sense of humor from Françaix. At rehearsal 23, the rhythm becomes clearer than in the four measures proceeding, yet still maintains the hemiola feel of the previous phrases in both accompaniment as well as the soprano saxophone's lead. By this point in the movement, Françaix has begun a brief tonal shift away from B-flat major; the measure before rehearsal 23 cadences on a G-flat-major triad in first inversion. The downbeat of the fifth measure after rehearsal 23 arrives on an A-flat-minor triad with the addition of a D-flat³ in the tenor saxophone part.

Over the next three phrases beginning in the fifth measure of rehearsal 23, Françaix continues to score with a lighter sonority. Rarely does anything happen other than a melody with a sparse accompaniment, and only once does the ensemble rise over a *piano* dynamic, notably at the melodic statement in the tenor saxophone part five measures before rehearsal 24. Five measures after rehearsal 23, Françaix also introduces new rhythmic interest – thirty-second notes on the second eighth note of the first measure of the phrase in alto and soprano saxophone parts, and sixteenth notes in the alto saxophone part beginning in the fifth measure of the phrase. The

next phrase, eight measures before 24, begins again with the thirty-second notes in the upper two voices. Françaix returns here to a more straightforward triple division in all the voices. Though Françaix has spent some of this section of the movement avoiding the B-flat tonic, he begins here to make his way back to the home key. The cadence in the measure before rehearsal 24 returns to a G-flat-major triad. The final resolution of the eighth measure of rehearsal 24 resolves to an F minor seventh chord.

Restatement of Rondo Themes: Nine measures after rehearsal 24 to the *fermata* 16 measures after Rehearsal 29

Nine measures after rehearsal 24, Françaix reintroduces the primary rondo theme in its original *pianissimo* form with the melody in the tenor saxophone part. Nonetheless, instead of recomposing the *forte* soprano saxophone solo from rehearsal 21, he uses the two measures before rehearsal 25 to write an ascending duet in the soprano and alto saxophone parts that moves to a new theme at rehearsal 25. Though marked *mezzo forte* in the upper two voices, the sonority at rehearsal 25 is lightened by the initial absence of a bass voice, as well as a high-register *espressivo* line in the tenor saxophone part. At the end of this phrase in the measure before rehearsal 26, the upper two voices resolve downwards to F⁴ and B-flat⁴, creating an open B-flat tonic dyad.

At rehearsal 26, Françaix returns to the main theme, now in minor mode, and immediately sets up a foreshadowing of the structural dissolution that will occur at the end of the piece. The original fifteen-measure tenor saxophone solo from the movement's opening is now abridged to twelve measures, achieved by the removal of every fourth measure of the opening phrase. This results in an overall sound that temporarily causes the listener to hear four three-measure units instead of the usual four-measure sub-phrases. The phrase beginning eight

measures before rehearsal 27 is a repetition of the secondary rondo theme, originally heard at rehearsal 22 at its original tonal level. The following phrase, beginning at rehearsal 27, is an eight-measure extension of the hemiola-like syncopations in the ensemble, now at *fortissimo*.

At rehearsal 28, Françaix continues the idea of hemiola across the ensemble, but with *tutta forza* marked. He now adds (*comme un trombone!*) to the tenor and baritone saxophone parts, creating a heavy sonority in the ensemble. Beginning in the third measure of rehearsal 29, Françaix returns to a relatively straightforward homophonic texture with all four voices playing notes in a clear 3/8 meter. At the *accelerando* six measures before the *a tempo*, the entire ensemble plays a set of eight homorhythmic eighth-note attacks, interspersed with seven eighth-note rests, ending with the *fermata* measure rest before the *a tempo*.

Regarding the harmonic development of this section, Françaix immediately jumps back into tonal development after the restatement of the main theme before rehearsal 25, moving quickly in and out of B-flat by use of chromatic inflection. He composes a harmonic shift from the G-diminished closing of the measure before rehearsal 27 to an A-minor cadence in the measure before rehearsal 28. Through the *tutta forza* section beginning at rehearsal 28, the tonality gravitates further away from B-flat major, eventually moving to a series of unison or octave-displaced tones in the *accelerando* after rehearsal 29. Before the *fermata*, Françaix ends on a D-flat scored in by octaves throughout all four saxophone parts, implying in his harmonic language a strong minor-median relationship to the tonic of the movement.

Rondo Restatement, Dissolution, and Ending: *a tempo* before rehearsal 30 to end of movement

At the *a tempo* after rehearsal 29, Françaix gives us the last presentation of the main rondo theme. The next thirty-two measures, to rehearsal 31, are a repeat of the opening of the movement. The rhythm continues to parallel the material from beginning of the movement to

rehearsal 23 with the analogous material from the fermata to the measure before rehearsal 32. At rehearsal 31, there is a restatement of the secondary rondo theme, with the tonal focus changed to allow a more closely related harmony than the corresponding section in the beginning. As opposed to the corresponding material at rehearsal 22, which moves toward A-flat minor at rehearsal 23, the cadence before 32 moves toward G in the next slap-tongue section.

By rehearsal 32 the phrases are becoming shorter and are changing melodically and harmonically more frequently than earlier in the movement. Melodically, at rehearsal 32, the baritone saxophone provides interest, alternating back and forth in hemiola between G³ and D³. Considering the shorter phrases and melodic growth, the four measures before rehearsal 33 function as a transition, with the soprano saxophone part containing short repeated notes.

Two four-measure phrases introduce rehearsal 33 as the beginning of formal and melodic dissolution. At rehearsal 33, the soprano saxophone part contains a one-measure chromatic scale introducing the last bits of solo melody in the ensemble. Starting with the second measure of rehearsal 33 there is a two-measure set of eighth notes in the soprano saxophone part and a one-measure response in the tenor saxophone part. Following these statements, there is a sudden transition into a hemiola that obscures rhythm and meter. By rehearsal 34, melodic development gives way to metric obscurity. This obscurity ends unexpectedly four measures before rehearsal 35, where Françaix provides brief solo statements in the lower three voices – a notable contrast from the thicker sonority around rehearsal 34.

It is significant that although form and phrasing are blurred in the measures after rehearsal 33, tonality is gradually becoming clearer. Downbeats of the second and third measures of rehearsal 33 are not clearly functional – C-sharp⁴-G⁴-B⁴-F⁵, and A³-C-sharp⁴-G⁴-B⁴ respectively. On the second eighth note of four measures before rehearsal 34, the three upper

voices spell G-sharp⁴-B⁴-C-sharp⁵, a G-sharp minor sonority with an added fourth. The next measures move through G-sharp minor, and eventually resolve into C minor seventh chords at rehearsal 34 and the following measure. A G minor seventh chord is heard on the second beat of the third measure and through the next measure, as well. At this point Françaix has returned to a structurally vital chord: the submediant.

Four measures before rehearsal 35, Françaix composes a two-measure trill for the baritone saxophone, following the trill with a decorated G-major arpeggio in both the tenor and alto saxophone parts that set up the two-measure chromatic flourish which signals the final cadence of the piece. The lone trill in the baritone saxophone part three and four measures before rehearsal 35 sounds rhythmically static in relation to the entire ensemble's hemiola effect of the previous measures. The tenor and alto saxophone figures following the resolution of the trill are interrupted by short *fermatas* over rests – bringing the rhythmic tension of the movement to a climax. At rehearsal 35, homorhythm across the ensemble returns for one last chromatic flourish in all four saxophone parts, increasing in dynamic intensity from *pianissimo* to *fortissimo*. Françaix confirms the *comique* aspect of this movement again by dropping the dynamic back to *pianissimo* in the final two measures of the movement.

At the ending, Françaix uses his last chance to exploit chordal relationships based on thirds; the movement ends with a flourish of homophonic chromatic scales in sixteenth-note triplets, moving through a beat-to-beat circle of third relationships – E minor-minor seventh, G major-minor seventh, B-flat major-minor seventh, D-flat major-minor seventh (spelled enharmonically), E major-minor seventh. This circle of thirds finally winds its way out to a G minor seventh chord in the penultimate measure. The final cadence resolves to a second inversion B-flat-major triad on the last eighth-note of the concluding measure. Though not a

strong cadence in traditional harmony, it works well as an ending for this comical work by a composer so intent on the manipulation of submediant relationships.

Performance Considerations – Soprano Saxophone

At the beginning of the *Serenade comique*, it is important for the performer to realize that the soprano saxophone part is not foreground melodic material. All four saxophone parts are marked with the same dynamic, and the projecting timbral nature of the soprano saxophone necessitates that the performer make every effort to be subservient to the melody in the tenor saxophone part. Nevertheless, it is equally important for the soprano saxophone part to be heard, since the occasional sixteenth-note rhythms are of a high degree of textural interest. Beginning two measures before rehearsal 21, the performer may play soloistically since Françaix has now scored the melody in the upper voice of the ensemble.

At rehearsal 22, all four saxophones are marked “*Slap jusqu’à*” – slap-tongue articulation. It is difficult to ascertain what Françaix intended from Mule’s quartet in these sections. Recordings of groups playing this movement do not reveal any specialized articulation here.¹² In most modern recordings, many saxophone quartets treat this as a very short articulation instead of a slap tongue. Live performance execution of this direction may vary with different ensemble interpretations. Perhaps Françaix’s main point here was to propose that the slap tongue is supposed to emulate a string *pizzicato*. Later in the movement, he has given special instruction for lower voices to play “(*comme un trombone!*).” With this instruction at rehearsal 28, the idea that Françaix is explicitly writing for this new unfamiliar ensemble to emulate other instruments is clearly established, so perhaps his intention here may be to emulate string instruments.

¹² The most authoritative recording is that by Marcel Mule’s *Quatuor* itself, available on Steve Cottrell’s compilation *The History of the Saxophone*. The recording of the *Petit Quatuor* by *Quatuor Deffayet*, led by Mule’s direct successor at the *Conservatoire Daniel Deffayet*, also reveals no special articulation.

As rehearsal 22 continues, the soprano saxophone part remains in the foreground. The half-step trills five measures after rehearsal 22 require a precision of timing as well as an efficient finger motion to execute the hemiola Françaix has written. In the measures before rehearsal 23, the performer may play with full volume on the ascending grace notes, but must be prepared to immediately come back down in dynamic for the sudden *pianissimo* at rehearsal 23.

The measures between rehearsal 23 and 24 are filled with sporadic entrances for the soprano saxophonist; however, a *leggero* solo returns four measures before rehearsal 24. Here, the soprano saxophone part is written *piano*, but the remainder of the ensemble provides a *pianissimo* accompaniment to assist in the soprano saxophone's projection. The *espressivo* solo in the first four measures of rehearsal 24 must be played in stark contrast; here, Françaix has written explicit *crescendi* and *diminuendi* for the performer to follow.

At rehearsal 25, Françaix has the soprano and alto saxophonists play a homophonic accompaniment to the tenor saxophone part. Because of the higher tessitura of the instrument, the performer must be very careful to appropriately balance the *espressivo* tenor saxophone part and not overwhelm the ensemble.

In the four measures before rehearsal 28, the soprano saxophonist is responsible for leading the transition into the *tutta forza* section in the measures to come by playing chromatic sixteenth-note triplets on the second beat of each measure. Fingerings using side C⁴ and chromatic F-sharp⁵ are highly recommended for smoothness of execution. Timing must be accurate so as to coordinate with the alto saxophonist, who is playing only on the second eighth note of the fourth and second measures before rehearsal 28.

As themes repeat, performance considerations previously mentioned carry through to the end of the movement. In the fifth measure of rehearsal 31, the soprano saxophonist must

accurately execute the trill with a very specific *sffppp* articulation. Three measures before rehearsal 32, Françaix revisits his earlier idea of ascending grace notes in the soprano saxophone part. This time, Françaix writes for the soprano saxophonist to play the first *fortissimo* and the second at *pianissimo* – in both cases the same pitches, but a thoroughly different sound.

At rehearsal 34, Françaix writes an interesting instruction in the soprano saxophone part – *en dehors le plus possible*. Though the dynamic here is *ppp* across the three top voices and *forte* in the baritone saxophone part, Françaix still wishes the soprano saxophonist to be heard. The written A⁴ in the soprano saxophone part is approaching the middle register, making for an effective *ppp*; nevertheless, it must still be brought to the fore.

Rehearsal 35 has all four saxophonists playing a flurry of chromatic sixteenth-note triplets. Here, the soprano saxophonist must be precise with the downbeat cue given to the rest of the ensemble. Additionally, the placement of the second eighth note in the penultimate measure – again at a *pianissimo* dynamic – is dependent upon the accuracy of the lead player. Finally, the soprano saxophonist, along with the baritone saxophonist, plays on the last downbeat. The soprano saxophonist should ensure that written E⁶ still maintains the *pianissimo* dynamic Françaix has written.

Performance Considerations – Alto Saxophone

Though the tenor saxophone part should take the foreground in the beginning, all voices, and perhaps most of all the soprano and alto saxophones, add to the quiet flurry of activity in the opening before rehearsal 21. Each non-downbeat articulation should be clear and accurate, especially those entrances on the second eighth note of a measure. Five measures before rehearsal 21, Françaix scores a written low B³ for the alto saxophone part on the second eighth note of the measure. This note belongs less to an alto voice than to a tenor, yet the tenor

saxophonist is playing the main melodic role here. Regardless, the alto saxophonist must ensure the response of this note to support the sonority. At rehearsal 21, the alto saxophone and tenor saxophone parts become more of an accompaniment to the soprano saxophone part, initially sustaining syncopated longer note values under the dance-like soprano solo. By the fourth measure, the alto saxophonist is playing constant *leggiero* eighth notes under the soprano saxophone line to propel the rhythmic drive along. In the eight measures before rehearsal 22, syncopated entrances in the alto saxophone part confuse the rhythmic drive, thereby preparing the *slap jusqu'à hemiola* theme at rehearsal 22.

As mentioned in the soprano saxophone performance guide, the *slap jusqu'à* articulation is open to interpretation. Perhaps this section is best felt as an emulation of a *pizzicato* string section rather than a percussive articulation. Regardless, the rhythmic dexterity of the ensemble must be equally controlled by all members.

Beginning in the eighth measure of rehearsal 23, the alto saxophonist has a brief solo. Though marked *pianissimo*, the performer may play these measures a little more soloistically. It is important to note that until now the soprano saxophone part has been the only voice with a sixteenth-note subdivision of the dotted quarter-note beat, and the previous occurrence was heard before rehearsal 21. Because of the higher tessitura of the instrument and rhythmic distinction of the part, the alto saxophonist must maintain an appropriate balance with the *pianissimo* of other lines.

As themes recur, many of the same performance considerations carry forward. However, by rehearsal 28, Françaix has begun to set up a formal dissolution, marking all voices *tutta forza*. In the first measure of rehearsal 29, the alto saxophonist takes over a sixteenth-note triplet rhythm from the tenor saxophonist. Though the triplets – written E⁵-F-sharp⁵-A⁵ leading to C-

sharp⁶ – are technically idiomatic, the alto saxophonist must place the timing of these notes impeccably. On top of the rhythmic challenge, the tenor saxophonist's written A⁵ is to be played at the same time as the alto saxophonist's written E⁵; both written pitches sound a G⁴, but the written E⁵ tends to be a sharp note on many alto saxophones. To match pitch, the alto saxophonist may wish to begin the triplets with the low B or low B-flat key pressed to lower the pitch to match the more stable intonation of the note played by the tenor saxophonist.

Near the end of the movement, one measure before rehearsal 35, the alto saxophonist briefly reprises the sixteenth-note triplet rhythmic motive. Here, the alto saxophonist takes over the rhythm from the tenor saxophonist in the previous measure. The tenor saxophone part is marked *piano* with a *crescendo* two measures before rehearsal 35. Though the alto saxophonist begins with a *mezzo forte*, the sound of the ensemble soloists should be related – that is to say, the alto saxophonist should relate to the dynamic level the tenor saxophonist has established. Considering both statements end with a *fermata* rest, the performer should not feel compelled to cue the measure. Nevertheless, it is important for the alto saxophonist to continue the *crescendo* to the release point on the written G-sharp⁵, perhaps even swelling as loud as a true *forte*. The surprising ensemble *pianissimo* on the second eighth note of rehearsal 35 demands that the performer facilitate this contrast by keeping the sound intense all the way in to the *sec* release.

Performance Considerations – Tenor Saxophone

At the outset of the movement, the tenor saxophone presents the primary rondo theme. Though this is marked *ppp*, the tenor saxophonist must project while remaining within the confines of the delicate dynamic level. To establish the style of the primary rondo theme, the performer needs to strictly observe the accents Françaix has written on the third eighth note two measures before rehearsal 20, and on the first note of sixteenth-note triplets on the downbeat

three measures before rehearsal 21. It is with these triplets that the tenor saxophonist also introduces an important stylistic characteristic of the movement – the frequent usage of triple subdivision of the eighth note.

Four measures after rehearsal 21, Françaix writes two measures of duple measure division in the tenor saxophone part. Though not marked with an accent or *tenuto*, the tenor saxophonist may use a slight accent on each duple quarter note to ensure that the audience hears the polyrhythm it creates. Seven measures before rehearsal 22, the tenor saxophone part introduces another idea of rhythmic interest – a grace note on the second eighth note of the measure. Françaix writes a *sforzando* for the tenor saxophone part, complete with an accent. Since the alto saxophonist is also playing on the second eighth note of the measure, the tenor saxophonist should execute the *sforzando* and accent literally to achieve its rhythmic effect.

At rehearsal 22, the tenor saxophone is the first instrument to play on the downbeat of the *slap jusqu'à* section. The performer has the difficult role of changing articulation in an eighth note's time – Françaix writes a normally executed *martellato* articulation in the beat before rehearsal 22. Regardless of the interpretation of the *slap jusqu'à*, the performer is responsible not only for presenting this articulation, but also for creating the change of dynamic between the *forte* of rehearsal 21 and the *piano* of rehearsal 22.

Eight measures before rehearsal 24, Françaix writes another brief solo in the tenor saxophone part. Though not marked with any special indication, the tenor saxophonist is the only member of the ensemble to play in measures two and four of this brief solo, and is again responsible for a significant dynamic contrast. Beginning on written E-flat⁴ in the eighth measure before rehearsal 24, the tenor saxophone part is written with a *crescendo* to the downbeat of the next measure, and then a third measure *crescendo* to *forte* on the downbeat of the fourth measure

of the solo. In the fourth measure, Françaix scores a descending arpeggio from written C-sharp⁵-A⁴-E⁴. Though the melody is descending, the performer must not taper the dynamic level here so as to ensure the surprising *piano* contrast four measures before rehearsal 24.

At rehearsal 25, Françaix writes a *mezzo forte espressivo* line in the tenor saxophone part. Though the alto and soprano saxophonists start this section with higher register *staccato* eighth notes, Françaix intends for the tenor saxophonist to present a more lyrical countermelody that extends into the downbeat of three measures before rehearsal 26. The performer must balance the short melody to the higher-pitched saxophonists; likewise, performers of the higher two parts must be aware of the tenor saxophonist's *espressivo* contrast.

At rehearsal 28, Françaix writes a *tutta forza* for the ensemble. In the lower voices, he also includes the direction “(*comme un trombone!*).” What does Françaix mean by this? Appropriately, he writes all four voices with accents, but the type differs from low to high. The tenor and baritone saxophone parts are marked with articulated accents (>), while the upper two saxophone parts are written with both *martellato* accents and *staccato* marks. Here, it is clear that Françaix wants a brass-like sound from the tenor and baritone saxophones; a heavy articulation, and longer duration than the higher saxophones.

By the downbeat of rehearsal 29, the baritone and tenor saxophonists complete their trombone simulation. Immediately following the written A⁴ downbeat in the tenor saxophone part, Françaix writes a sixteenth-note triplet. Here, as with the alto saxophonist later in the measure, rhythmic precision is vital, as is the growth of the dynamic level by way of a *crescendo*.

At rehearsal 33, the soprano saxophonist plays a brief three-measure solo. In the fourth measure, the tenor saxophonist takes over, now with a *mezzo forte* dynamic and slap-tongue

articulation. Two measures before rehearsal 34, Françaix again writes for the tenor saxophonist to lead the ensemble dynamic back to *pianissimo*. These directions are challenging for a saxophonist who has been slap tonguing at a louder dynamic, and is asked to execute the new dynamic within an eighth note's time.

At rehearsal 34, Françaix writes four measures of straight eighth notes in the tenor saxophone part. Timing must be accurate to allow a clear foundation for the other three instrumentalists, who play on every other eighth note, resulting in a hemiola. Initially, it may seem that the tenor saxophonist is playing in a clear 3/8 while the others are presenting hemiola. Nevertheless, a more careful examination of the tenor saxophone part reveals groupings of ascending paired eighth notes. For example, the first two measures of the tenor saxophone part are written C⁵-D⁵-G⁴, D⁵-C⁵-D⁵ eighth notes. Whether the tenor saxophonist chooses to accent the lower or the higher note of each pair, it seems that Françaix has decided that melodic development must give way to metric obscurity at rehearsal 34.

Two measures before rehearsal 35, the tenor saxophone part contains sixteenth-note triplets after a trill in the baritone saxophone part. It is vital that the tenor saxophonist begin at a quiet dynamic and execute a *crescendo* to a *mezzo forte* – the level at which the alto saxophonist begins in the next measure. To execute a continuing *crescendo*, the *sec* release Françaix writes in the tenor saxophone part must be dry and without decay or taper. The next entrance on the second eighth note should be cued clearly by the baritone saxophonist, whose role is discussed next.

Performance Considerations – Baritone Saxophone

As stated throughout the course of this chapter, Françaix assigns the baritone saxophone part the role of providing the bass line in the quartet. Nevertheless, consistent with his

compositional style in the works studied, Françaix always manages to give each performer something engaging to present. At rehearsal 21, Françaix switches from the soft dynamic of the introduction to a loud dynamic – it is in the baritone saxophone and soprano saxophone parts that this is the most obvious, writing a *fortissimo subito* and a *crescendo molto* to *fortissimo* for each part respectively. He has the baritone saxophonist play a six-measure hemiola under the melody in the soprano saxophone part. This rhythm, brought out by *martellato* accents and *staccato* markings, should be projected clearly by the performer. A similar hemiola appears in the five measures before rehearsal 22 with sustained notes in the baritone saxophone part. The performer must differentiate between the eighth-note *martellato* articulations and the longer, accented quarter notes to foreshadow the secondary theme to follow.

Because of the larger size of the baritone saxophone mouthpiece and reed, it may be easier at rehearsal 22 to present an idiomatic “slap tongue.” Nevertheless, the ensemble’s overall interpretation and presentation of the articulation style here should be uniform; if anything, the baritone saxophonist must be given the responsibility of having the most sonorous articulation style.

In the eighth-note pickup to the fifth measure of rehearsal 24, the baritone saxophonist is given a short lyrical line of moving eighth notes. Françaix has specified *un peu en dehors* here, so the performer clearly knows that the line is to be brought to the fore. As the soprano saxophonist played a similar solo four measures before, the baritone saxophonist must emulate the established style. Nevertheless, Françaix’s marking of the *crescendi* and *diminuendi* in these soli reveal that the phrase direction of each is different. Whereas the soprano saxophonist’s solo is two sets of two measures, the baritone saxophonist’s solo is a four-measure phrase including a three-note *crescendo* through written D⁵ followed by a three-note *diminuendo* from written F^{#5}.

This may seem a minor point, but this melodic difference brings out an intelligent aspect of Françaix's compositional style – therefore, it is important to differentiate this point in the ensemble.

Five measures before rehearsal 26, the baritone saxophonist is given a short *espressivo* line. The fact that it is only two measures long may seem to diminish the importance of this motive. Nevertheless, what Françaix has done here is begin an *espressivo* sustained line at rehearsal 25 in the tenor saxophone part, only to hand it off to the baritone saxophonist four measures later. Here, the performer is advised to listen to the tenor saxophonist for vibrato and shaping ideas.

At rehearsal 28, the composer writes a *tutta forza (comme un trombone!)* indication in the lowest two voices. As with the tenor saxophonist, the performer must be observant of the difference between full-length accents and the short *martellato* accents of the upper two voices. Especially due to the baritone saxophone's size and resonant sound, attention to a more sustained note value will result in Françaix's desired emulation of a trombone.

At rehearsal 32, Françaix composes a hemiola throughout the ensemble, made even clearer by the baritone saxophonist's sustained notes. Here, though the part is marked *ppp*, the *dolcissimo* style marking infers the importance Françaix has placed on this bass line. To counter the upper three voices' short homorhythmic eighth notes, the baritone saxophonist may wish to play out a little over the *ppp* dynamic, yet retaining the sweetness called for by Françaix. In the fifth measure of rehearsal 32, Françaix scores the baritone saxophone part descending to written low B-flat³ on downbeats with slap-tongue articulation. Here it seems that Françaix wanted an emulation of a low string *pizzicato* – though marked with a *staccato*, the performer should present a resonant, but crisp articulation.

Françaix, having demonstrated a keen sense of humor throughout the *Petit Quatuor*, ends the piece with the same sense of surprise and denial of expectation. At rehearsal 34, the baritone saxophone part is marked with slap-tongue articulations at *forte* – while the rest of the ensemble is marked *ppp*. The soprano saxophone part is actually marked *en dehors le plus possible* – to the fore as much as possible. Françaix's musical goal here is to set up the *sforzando pianissimo* trill in the baritone saxophone part four measures before rehearsal 35. This trill must be prepared energetically, and the *sforzando pianissimo* must be over-exaggerated to achieve the effect Françaix desires here. Strangely, Françaix writes what appears to be a grace note at the end of the trill. This grace note likely signifies that the trill is to stop on written D⁵ instead of E⁵.

The last two measures of the piece have the baritone saxophonist articulating more eighth notes than any of the other saxophonists. In the penultimate measure, Françaix has the performer articulate on both the second and third eighth note of the measure – something no other saxophonist does. To place these accurately, the soprano saxophonist must be precise with cueing to ensure that the baritone saxophonist arrives on the downbeat of the final measure. As a reminder, the peak of the *crescendo* is the last sixteenth-note triplet three measures from the end; the dynamic contrast from *fortissimo* to *pianissimo* on the penultimate measure must be executed flawlessly. This is an exciting and jovial ending, but one that demands the highest level of timing and timbral control throughout the ensemble.

CHAPTER 4

A COMPARISON OF THE *QUATUOR POUR FLûTE, HAUTBOIS, CLARINETTE ET
BASSOON* AND *PETIT QUATUOR POUR SAXOPHONES* FROM AN ENSEMBLE AND
ANALYTICAL PERSPECTIVE

Analyses and comparisons of the two works in this study are approached according to the guidelines outlined in Jan LaRue's 2001 article "Fundamental Considerations in Style Analysis" in which Sound, Harmony, Melody, Rhythm and Growth are each examined.

Sound

Choice of Instrumentation

The *Quatuor* of 1933 and the *Petit Quatuor* of 1935 offer interesting aspects upon analysis. Each ensemble consists of a logical grouping of instruments according to early twenty-first century standards; however, Jean Françaix was one of the first composers to group these two quartets in their now-familiar instrumentation. As noted in Chapter 2, the woodwind quintet has been a standard ensemble since the early nineteenth century. Nevertheless, the genre fell out of vogue in the latter half of the century, and did not come back into compositional fashion until the 1920s. The idea of writing for only the four orchestral woodwind instruments was even less explored by composers, with only a few pieces existing for the woodwind quartet before Françaix's *Quatuor*.

As with the woodwind quartet, few composers had written for the soprano-alto-tenor-baritone saxophone quartet before Françaix. The *Petit Quatuor*, as well as several other examples of the saxophone quartet literature of the time, have a common dedicatee – *Le Quatuor de la Garde Republicaine*, founded in 1928 by Marcel Mule and members of the band of the French Republican Guard. Mule's Quartet has been widely accepted in the saxophone world as

standardizing the current instrumentation of the saxophone quartet. It is also important to note that in 1935, by composing for a quartet of saxophones, Françaix was writing for an ensemble that lacked establishment in the realm of art music – it is a lasting testament to Françaix's distinct compositional style that the piece has become a standard in the literature studied by saxophonists worldwide.

Range and Tone Color

In the *Quatuor*, Françaix deals with four instruments that have characteristically been grouped together in wind quintets and orchestral wind sections, yet have four independent voices and ranges. This instrumentation yields over a five octave range of pitches. Françaix keeps the tonal spectrum as open as any other composer before him – he writes across nearly the entirety of the traditional ranges for the flute and oboe: B³-C⁷ and B-flat³-G⁶ respectively. For the bassoon part, he writes a three octave chromatic range from B-flat¹-B-flat⁴. The clarinet part in the quartet is the only part with a noticeably limited range; Françaix writes from the lowest written E³ on the instrument through a written D⁶.

Other than the noticeable lack of altissimo clarinet writing, Françaix utilizes all of the other woodwind instruments' wide range of pitches. He commonly writes for the flute part to ascend to its highest C⁷, and is encouraging of the lowest register with the flute's lowest C⁴ frequently appearing. The pitch B³ is only called for twice in the work – both instances occurring at the ending of the first movement in a *piano* dynamic. The oboe part is written to descend into its lowest register, with B³'s and B-flat³'s used in both solo sections and sections where the reedy timbre is appropriate – for example, the tonally peculiar accompaniment in the *Andante con moto* before rehearsal 8 of the first movement. Françaix writes up to D⁶ relatively frequently, but challenges the oboist by writing as high as G⁶ in a high-register melodic statement after rehearsal

4 in the final movement. As mentioned above, Françaix rarely scores above a written C⁶ for the clarinet part, but fully exploits its lowest register, commonly writing as low as written E³. The composer fully exploits the bassoon's characteristic sonorous bass voice, writing as low as C² regularly throughout the *Quatuor*. Françaix saves the lowest two pitches on the bassoon, B¹ and B-flat¹, for special effect – most notably in the duet in the clarinet and bassoon part before rehearsal 8 in the *Allegro molto*, the humorous seven-measure phrase section at rehearsal 16 in the same movement, and the quiet transitional section at rehearsal 5 in the *Allegro vivo*. The bassoon part is frequently written in the instrument's high tenor register as well: A-flat⁴'s and A⁴'s are quite common, but B-flat⁴ occurs only once in an *en dehors* section of the final movement.

As will be seen in the middle slow movement of the *Petit Quatuor* Françaix's tonal coloration of the slow movement of the *Quatuor* of 1933 makes for a valuable point of discourse. In slow movements from both of these early quartets, the range of the instruments has been extremely limited – with one notable exception. The flute part is written in the instrument's dark low register, and never ascends even as high as A⁵ until the final cadence. The oboe part's highest pitch is a G⁵, with its lowest being an E⁴. The clarinet part abandons the instrument's dark lowest register to descend only to written C-sharp⁴, and is even further restricted in its ascent – only to a written E⁵. The bassoon part is the notable exception to these restrictions. The characteristic tender, rounded tone in all registers of the bassoon enables Françaix to compose as high as a tenor G⁴, and as low as the lowest B-flat¹ on the instrument – both of these extremes come within two measures of each other during the bassoon solo in the middle section of the movement.

Unlike the differing timbres found in the woodwind quartet, one of the striking features of the traditional saxophone quartet is its homogenous blending of sounds – four saxophones, like the four homogenous instruments of a string quartet, blend extraordinarily well in the hands of a sensitive ensemble and under the pen of a skilled composer and orchestrator. Each of the four saxophones at the time the *Petit Quatuor* was composed had a written range of B-flat³ to F⁶. Taking this into consideration, Françaix had a working range of just over four octaves--the lowest written B-flat³ in the baritone saxophone part sounding a D-flat² below the bass clef staff, to the highest written F⁶ in the soprano saxophone part sounding an E-flat⁶ three ledger lines above the treble clef. In the *Petit Quatuor*, Françaix usually writes within a limited range – and only infrequently exploits the instruments individually or as an ensemble to the full capacity of their range. With the exception of the baritone saxophone part, the instruments rarely descend below written D⁴ – a major third above the lowest possible pitch. When the instruments do descend into the lower register, it is almost always in a solo context. The soprano saxophone part never descends below written D⁴ except for a solo chromatic scale in the opening theme of the final movement where written C⁴ and C-sharp⁴ are scored. The alto saxophone part rarely descends below written D⁴ except in the same opening theme of the third movement – descending to written B³ only to cover the lower register of the ensemble because the tenor saxophone part contains melodic material in the middle register of the instrument. The tenor saxophone part only descends as low as written C⁴ once, in a brief solo at the ending of the first movement. Françaix sparingly uses the baritone saxophone's lowest register, usually for important structural or sonic effect: he scores a written B-flat³ at the close of the development section of the first movement ten measures before rehearsal 11. He uses written C⁴ and B-flat³ more frequently in the second movement to enhance the darkened tessitura of the ensemble, and

written C-sharp⁴, B³, and B-flat³ in the closing of the phrase after rehearsal 32 – incidentally setting up the formal and rhythmic dissolution at the ending of the third movement.

Excursions into the higher register are equally sparse in Françaix's scoring for the ensemble. The soprano saxophone part frequents as high as a written D⁶ or E-flat⁶, but ascends to written E⁶ only twice in the work – one of these instances being the penultimate note of the piece on the downbeat of the final measure. The alto saxophone part frequently ascends as high as written D⁶, but ascends to written E-sharp⁶/F⁶ on a few rare occasions. The tenor saxophone part is only rarely above a written C⁶, with a notable exception being an octave duet between the soprano and tenor saxophone parts in the first movement at rehearsal 14, where Françaix requires a written E⁶. The baritone saxophone part is as high as written D⁶ in the first movement, and ascends to a written E-flat⁶ in the final movement – but on the whole, it is rare to find the instrument scored above a written B⁵. The highest pitches called for serve an even more distinctive function in the middle movement – the alto saxophone part only ascends as high as a written A-flat⁵ once, and the tenor saxophone part is only written a whole-tone higher, both timbres assisting in increasing the harmonic tension at the end of the B section. It is unusual to find either instrument written higher than their respective written G⁵ above the staff in this movement. The baritone saxophone part is only written to play as high as written D⁵ in the middle of the staff. Considering this in combination with Françaix's omission of the soprano saxophone part in this movement, it seems that the composer's intent is to express the mellow, even dark tonal possibilities of the saxophone family in a chamber setting.

Instrumental Combinations

A common criticism of the popular wind quintet is its lack of homogeneity – however, it is this absence of sameness between the voices by which its charm potentially arises. The same

may be said for the woodwind quartet used in Françaix's *Quatuor*. A homogenous blend of sound may not be Françaix's intent, therefore more flexibility can be taken with individual timbral possibilities. For example, the flute's three-octave plus range can be divided into several unique registers: the lowest is the most difficult to project due to the instrument's cylindrical body, the middle is mellow but not without soloistic character, and the higher tones on the instrument provide soloistic brilliance. Françaix employs his awareness of these possibilities, composing for the lowest registers of the flute most often in accompanimental figures, and saving the highest registers for loud statements of thematic material.

The oboe tone can be approached with expectations of registral divisions as well: the lowest is likely to be the least delicate, while the highest register may tend to lose the characteristic sweetness of tone for which the double-reed is known. With this in mind, Françaix usually chooses to write for the extreme low register with a humorous effect, and uses the highest register in accompanimental passages at times when the flute is also in its most brilliant high register. The dark timbre of the low clarinet is often used in accompanimental figures, frequently filling out Alberti-bass figurations in tandem with the bassoon part. Françaix's writing for the bassoon part is perhaps the most unique as he uses the low register of the instrument to fill out bass lines and outline harmonies, and uses the higher tenor registers for moments of soloistic beauty or for softening the sonority of the ensemble.

To examine questions of Françaix's compositional choices in the *Petit Quatuor*, one must consider the homogenous nature of the saxophone quartet. Françaix's choices of avoiding the extreme low registers of the soprano and alto saxophone parts may be explained simply: why compose in low registers when lower-pitched instruments can play the same sounding pitches in a more idiomatic register? The same may apply for Françaix's avoidance of writing much

material in the high register of the lower-pitched instruments. These choices seem apparent in the second movement of the *Petit Quatuor*; here Françaix often avoids much more than a one-octave upper range for each instrument to achieve a mellow, blend of sound from the saxophone trio.

Approaching the soprano and baritone saxophones from the idea of characteristic sound, Françaix only rarely scores for the soprano saxophone part above a written D₆, and only sparsely for the baritone saxophone part below a written C⁴, avoiding extremes in favor of a more secure, reliable homogenous blend.

Because of inherent differences between the timbral spectrums of the woodwind quartet and the saxophone quartet, it is challenging to approach these two pieces through a comparative analysis of how Françaix manages certain instrumental groupings within each ensemble. Nevertheless, there are specific similarities and differences to discuss between the works. In the *Quatuor*, Françaix begins with an instrumental combination that he will revisit throughout the work. In the exposition, the first theme is an alternation of sub-phrases between oboe and flute parts. Here Françaix quickly establishes a practice of dividing the leading melody of a homophonic texture between the two higher instruments. By doing so, he also implies an interwoven relationship between the two – on many occasions throughout the piece, he will have the two instruments playing a simultaneous lead. Françaix immediately delegates the bassoon and clarinet parts to a supportive role. In the exposition, the bassoon part often includes accented downbeats, followed by the clarinet part joining on unaccented beats. Françaix will frequently revisit the practice of having the bassoon and clarinet parts in interwoven accompanimental roles. When melodies – or at least points of soloistic exposure – are relegated to either the clarinet or the bassoon parts, frequently the other is also involved. Perhaps the most memorable example of this is in the introduction to the third movement, where the bassoon and clarinet parts

set up the jocular nature of the movement with a short duet, which is reprised later in the movement's *trio*.

Françaix seems somewhat less concerned about conventions governing instrumental groupings in the *Petit Quatuor*. Only a few generalizations may be made in comparison with the earlier *Quatuor*: soprano voices in each tend to carry the majority of the melodic material, and the lowest voice in each is much less frequently exposed other than providing the vital, but more harmonically structured, bass line. As evidenced in the beginning of the first movement of the *Petit Quatuor*, Françaix often scores the soprano and alto saxophone parts with melodies together in harmony. However, at times Françaix groups like-pitched saxophones together. After rehearsal 1, for example, he scores a melodic homorhythm for the soprano and tenor saxophone parts – both instruments pitched in B-flat– for the duration of the phrase. Françaix revisits the relationship between these two instruments often – the alternating phrases at rehearsal 6, and the thematic statement in the beginning of the third movement are prime examples. Françaix also scores the alto and baritone saxophone parts together at times, though on significantly fewer occasions. The two-measure duet between the two voices after rehearsal 14 in the first movement is perhaps the best example of this pairing.

Harmony

Françaix's harmonic language seems rather straightforward for a listener in the early twenty-first century. Considering that, at the time of Françaix's composition of these two pieces, composers in the Second Viennese School were experimenting with serialism, Françaix's harmonic structure may seem passé. Nonetheless, a deeper examination of Françaix's Neoclassical compositional procedures reveals a sense of wit working around the limitations of a traditional harmonic approach.

Delay of Full Tonic Establishment

One of Françaix's style characteristics in both the *Quatuor* and the *Petit Quatuor* is to delay establishing the tonic key, while still clearly writing with a certain tonal centricity in mind. In the *Allegro* movement of the *Quatuor*, though the bassoon part outlines an F-major triad at the outset, Françaix begins the piece with an aural centricity around C. Nonetheless, he never establishes a clear C-major tonic triad until the last beat before rehearsal 1. Even though Françaix finally presents a tonally closed cadence point, its traditional harmonic function is weakened by the fact that it is in second inversion. Nevertheless, to the listener or performer, the C tonic is clearly established.

The *Petit Quatuor* is equally witty harmonically. As Françaix opens the first movement with a baritone saxophone solo, he momentarily challenges the firm B-flat grounding with the addition of an F-sharp in the fourth measure. This pitch anticipates the momentary cadence on G, the submediant, in the measure before rehearsal 1. Françaix presents another cadence point on C in the beat before rehearsal 2, but returns to and reaffirms the B-flat tonality one beat before rehearsal 3.

Slow Movement Modality

Françaix takes an interesting approach in his choice of tonalities for his slow movements in the analyzed works. In the *Quatuor* Françaix uses relative modes. By beginning in A Dorian, he revisits the centuries-old idea of major-minor key relationships, but with a distinctly twentieth century spin. In this movement Françaix's development of the modal relationship is taken quite far over a short amount of time. Within the movement he manages to compose in not only the opening A Dorian, but also A Mixolydian. In the *Petit Quatuor* Françaix retains the idea of a

traditional major-minor relationship, but also uses the parallel natural minor – B-flat Aeolian. He also expands the modal idea here by gravitating to B-flat Dorian in the middle section.

Third-Related Key Areas

Françaix's key relationships between movements of these works function according to the traditional period of common practice. In the *Quatuor* the *Allegro* is in C major, the *Andante* is in A Dorian, the *Allegro molto* is in G major, and the *Allegro vivo* returns to C major – stated in terms of traditional functional harmony: tonic, a minor mode based on the submediant (which may be considered similar to the relative minor), dominant, and tonic. In the *Petit Quatuor*, the *Gaguenardise* is in B-flat major, the *Cantilène* is in B-flat Aeolian, and the *Sérénade comique* is in B-flat major – according to functional harmony: tonic, parallel minor, and tonic.

Even though he applies common practice harmonic relationships between movements, Françaix departs from this practice in inner-movement relationships. With the exception of using D major in the second section of a G major ternary form in the *scherzo* of the *Allegro molto*, Françaix does not use the dominant as a structurally important tonal area within movements. Nevertheless, he does exploit tertian relationships between key areas. In the *Quatuor*, Françaix's first theme of the *Allegro* is in C major. By way of a connecting bridge in E Phrygian, Françaix achieves his secondary theme with an A centricity at rehearsal 2. The *Andante con moto* before rehearsal 8 is firmly in A-flat: the lowered submediant of the tonic. The G major centricity of the *scherzo* in the *Allegro molto* is balanced by the B-flat major centricity of its trio section.

Similar key relationships exist in the *Petit Quatuor*. The second theme of the exposition of the *Gaguenardise*, first heard at rehearsal 5 in C, returns initially in B-flat when brought back in the recapitulation at rehearsal 13. It then moves to the enharmonically spelled submediant, F-sharp, shortly after rehearsal 14. Perhaps Françaix's use of third relationships is never better

exploited than in the *Sérénade comique*. His B-flat major primary theme of the rondo is constantly embattled by a secondary theme, notable for its D-flat centricity, syncopation and “*Slap jusqu’à*” markings. Furthermore, key relationships within certain chord progressions reiterate Françaix’s penchant to move by thirds. For example, a series of motion in thirds occurs in the chromatic scale at rehearsal 35, where Françaix writes an E minor seventh chord moving to a G major-minor seventh chord, then to a B-flat major-minor seventh chord, then to a D-flat major-minor chord (enharmonically), finally to an E major-minor seventh chord on the first sixteenth division of each eighth note – in other words, a chordal elaboration of the fully diminished-seventh arpeggio on B-flat.

Melody

Primary Melodic Instruments

Alongside his Neoclassical use of harmony and classic formal structures, Françaix is well remembered for his pleasant melodies. But what of his treatment of melody in ensembles where there are four possible melodic voices? The answer is, again, traditional at its roots. Françaix tends to use the higher instruments in these ensembles as vehicles for melodic expression. As such, it is appropriate to revisit the dedication of the *Petit Quatuor* to Marcel Mule’s Quartet. Most of the melodic statements in the *Petit Quatuor* were originally played by Mule in the soprano saxophone chair. In the first movement, the vast majority of phrases are carried melodically by the soprano saxophone part. As may be expected from this, the baritone and tenor saxophone parts contain mostly bass and accompanimental figures – with a few statements of melody in the tenor saxophone voice. The alto saxophone part, though melodically important, is usually scored under the soprano, yielding a more supportive role in the outer movements. An interesting item to note in the first movement is its melodic flexibility in the development

section, beginning at rehearsal 6. Throughout this section, Françaix tends to alternate between the upper three voices when passing the melody. The noticeable exception is the baritone saxophone, whose only melodic statements are in the movement's introduction, and in the brief restatement of the introduction in the last eight measures. As previously noted, the second movement leaves the soprano saxophone part out entirely – here the alto saxophone part carries the melody throughout. With the exception of a few moments of soloistic presence in the baritone saxophone part and the statement of the opening theme in the tenor saxophone voice, the final movement is a showcase for the soprano saxophonist, with the instrument often playing grace-note, sixteenth-note, and sixteenth-note triplet flourishes as the other voices accompany.

It is not surprising to find that in his *Quatuor* of 1933, Françaix writes most melodic material in the upper voices. It is possibly a little more surprising to find that in this piece, Françaix is more dependent on the alto voice than in the *Petit Quatuor*. Even though the soloistic brilliance of the flute part is something that is utilized often throughout, Françaix is at least equally dependent upon the oboe part to convey melodic ideas. The first movement clearly begins this trend by alternating sub-phrases within the initial statement between flute and oboe parts. Françaix continues this throughout the movement, often trading off between the two instruments every few bars. Even in the *Andante con moto* section, he states the first twelve measures as a flute solo with accompaniment, but finishes out the section with the oboe part containing an expressive solo under the flute part's higher, but static tessitura. The second movement of the *Quatuor*, like the slow movement of the *Petit Quatuor*, is primarily a solo for the second instrument in score order, in this case the oboe. Notable exceptions to this include the lovely four-measure tenor tessitura melody in the bassoon part at rehearsal 2, and its four-measure answer in the clarinet part that make up the B section of the movement. In the third

movement, Françaix again returns to the idea of alternating between oboe and flute parts, with the dramatic ending of the trio at rehearsal 16 centering on the flute part with its B-flat⁶ and wide pitch range in the ensemble creating a calliope effect. The *Allegro vivo* begins with the flute part perhaps sounding more in the foreground due to its range, but has the oboe part in support of the fast-paced sixteenth-note articulations note-for-note. The *Pas lent* near the end of the movement returns to the idea of an expressive oboe solo, with the flute part, though higher pitched, in a mellow accompaniment.

Melody Across the Ensemble

In regards to both instrumentation and melody, Françaix's *Quatuor* and his *Petit Quatuor* share in common their respective characteristics of constantly shifting melodic interest. As previously noted, the exposition of the first movement of the *Quatuor* has the oboe and flute parts trading melodic material every other measure. Even though this is followed immediately by prolonged melodic phrases in each of the respective instruments, Françaix often returns to the idea of quickly shifting instrumental colors. For example, the development of the same movement, beginning at rehearsal 6, shows the flute, oboe, and clarinet parts alternating two- and four-measure melodies. In the beginning of the second movement the oboe part contains a two-measure melody, with the flute and clarinet parts providing a melodic answer in the subsequent measures. The middle section of the second movement at rehearsal 2 includes a bassoon solo passed on to the clarinet part. The trio of the third movement reveals the same kind of alternation of melodic interest, occasionally within the same measure – the combination of oboe and flute parts at rehearsal 10 is the strongest example. The introduction of the fourth movement has a two-measure beat-to-beat exchange between all four voices.

Composed only two years later, the *Petit Quatuor* further heightens this idea of shifting melodic color. The first four measures of the *Gaguenardise*, presented in the baritone saxophone part, are answered in earnest in the soprano saxophone part. Nonetheless, within the same phrase, there are many moments of shifting melodic interest – the dotted eighth-note, sixteenth-note rhythm of the third measure before rehearsal 1 in the alto is immediately imitated in the tenor saxophone part; the fourth measure of rehearsal 1 is carried by an exciting and agile series of leaps in the baritone saxophone part. Four measures after rehearsal 4, the tenor saxophone part answers the soprano saxophone melody with a seemingly unrelated series of eighth-note triplets. The development of the first movement from rehearsal 6 to eight measures before rehearsal 11 is rife with quick exchanges between voices.

Shape

In both the *Quatuor* and the later *Petit Quatuor*, Françaix shows an understanding of melodic shape idiomatic to woodwind instruments. The *Quatuor* begins with a primarily conjunct melody which is then followed by a much more angular melody of octave leaps four measures before rehearsal 1. It seems that in this movement, though he prefers conjunct melody, Françaix often interjects wide but idiomatic leaps to remind the listener that a woodwind ensemble is performing. A good example of this idiomatic instrumental writing is the secondary exposition theme at rehearsal 2, where Françaix scores the flute part in the instrument's highest register. For the most part, the melody is conjunct; nonetheless, leaps of a tritone and an octave remind us of the flute's agility. The second movement remains decidedly step-wise in its contour, with the sole exception being the bassoon part's wide leaps after rehearsal 2. The third movement, for all of its scherzo-like qualities, retains the idea of largely conjunct melodies while interjecting contrasting angular melodies at moments of tension. For example, the opening three

notes of the final theme in the flute part at rehearsal 16 are each an octave apart. Even the hectic melodic material of the fourth movement is largely conjunct – it is here that the rapid articulations of the sixteenth notes display Françaix’s ability to write distinctly for a woodwind ensemble.

In the *Petit Quatuor*, Françaix takes a similar compositional approach of creating songlike conjunct melodies, especially in the second movement and with the primary theme of the third movement. The *Gaguenardise*, however, takes an unmistakably angular approach to its melodic contour. From the initial leap of a major tenth, the audience hears the agility of the saxophone quartet. Perhaps Françaix intended to present a motive outright that would catch an audience’s attention, since at the time the saxophone was not widely considered to share a place among conventional orchestral woodwinds. As the development begins at rehearsal 6, even though the melodies become more lyrical, they are still defined by relatively large leaps of fourths and fifths. The second movement, with its somber character, takes a more conjunct approach to its melodies. The third movement is perhaps the embodiment of Françaix’s dichotomy of contrasting conjunct and disjunct. The opening dance-like melody is conjunct – almost like a folk tune. However, the second theme first presented at rehearsal 22 is quite disjunct at its outset.

Rhythm

Overall, Françaix’s use of rhythm is uncomplicated. Throughout the duration of either the *Quatuor* or the *Petit Quatuor* there are few rhythmic patterns more complex than a hemiola; no subdivision of the beat is smaller than the occasional sixteenth-note triplet, thirty-second note short scalar burst, or a grace note. Françaix’s use of rhythm, however, is one of the defining stylistic means by which he creates a sense of contrast and musical tension. Simply stated,

syncopation and adherence to a classical idea of metric stability are often heard as contrasting forces. For example, the *Allegro* movement of the *Quatuor* presents a lively, sparkling exposition. However, rhythmic syncopation is not an aspect that is heard until the development begins at rehearsal 6. Here Françaix shifts the melody from voice to voice, accenting offbeats and purposefully obscuring meter changes. Françaix often either syncopates rhythms, or causes momentary metric confusion by way of hemiola to punctuate the ends of phrases or sections. There is a particularly noticeable hemiola in the accompaniment voices at rehearsal 7 in the *Allegro molto* movement of the *Quatuor*. Here Françaix uses the hemiola to set up the conclusion of the first section of the *Allegro molto* in preparation for the trio. In the *Petit Quatuor* Françaix uses the hemiola effect to help pronounce the difference between the gigue-like primary theme of the *Sérénade comique* and the “*Slap jusqu’à*” secondary theme.

Growth

Overall Formal Implications and Allusions

In respect to overall form, the two pieces examined here have distinctive similarities as well as differences. Both point to Françaix’s Neoclassical style of traditional form and conservative tonality. The *Quatuor* of 1933 includes four movements: *Allegro*, *Andante*, *Allegro molto*, and *Allegro vivo*. In contrast, note the number and title of movements of the *Petit Quatuor*: *Gaguenardise*, *Cantilène*, and *Sérénade comique*. The printed Italian tempo markings of movements in the *Quatuor* imply a strong connection to the Classical Era sonata. A brief examination of the form of each movement reinforces this: the first movement is a hybrid of arch form and rondo procedure with hints of sonata form, the second movement is a slow and lyrical three-part ternary form, the third movement is a scherzo and trio, and the fourth movement constantly returns to a driving sixteenth-note subdivision vaguely reminiscent of a *ritornello*.

procedure. The *Petit Quatuor* may be likened to an even older form – the *sonata da camera*. The programmatic titles, the antithesis of the Italian tempo markings, may allude to the *sonata da camera* idea of dance suite movements being named explicitly instead of veiled by general style or affect. Each movement of the *Petit Quatuor* has a dance-like feel, perhaps alluding to the *Allemande*, *Sarabande*, and *Gigue*. Here too the form is traditional; the first movement is in sonata form, the second is ternary, and the final movement uses rondo procedure.

First Movement Harmonic Alterations of Traditional Sonata Form

Françaix's use of traditional forms may correlate him with Classical composers like Mozart and Haydn, but his distinct approach to the alteration of these forms ensures his place in the Neoclassical canon of the first half of the twentieth century. As previously mentioned, the first movement of the *Quatuor* is a hybrid between arch and rondo with elements of sonata form, and the *Petit Quatuor* begins with an altered sonata form. In both pieces, Françaix establishes a presentation of a two-theme opening section of the movement, a developmental middle section, and a closing section with restatement of themes from the opening.

The A theme arrives outright in the *Quatuor*. Here, the main theme is established before rehearsal 1, with a second inversion C-major triad as its cadence. At rehearsal 2, Françaix introduces the B theme in A. Unlike a Classic sonata form, Françaix returns to the A theme at rehearsal 5 in the theme's original key. By doing this, he denies the tonal procedure of sonata form and creates a hybrid of rondo and arch form – which will be further unveiled as the movement continues – in the process.

The first movement exposition of the *Petit Quatuor* is equally of interest. Almost immediately in the ensemble, the B-flat major tonality seemingly established in the first four measures of the baritone saxophone part modulates toward G in the measure before rehearsal 1,

toward C in the measure before rehearsal 2, but is resolved with the arrival of the theme-proper at rehearsal 2. Françaix clearly states an opening a theme, but in retrospect opts to elaborate on it before it was initially stated. After rehearsal 2, Françaix composes several transitional phrases, ultimately leading to a closely related B theme at rehearsal 5, beginning with a G-dominant-ninth chord on the downbeat – again, an inflection toward the submediant – but closing with a clear C-major cadence. In the recapitulation the return of this material resolves, as expected, to B-flat.

Regarding development, Françaix remains surprisingly conservative in the opening of the development section in the *Gaguenardise* movement of the *Petit Quatuor*. At rehearsal 6, he introduces new melodies and remains in the C major tonality for three full phrases. However, heightened chromatic alteration occurs at rehearsal 9: cadences in the fourth measure of rehearsal 9, in the measure before rehearsal 10, and in the measure before the *a tempo* seemingly are ever more-distantly related to B-flat. Nevertheless, a linear cadence to the *a tempo* before rehearsal 11 leads to the recapitulation in tonic.

Françaix's earlier work, the *Quatuor*, takes more compositional liberty with the development section. At rehearsal 6 a melody is introduced in the clarinet voice – this is the first time in the quartet that the clarinet part has been heard as the melodic lead. The melody is closely related to the opening theme, but with more continuous sixteenth-note motion. As the section progresses, Françaix passes through several measures of three-four time, and adds a rhythmic syncopation to the melody at rehearsal 7. He even includes an *Andante con moto* waltz-like section in A-flat within the development. The *Quatuor* development closes with an E-flat cadence in the measure before *Tempo I subito*: this approach will be explained in relation to the recapitulation momentarily, but may be thought of as fulfilling the role of the dominant chord at the conclusion of a traditional development section.

A *Tempo I subito* signals the return to the opening themes of the *Quatuor* – here Françaix moves from the half cadence in A-flat of the development back into the B theme at rehearsal 9 by way of a chromatic ascending scale in the flute part. The A theme, first presented in the opening of the movement, returns at rehearsal 12. This reversal of thematic statements further strengthens the idea of an arch form.

The first movement recapitulation of the *Petit Quatuor* achieves the tonal resolution of the sonata form, but is still stylistically distinctive in its treatment of compositional material. Before rehearsal 11, Françaix returns to the A theme, originally stated at rehearsal 2, in the tonic key of B-flat major. He repeats this again with more punctuated articulation in the next phrase. The B theme, originally stated at rehearsal 5 in C, now begins in B-flat at rehearsal 13. By returning to both themes in the movement's tonic key, Françaix has managed to deliver the large-scale tonal resolution expected in traditional sonata form.

Slow-Movement Formal Comparisons

For his slow inner movements of each quartet, Françaix chooses three-part forms. After a brief introduction in the *Petit Quatuor*, Françaix composes a tonally closed section to constitute his first A section. From rehearsal 16 to rehearsal 18, he modulates into less harmonically stable territory, returning to the opening theme at rehearsal 18. In the *Quatuor*, Françaix modulates to C by the ending of the first section – thus rendering the beginning tonally open. The middle section, as with the *Petit Quatuor*, is less harmonically stable. Instead of returning to the melody as presented in the beginning, Françaix returns at rehearsal 4 to a major mode – to A Mixolydian with C-sharp⁵ prominent in the oboe part. The slow movement of the *Petit Quatuor* is a straightforward ternary form; however, the slow movement of the *Quatuor* more readily

resembles a rounded binary form of ABA', with the final A' section being harmonically similar to the opening A section due to the change of mode.

Treatment of Closing Movements

Françaix chose either a literal rondo procedure or an allusion to the *ritornello* procedure for the concluding movements of both quartets with various deviations from respective traditional models. In the earlier work, a returning *ritornello* theme is rarely stated verbatim, but often alluded to as a series of rhythmic repeating sixteenth notes. The rondo procedure of the third movement of the *Petit Quatuor* more closely follows the traditional model than the allusions to *ritornello* procedure found in the earlier *Quatuor*. In the *Petit Quatuor*, the main theme is stated in the tenor saxophone voice then carried up an octave and played in the soprano saxophone part. Through the course of the movement, Françaix regularly revisits the theme, interjecting statements of new but closely related melodic material in between. Unlike the *Quatuor*, Françaix here composes nearly verbatim repeats of the theme throughout, with only minor – but very effective – variations. Regardless of how Françaix restates his themes in closing movements, the listener is provided a motivic unification that further illuminates Françaix's compositional style when comparing the two pieces.

CHAPTER 5

CONCLUSIONS

The two chamber works for woodwinds from 1933 and 1935 studied here include early stylistic characteristics of Françaix's career that helped establish his compositions among standard chamber repertoire of the 20th and 21st centuries. In both the *Quatuor* and the *Petit Quatuor*, Françaix demonstrates an ability to write idiomatically for instruments individually, as well as in their respective settings – unfamiliar as they were at the time. In the *Quatuor*, Françaix is especially sensitive to the particular timbres of instrument ranges – the projection issues of the flute are always taken into careful consideration, the reedy timbre of the middle register oboe is often exploited as a solo voice, the clarinet's middle register is often exploited in solo sections while its low register blends well for accompaniment, and the resonant low register of the bassoon is used to provide a solid bass voice while its tenor *tessitura* is allowed to shine in moments of pensive beauty. The writing in the *Petit Quatuor* is equally sensitive to the sounds of each particular saxophone, as the extreme low and high registers of each instrument are often avoided except in moments of particular musical tension and drama. Writing for a darkened timbre in the second movement of the *Quatuor* and the *Petit Quatuor* indicates Françaix's sensitivity to instrumental tone color. Perhaps this compositional choice in 1933 foreshadowed his omission of the soprano saxophone part from the second movement of the *Petit Quatuor* two years later. The result is an unusual and interesting timbral contrast in the presentation of both slow movements.

Françaix's melodies in both pieces are memorable, often jocular, sometimes songlike, but always thoroughly instrumental in their nature. It was perhaps through his training as a pianist that Françaix became sensitive to this aspect of instrumental chamber music settings. Though

Françaix writes idiomatically for each of his instruments in the two chamber pieces studied, he never strays far from keeping his writing pianistic – or at least distinctively instrumental in the combination of conjunct and disjunct writing. In these woodwind quartets of the 1930s, Françaix rarely deviates far from the melodic hierarchy of allowing the soprano voice to carry the melody. Nevertheless, he is sensitive to the fact that other instruments are at his disposal, occasionally writing a statement of melodic interest in a voice other than soprano saxophone, alto saxophone, flute, or oboe parts.

Françaix's conservative use of rhythm over the course of both works distinguishes his style from many of his contemporaries, especially those composing outside of the Neoclassical style. It may be this rhythmic drive that has allowed Françaix's works to remain in the repertory of chamber musicians. Unlike many of his contemporaries, Françaix manages to keep his music rhythmically and metrically simple, yet always having a great deal of musical charm.

Françaix's harmonic approach to the composition of the *Quatuor* and the *Petit Quatuor* is perhaps the most unifying stylistic aspect of the two works, and shows a distinctly Neoclassical approach not only to harmonic language, but traditional structural expectations as well. Françaix's reliance on third-based harmonic relationships – notably either the submediant, or less often the mediant – is apparent throughout both works. In the *Quatuor*, the A theme of the first movement is in C, followed by a second B theme in A, and a development section in A-flat. The third movement begins in G major, and gravitates to B-flat major in the trio. The *Petit Quatuor's* first movement recapitulation brings the A theme back in B-flat major and the B theme back initially in B-flat major, but then ends on F-sharp (enharmonically G-flat). The third-relationships of cadences and even chord progressions in the final movement of the *Petit Quatuor* reaffirm this significance to Françaix's style in these early woodwind chamber works. A

worthy point for further study of the woodwind chamber music of Jean Françaix would be to examine whether or not the composer sustained this particular gravitation toward third-related tonal relationships in his later works, particularly in the *Quintettes à vent* of 1948 and 1987, and the *Suite pour Saxophones* of 1990.

Françaix's use of traditional formal structure in both works supports his identification as a Neoclassical composer. In the *Quatuor*, his four-movement structure and its key-area relationships may be seen as a harkening back to the Classical symphonic forms of Mozart, Haydn, and Beethoven. Likewise, his choice of descriptive movement names for the *Petit Quatuor* and their respective dance-like approach may allude to earlier Baroque dance suites. Perhaps Françaix, well aware of the traditional grouping of woodwinds in an orchestral setting, chose a symphonic form for his *Quatuor*. Following the same logic, it must be noted that scarcely a decade before the composition of the *Petit Quatuor*, the saxophone was most well known for its use in jazz, dance and popular music. Perhaps Françaix chose the allusion to the dance suite to simultaneously enhance the popular connotation of the saxophone while bringing it onto the concert stage.

It is through his use of traditional form that Françaix secures his place alongside his Neoclassical peers. Conversely, through his alteration of traditional formal expectations, he leaves his distinct mark on the compositional world and woodwind repertory. In the opening movements of the *Quatuor* and the *Petit Quatuor*, Françaix challenges and thwarts our assumptions concerning expected forms of first movements while still writing music reminiscent of traditional two-theme expositions, developments, and recapitulations. These first movements recapitulate introductory themes – whether in their original tonal centers like in the *Quatuor*, or in their expected tonal resolutions, even if only in passing, like in the *Petit Quatuor*. In his slow

movements, Françaix provides an almost unexpected simplicity, using song forms to deliver straightforward *cantabile* melodies. In both closing movements, Françaix alludes to the rondo and procedures by revisiting an opening theme – whether or not he returns to it verbatim as in the case of the *Petit Quatuor*, or reminds the performer of the rhythmic flurry of the *quasi-ritornello* theme of the *Quatuor*.

In these two works, the performer and listener are made aware of Françaix's individual style and simultaneously provided a special insight into the connection of a young composer to one of the foremost teachers of composition in the twentieth-century, Nadia Boulanger. Now more than a decade after Françaix's death, it is valuable to study these two pieces, not only for their aesthetic charm and compositional distinction, but also with the knowledge that the composer was still in his early twenties at the time he composed both works. It is a lasting testament to Françaix's ingenuity as a composer, and his ability to create music accessible to both performer and audience, that these two early pieces have survived as standard repertory of their respective ensembles into the early twenty-first century.

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