Douze PréLudes- Poèmes, Op. 58 by Charles Tournemire: A Stylistic Analysis

Mengdi Li

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DOUZE PRÉLUDES- POÈMES, OP. 58
BY CHARLES TOURNEMIRE: A STYLISTIC ANALYSIS

by

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ABSTRACT

_Douze Préludes-Poèmes, Op. 58_ is a composition for solo piano by French composer Charles Tournemire (1870-1939). The object of this study is to help musicians have a better understanding of _Douze Préludes-Poèmes_ through a stylistic analysis of the work.

The study provides background and biographical information on Tournemire. It also traces influences from which the composer drew inspiration. Since Tournemire created a unique musical language for the work by combining the Melakarta ragas from Southern India with the French symbolist and impressionist styles, this study identifies each raga used in the set and provides information on structure, harmony, melody, tempo, rhythm, and dynamics of _Douze Préludes-Poèmes, Op. 58_.

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CHAPTER 1

INTRODUCTION

Charles Arnould Tournemire (1870-1939), a French organist and composer, was particularly famous for his virtuosic organ playing and dazzling improvisation skills. His celebrated solo organ work, *L’Orgue Mystique*, is regarded as a prominent part of the organ literature. Yet unlike Claude Debussy (1862-1918) and Maurice Ravel (1875-1937), his French contemporaries who gained international fame through music composition, Tournemire’s name is hardly known outside of the organ world.

Tournemire was born during the first year of the devastating Franco-Prussian War (1870-1871). Although the economy had been heavily stricken by the war, France recovered and eventually launched a period of prosperity until the outbreak of World War I (1914). The French consider this period between 1880 and 1914 as the *Belle Époque* (Beautiful Era).¹ Tournemire spent approximately half of his lifetime in the *Belle Époque*, which was closely associated with industrialization, technological innovation, scientific discoveries, and new artistic perspectives. Tournemire studied organ at the Conservatoire de Paris under the tutelage of Cesar Franck and in the classes of Charles-Marie Widor and Alexandre Guilmant. While Paris had already become the cultural center for new ideologies, new music, and the avant-garde, Tournemire received a conservative music education at the Conservatoire de Paris, and most of his teachers emphasized the

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Baroque-era fugue. Nevertheless, the intensive study of traditional music did not stop Tournemire from exploring new music and art trends of the time.

In addition to the organ compositions, Tournemire’s instrumental music includes works for orchestra, ensemble, and other solo instruments. Among his solo compositions, the piano preludes are outstanding works that demonstrate the composer’s mature compositional skills and unique style. Tournemire composed *Douze Préludes-Poèmes, Op. 58* in 1932. The composer treated this sizable composition as an organic whole. Each prelude of the set bears a title, which reveals the life journey of man from birth to death and a celebration of the Trinity. The twelve titles are as follows: No. 1 *Naissance de l’homme* (The Birth of Humankind), No. 2 *Bas âge* (Tender Age), No. 3 *Enfance* (Childhood), No. 4 *Adolescence* (Adolescence), No. 5 *Passions humaines* (Human Passions), No. 6 *Grands troubles* (Great Trouble), No. 7 *Union licite et divine* (Lawful and Divine Union), No. 8 *Préparation à la mort, dans l’apaisement* (Calming Down and Preparation for Death), No. 9 *Méditation sur Dieu le Père* (Meditation on God the Father), No. 10 *Méditation sur le Fils* (Meditation on the Son), No. 11 *Méditation sur le Saint-Esprit* (Meditation on the Holy Spirit), No. 12 *Glorification de la Trinité* (The Glorification of the Trinity).

Living in the age of change and modernization, Tournemire continuously experimented with new tonality and sonority. In searching for new harmonic colors outside of common-practice harmony, he was drawn into the use of exotic scales, including the Hindu modes, and as such, Tournemire prominently featured the Melakarta ragas/scales in *Douze Préludes-Poèmes, Op. 58*. In addition, he employed the whole-tone scale and pentatonic scales, which are closely linked to impressionism, and adopted
techniques such as chromaticism and pantonality. Another feature of the preludes is the
cyclic design as several recurrent ideas are found throughout the work. Tournemire
further used music as a vehicle to express his Roman Catholic faith; bell-like sounds,
church modes and chants frequently appear in his work.

There is a lack of research on the piano works of Tournemire in the existing
literature, and the twelve preludes remain unknown to many pianists. To understand and
interpret this composition, it is crucial to examine Tournemire’s musical language and
style in depth. This study will function as a guide to help readers and possible performers
to better understand the twelve preludes in the hopes that providing background and
analysis may lead to more performances of *Douze Préludes-Poèmes, Op. 58*.

1.1 RELATED LITERATURE

Literature focusing specifically on Charles Tournemire’s piano works is limited in
quantity, as scholarly interest in Tournemire mainly relates to his organ works. However,
there are several books and dissertations that offer valuable information on his life,
catalogue of compositions, and compositional style. The oeuvre of Tournemire, as well as
the complete list of piano works, can be found in the French source *Catalogue de l'œuvre
de Charles Tournemire* by Joël-Marie Fauquet. Published in 1979, *Catalogue de l'œuvre
de Charles Tournemire* is based upon two main sources: the autographed manuscripts of
Charles Tournemire archived in the Bibliothèque Nationale de Paris and the composition
catalogue organized by the composer himself.² Fauquet first gives a chronological list of
compositions and then classifies them according to the size of the instrumental groups.³

In addition to dates and titles, the author includes the publication information, dates of

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premieres, and comments by Tournemire. More specifically, for *Douze Préludes-Poèmes, Op. 58* the author lists Tournemire’s commentaries on individual preludes.

In order to explore Tournemire’s educational experiences and musical circle at the Conservatoire de Paris, one important source to consult is the memoir of Louis Vierne’s, *Mes Souvenirs*. Vierne was Tournemire’s close friend and schoolmate, and he documented many details of Tournemire’s in-class improvisations, Cesar Franck’s lectures, and numerous study scenes in the Conservatoire de Paris. An English version of this information can be found in the first chapter of Rollin Smith’s reader-friendly translation with annotations entitled *Louis Vierne, Organist of Notre Dame*.4

*Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire* also contains a discussion of Tournemire’s life and musical style. Edited by Jennifer Donelson and Stephen Schloesser, the text contains a compilation of conference papers, essays, and articles from a conference sponsored by the Church Music Association of America, which attracted Tournemire scholars, performers, and followers. The book was published in 2014, two years after the conference, and features insights by various scholars on Tournemire’s Christian faith, musical language, symbolist methods, and musical connections with his teacher, Cesar Franck, and his friend, Oliver Messiaen.5

Siglind Bruhn investigates Tournemire’s influence on Messiaen in *Messiaen's Contemplations of Covenant and Incarnation: Musical Symbols of Faith in the Two Great Piano Cycles of the 1940s*. The book contains a short biography of Tournemire, and Bruhn notes that Tournemire’s incredible improvisation attracted regular attendances of

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composers and organists such as Messiaen and Duruflé to his Sunday service at the Basilica of Saint Clotilde.\textsuperscript{6} Bruhn also points out several traits that Tournemire and Messiaen shared in terms of religion, literature, and composition. For example, movements of Tournemire’s \textit{Douze Préludes-Poèmes, Op. 58} and Messiaen’s \textit{Vingt Regards sur l’enfant-Jésus} share similar religious titles and commentaries. Marie Arlou C. Borillo’s includes a similar discussion on the choice of titles and commentaries in her dissertation entitled “Olivier Messiaen's Personal Expression of Faith in His Major Solo and Chamber Works with Piano from 1940 to 1944.”\textsuperscript{7}

In Michael Bundy’s book \textit{Visions of Eternity: The Choral Works and Operas of Widor, Vierne and Tournemire}, Bundy examines Tournemire’s choral works as well as his special interest in the Greek and Hindu modes. Bundy cites fragments from Prelude No. 1 \textit{(Naissance de l'homme)} of \textit{Douze Préludes-Poèmes, Op. 58} as an example of Tournemire’s “integral” usage of the Hindu modes and includes Tournemire’s selection of Greek and Hindu modes in the appendices.\textsuperscript{8}

The most direct source from which to study Tournemire’s compositional aesthetics is \textit{Précis D'execution, De Registration Et D'improvisation à L'orgue}, Tournemire’s own organ method on registration and improvisation. The method was published in 1936, only four years after he completed \textit{Douze Préludes-Poèmes, Op. 58}. The method book remained untranslated into English until 1991 when Kenneth Walker

\begin{itemize}
\item \textsuperscript{7} Marie Arlou C. Borillo, “Olivier Messiaen's Personal Expression of Faith in His Major Solo and Chamber Works with Piano from 1940 to 1944” (PhD diss., West Virginia University, 2012), 15-16, ProQuest Dissertations & Theses Global.
\item \textsuperscript{8} Michael Bundy, \textit{Visions of Eternity: The Choral Works and Operas of Widor, Vierne and Tournemire} (Leicester: Troubador Publishing, 2017), 261.
\end{itemize}
presented an English version of the most significant parts of the method in his dissertation entitled “Charles Tournemire's Précis D'exécution, De Registration, Et D'improvisation À L'orgue: A Translation and Examination of the Portions Concerning Registration and Improvisation.” In the book, Tournemire offers advice on how to improvise. He further describes his compositional style and choices of harmony and structure.9

1.2 LIMITATIONS OF THE STUDY

Sources regarding Tournemire’s piano works are limited. Even though Tournemire composed many other piano works, this study will only focus on the style and compositional approach of the twelve piano preludes. Though there are references made to other composers and their works, they will not be discussed in depth unless they are related to the twelve piano preludes. Biographical information will be provided, but it does not cover all aspects of Tournemire’s life. This study will also mainly rely on the English sources and sources translated from French into English.

1.3 METHODOLOGY

This study of Douze Préludes-Poèmes, Op. 58 by Charles Tournemire will discuss the composer’s musical language and analyze individual preludes. It will provide a brief biography of Tournemire and will trace the influences of other composers such as Cesar Franck, Albert Roussel, and Maurice Emmanuel. It will also identify elements of Douze Préludes-Poèmes, Op. 58 as related to impressionism and symbolism, and will analyze distinctive features of the set including cyclic design, non-European stylistic features (Melakarta ragas/scales) and improvisational aspects. This study will investigate the

influences and style of Tournemire’s writing in *Douze Préludes-Poèmes, Op. 58* through an analysis of the harmony, melody, rhythm, meter, and structure of the set in addition to other important characteristics. Finally, it will include a summary of Tournemire’s legacy and his impact on other composers.

1.4 ORGANIZATION OF THE STUDY

This document contains five chapters, a bibliography, and appendices. Chapter one introduces the historical background, purpose of the study, related literature on the topic, limitations of the study, methodology, and organization of the document. Chapter two contains a brief biography of Charles Tournemire. Chapter three offers a discussion of the musical language, compositional traits, and influences in *Douze Préludes-Poèmes, Op. 58*. Chapter four includes general information on, discussion of, and analysis of the twelve preludes. Chapter five is a conclusion, summarizing the stylistic characteristics of *Douze Préludes-Poèmes, Op. 58* and Tournemire’s impact and legacy.
CHAPTER 2
BIOGRAPHICAL INFORMATION

Charles Arnould Tournemire was born on January 22, 1870 in Bordeaux, a port city in Southwestern France. Bordeaux was a wealthy center of trade and commerce. Tournemire came from a family involved in small businesses. His father, Dominique-Francois Tournemire, co-owned a metal shop, and his grandfather was a hatter.10

In regard to Tournemire’s childhood, he described himself as “an energetic and noisy child who received very mediocre education in day school.”11 While there are no details of the music training that Tournemire received as a child, his exceptional gift in music was self-evident. At the early age of eleven, he was awarded first prize in piano at the Conservatoire de Bordeaux and was offered the organ accompanying post at the church of St. Pierre in Bordeaux.12 In 1886, a year after becoming the winner of the piano competition held by the Conservatoire de Bordeaux, Tournemire left his hometown and studied at the Conservatoire de Paris. He was admitted into two classes: advanced piano with Charles de Bériot and harmony with Antoine Taudou.13 He also took private piano

12. Langlais, Eclats, 10.
13. Langlais, Eclats, 12.
lessons with Alexis-Henri Fissot and composition with Vincent d'Indy. On a Sunday afternoon in November 1889, Tournemire heard Cesar Franck’s organ improvisation at St. Clotilde of Paris. Tournemire commented that God’s mysterious leading allowed him to hear Franck’s playing, and he described his personal feeling in his Memoirs:

Je pénétrai en cette basilique, à l’heure des vêpres. Je ne savais ni le vocable de l’église ni le nom de l’organiste. Dieu du ciel! Quand j’entendis les versets improvisés du Magnificat, je crus voir le firmament s’entrouvrir et laisser choir sur terre une longue théorie d’anges bleus et roses.

(I entered the basilica in the hour of Vespers. I did not know the name of the church nor the name of the organist. God in heaven! When I heard the improvised verses of the Magnificat, I thought I saw the firmament opening up and sending down a long line of blue and roseate angels on earth.)

Amazed by Franck’s organ improvisation, Tournemire frequented St. Clotilde. After getting a hand injury from over-practicing piano and receiving discouragement from his music teachers, Tournemire made the life-changing decision to visit Franck at his home. Tournemire became an organ student of Franck at the Conservatoire de Paris in January of 1890. Tournemire’s training in the Conservatoire de Paris was fruitful; he obtained the first accessit in organ in 1890, and in the following year, he earned the first prize of organ and second accessit of harmony.

In 1892, Tournemire started his career in Paris as a church organist and music teacher. He served as the organist of St. Clotilde, a position he obtained in 1898 after

being chosen among twenty-nine other candidates. Tournemire worked for St. Clotilde for forty-one years and happily followed in his mentor’s footsteps, as Franck himself had held the organist position in St. Clotilde for thirty-two years. In 1903, Tournemire married his first wife Alice Taylor, the sister of the wife of French novelist and Martinist Joséphin Péladan.

In 1904, Tournemire’s composition *Le sang de la Sirène, Op. 27* (The Blood of the Siren) was awarded the prestigious *Grand Prix de la Ville de Paris* (City of Paris Prize). At the age of thirty-four, Tournemire had finally gained wide recognition as a composer. He had been composing since he was ten years old and continuously produced music until his death. The only period in which Tournemire stopped writing music was 1915-1918 while he served in the French military during World War I.

In 1919, Tournemire was appointed as professor of chamber music at the Conservatoire de Paris. Amongst the many pupils he taught there were Jean Langlais, Joseph Bonnet, and Maurice Duruflé. In 1927-1932, Tournemire composed his most ambitious work for solo organ, *L’Orgue Mystique*, a massive cycle of 51 offices covering the entire Roman Catholic liturgical year. There is a total of two hundred and fifty-five

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pieces included in the cycle. In 1934, fifteen years after the death of his first wife, he married Alice Espir, a violinist and his student at the Conservatoire de Paris.

As an active concert organist, Tournemire regularly gave recitals in France and also concertized throughout Europe. In 1930-31, on the organ of St. Clotilde, Tournemire recorded two movements from his *L’Orgue Mystique*, five tracks of selected works by Franck, and five organ improvisations for the Polydor label. His recording of Franck’s Chorale in A minor was awarded the best recording by Prix Candide (or Grand Prix Du disque) in 1931. In the following year, Radio-Paris broadcast the excerpts of Tournemire’s playing of *L’Orgue Mystique.*

On November 4, 1939, five days after being reported missing, Tournemire was found dead in Arcachon where he had taken refuge after the outbreak of World War II in September. He was buried the next day without a funeral. Little is known regarding the circumstances of Tournemire’s death. Over the course of his life, Tournemire had been a prolific composer, and his wide variety of works included eighteen piano solo pieces, eight symphonies, four operas, four oratorios, twelve chamber works, and over three hundred pieces for organ.


26. Schloesser, *Jazz Age*, 319

27. Schloesser, *Jazz Age*, 319


29. Fauquet, *Catalogue*. 
CHAPTER 3

INFLUENCES

3.1 SYMBOLISM, CATHOLICISM, AND IMPRESSIONISM

Tournemire’s compositional approach was influenced in part by two intertwined cultural movements, Catholic Revivalism and Symbolism, which were both launched at the turn of the nineteenth century. Tournemire’s titular naming in *Douze Préludes-Poèmes, Op. 58* expresses these theological and philosophical perspectives. The first eight preludes reflect different stages of human life. The next three meditations are dedicated to each individual piece of the trinity with the final prelude glorifying the trinity as a whole.

Tournemire’s connection with the Symbolists can be traced to his arrival in Paris. He frequently visited publisher Edmond Bailly’s bookstore, which served as a gathering place for composers, poets, novelists, and Martinists. Some of these members, such as Claude Debussy, Paul Verlaine, Stéphane Mallarmé, Léon Bloy, and Joséphin Péladan, were Symbolists. Topics of discussion often included religions, mysticism, hallucinations, esotericism, the Orient, and occults. Bailly also published a series of works related to these topics: *Esoteric Buddhism or Hindu Positivism* by Alfred Percy Sinnett; *The Treatise of Narcissus: Theory of the Symbol* by André Gide; *La Damoiselle*

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élu by Debussy; Biblical Exegesis and Christian Symbolism by Louis-Nicolas Ménard; and Songs of life by Henri Michel.³³

Tournemire immersed himself in Symbolist literature and often used Paul Verlaine’s poems as lyrics in his art songs. He was also a highly regarded member of the Baudelaire Society, an intellectual society that brought together famous writers and artists.³⁴ In addition, he developed a close connection with the Martinist Péladan who followed the revival movement of intellectual interest in Roman Catholic religion and established the Salon de la Rose + Croix in Paris.³⁵ A series of six art and music salons were organized from 1892 to 1897.³⁶ The exhibitions were dedicated to idealist and mystical art.³⁷ Péladan especially promoted Symbolist music, as the purpose of the salon was to manifest Symbolism, Spiritualism, and Catholicism.³⁸

Although Tournemire descended from a conservative Catholic family and was a dedicated Roman Catholic believer, his wife and Péladan inspired Tournemire to enlighten himself about the main religions of the world starting around 1903.³⁹ His study included ancient religions and philosophies such as Taoism, Confucianism, Shintoism,

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³³ Donelson and Schloesser, Mystic Modern, 269.
³⁴ Donelson and Schloesser, Mystic Modern, 269.
³⁵ Donelson and Schloesser, Mystic Modern, 269.
³⁷ Donelson and Schloesser, Mystic Modern, 269.
³⁸ Schloesser, Jazz Age, 39.
Brahmanism, and Hinduism. Eventually, Tournemire returned to Catholicism and claimed that any music that did not glorify God was futile. In Tournemire’s ideal, each theme, modulation, timbre, or literary reference needed to serve the purpose of embodying a theological idea and illustrating the path from darkness to light. This ideal and the influence of Catholicism are easily recognizable in the chants, modality, and carillon bell effect in *Douze Préludes-Poèmes, Op. 58*.

Many of the other devices Tournemire employed in the preludes are indebted to Debussy and his Impressionist influence including whole-tone and pentatonic scales, parallel harmonies, extended chords, dissonances including minor 2nds and major 7ths, a wide range of dynamics (pppp to ffff), and the blending effects from the use of long pedal indications. First initiated as a movement in visual arts, Impressionist and post-Impressionist painters were known for their techniques in color relationships; they discovered that viewers’ perceptions could be manipulated by juxtaposing light and color. Tournemire’s adaptation of the movement through his interest in sound and color can be found in *Précis D'exécution, De Registration et D'improvisation à L'orgue* (1936). In the concluding section of the method, he encourages improvisers to explore the rich colors of music with a quotation from the book of Revelation that names the twelve colors on the foundation stones of the wall of the Holy City: jasper, sapphire, chalcedony,

40. Ianco, *Charles Tournemire*, 49.
42. Ianco, *Charles Tournemire*, 49.
emerald, sardonyx, sardine, chrysolite, beryl, topaz, chrysoprase, hyacinth, and amethyst.\footnote{Walker, “Charles Tournemire's Précis D'exécution,” 72.}

3.2 HINDU MODES

l’emploi de nombreux modes hindous en font un ensemble spécial” (sizable work, of new sonorities, the employment of numerous Hindu modes creates a special ensemble).47

The Hindu modes Tournemire and his predecessors employed are more commonly referred to today as Melakarta ragas/scales. In Southern Indian classical music, ragas function as the essential elements of the melodic system. The word raga derives from the Sanskrit root ranj, which means “to color” and “to delight.”48 The literal meaning of the word raga is “that which colors the mind.”49 Indian historian Manorama Sharma defines the raga in music as “a peculiar arrangement or organization of musical sound adorned with musical notes and their varied movements and having the quality of delighting the heart of men.”50 From ancient times, ragas have been associated with various emotions, colors, divine and spiritual beings, and animals. Ragas are also classified according to day-time ragas and night-time ragas and, more specifically, to the different hours of day and night.51 Indian musicologists have developed a system called “Melakarta” since the sixteenth century, and ragas must follow certain rules to be classified as Melakarta ragas. Each Melakarta scale contains seven notes and is constructed of two tetrachords. In the scale, the tonal center and the fifth never change as

47. Langlais, Eclats, 40.


51. Sharma, Music Aesthetics, 111.
they match the drone. They are seventy-two Melakarta ragas, and they can be used as the basis, or “parent,” to form hundreds of other ragas.

In 1935, approximately three years after composing *Douze Préludes-Poèmes Op. 58*, Tournemire listed twenty-eight Melakarta ragas in *Précis* and encouraged students to employ them in improvisation. The Melakarta ragas Tournemire chose for each prelude of *Douze Préludes-Poèmes, Op. 58* do not follow any pattern, and the numbers of the ragas that he employed in each piano prelude are irregular. Prelude No. 1 contains five Melakarta ragas while Prelude No. 2 contains four. The rest of the preludes in the set involve fewer ragas: Prelude No. 5, 6, 7, and 9 contain two; Prelude No. 3, 4, 8, 10, 11, and 12 contain one each.

In *Douze Préludes-Poèmes, Op. 58*, the Melakarta ragas are employed in various ways: as the melodic lines (No. 1, 4, 7, 8, 12); as the bassline (No. 9, 10, 11); as rapid flourishes in a cadenza-like passage (No. 2); as octaves and full chords (No. 3, 6); and as transitions (No. 5). Tournemire uses both ascending and descending Melakarta ragas. The ragas found in the preludes usually start with the tonal center C and are seldom used in a transposed form.

### 3.3 IMPROVISATION

Tournemire received systematic training in improvisation at the Conservatoire de Paris under Cesar Franck and Charles-Marie Widor, the leading figures of the French Organ School. Tournemire’s classmate, Louis Vierne, compared the improvisation taught by Franck and Widor:

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The former was interested above all in detail: melodic invention, harmonic discoveries, subtle modulations, elegant figurations – in a word, everything that touches upon purely musical expression. The latter, on the contrary, spent most of his time on the formal side: construction and logical development.54

Praised by Vierne as a “born improviser,” Tournemire was one of the best students in Franck and Widor’s classes. Tournemire also regarded improvisation as a highly intellectual activity: “the art of improvisation is like a sort of illumination that lights the soul of the artists suddenly.”55 *Douze Préludes-Poèmes, Op. 58* contains several features that suggest an improvisatory nature. The preludes are sectional and phrases are often grouped into irregular numbers of measures. Every prelude contains frequent tempo and meter changes, and Tournemire invites freedom in terms of the timing and pacing. The preludes are often marked with the indications *senza rigore* and *librement*, and fermatas are frequently used at the end of phrases. The preludes also feature fugato sections and unmeasured passages.

In terms of the overall design of the set, Tournemire drew inspiration from cyclic form, a direct influence of Franck’s pioneering of that type of formal construction. The recurring material found in every prelude of *Douze Préludes-Poèmes, Op. 58* includes a motive consisted of repeated notes and various Melakarta ragas. The last prelude unifies the two recurring elements along with thematic material from the previous preludes. The structures of the twelve preludes loosely fall in either ternary or binary form. Tournemire’s formal plan for the piano preludes coincides with his thoughts on improvisation as he notes in *Précis*:


It is curious to think that one needs few things for an improvisation to give the illusion of a composed work: a good and sober exposition; a sketching out of developments; a judicial return of various periods; a seductive coloration; and a tightened conclusion.\textsuperscript{56}

Most preludes of the set follow this layout. However, Tournemire also brings spontaneous ideas into the structure. Even though the twelve preludes share cyclical ideas, each is independent in character.

\textsuperscript{56} Walker, “Charles Tournemire's Précis D'exécution,” 43.
CHAPTER 4

STYLISTIC ANALYSIS OF DOUZE PRÉLUDES- POÈMES, OP. 58

4.1 ABOUT THE PRELUDES

Charles Tournemire composed *Douze Préludes-Poèmes, Op. 58* between March 17 and May 21 of 1932, immediately after he finished writing the last three movements of the monumental work *L’Orgue Mystique*. The composer used a concert grand piano in the Érard concert hall while composing *Douze Préludes-Poèmes, Op. 58*. The work was dedicated to French pianist and composer Pierre Maillard-Verger who premiered it in Paris (Debussy Hall) on May 13, 1933.\(^{57}\)

4.2 ANALYSIS OF DOUZE PRÉLUDES- POÈMES, OP. 58

No. 1 *Naissance de l’homme*

“The Birth of Humankind”

The first prelude extensively incorporates the Melakarta ragas, which serve as a recurring theme of the piece. Five Melakarta ragas (No. 1 *Kanakangi*, No. 2 *Ratnangi*, No. 4 *Vanaspati*, No. 6 *Tanarupi*, and No. 7 *Senavati*) appear in different registers throughout the piece, and Tournemire presents them as unaccompanied single-line melodies (Table 4.1). The composer also uses dissonant intervals of major 7ths (m. 6, mm. 13-15) and major 9ths (m. 5, mm. 11-12). The coloristic nuances of the Melakarta ragas combined with these dissonances form the piece’s harmonic language. The piece

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primarily maintains a soft dynamic with the exception of the climax (mm. 14-15), which crescendos to $$\text{fff}$$ To achieve an extremely quiet ending, Tournemire uses $$\text{pppp}$$ with indication $$\text{aussi doux que possible}$$ (as soft as possible) for the last two measures of the piece. The overall atmosphere of the piece is distant, dreamlike, and mysterious.

Table 4.1 Melakarta ragas of Prelude No. 1 *Naissance de l’homme*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kanakangi</td>
<td></td>
<td>m. 1, m. 21</td>
</tr>
<tr>
<td>2</td>
<td>Ratnangi</td>
<td></td>
<td>m. 2, m. 8, m. 25</td>
</tr>
<tr>
<td>4</td>
<td>Vanaspati</td>
<td></td>
<td>m. 7</td>
</tr>
<tr>
<td>6</td>
<td>Tanarupi</td>
<td></td>
<td>m. 9, m. 18, m. 26</td>
</tr>
<tr>
<td>7</td>
<td>Senavati</td>
<td></td>
<td>m. 11, m. 12</td>
</tr>
</tbody>
</table>

The structure of Prelude No. 1 falls into three sections, ABA, followed by a Coda. The A section consists of measures 1-9 and begins quietly with grace notes. Like a flicker of light, the grace notes lead quickly to a group of repeated notes that have a bell-like sonority. In the left hand of measures 1-2, there are two Melakarta ragas (No. 1
Kanakangi and No. 2 Ratnangi), one ascending and another descending, forming an arch-like phrase. The repeated-note figure along with the Melakarta ragas are two essential cyclical elements that occur throughout the entire set (Figure 4.1).

Figure 4.1 Prelude No. 1 Naissance de l’homme mm. 1-2

The opening material of the A section is later repeated in measures 7-8. In this case, the reappearance of the material is altered; Melakarta raga No. 1 Kanakangi is replaced by raga No. 4 Vanaspati while the other three voices featuring parallel fifths in the tenor and bass are added beneath raga No. 2 Ratnangi. The repetition of the opening theme is thicker in texture and richer in color than the peaceful and simple first presentation. At measure 9, Melakarta raga No. 6 Tanarupi is used to conclude the A section.

The B section is from measure 10-15 and freely develops two musical ideas. The first idea is located at measure 10 where the melodic elements and four-voice texture are a derivation of the last three beats of the closing measure of the A section. The second idea is at measure 13 and is marked solennel (solemn). This melody consists of a rising gesture with large leaps followed by a descending diatonic scale that is supported by chords in the tonal area of A and C#. One noticeable characteristic of the B section is that the fragments taken from the last beats of the two ideas always get immediate repetition.
The repetitive descending diatonic scale at measure 14 gradually builds into a climax and acts as a firm restatement of the melody from the first idea (m. 10) in recitative style.

The return of the A section starts at measure 16 in the key of A minor. The repeated-note figures are embedded in the chordal texture and alternate between Melakarta raga No. 6 Tanarupi and No. 1 Kanakangi. The mood of this section is sorrowful and nostalgic. The Coda begins with a collage of materials in measure 8-9 and measure 13 and ends with an extended tertian harmony – an 11th chord (F-A-C-Eb-Gb-B) with Melakarta raga No. 6 Tanarupi in the melody.

Table 4.2 Structure of Prelude No. 1 *Naissance de l’homme*

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-9</th>
<th>B mm. 10-15</th>
<th>A mm. 16-22</th>
<th>Coda mm. 23-27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-3: 12/8 m. 4: 9/8 m. 5: 3/4 m. 6: 2/4 m. 7-9: 12/8</td>
<td>mm. 10-11: 12/8 mm. 12-13: 9/8 mm. 13-14: 12/8 m. 15: 9/8</td>
<td>mm. 16-22: 6/8</td>
<td>m. 23: 6/8 m. 24: 2/4 m. 25-27: 12/8</td>
</tr>
<tr>
<td>Tempo</td>
<td>mm. 1-7: ♩=92 mm. 8-9: ♩=80</td>
<td>mm. 10-12: ♩=72 mm. 13-15: ♩=52</td>
<td>mm. 16-18: Meno mm. 19-22: Più Meno</td>
<td>mm. 23-24: Più Meno mm. 25-27: ♩=40</td>
</tr>
<tr>
<td>Dynamics</td>
<td>ppp-p</td>
<td>ppp-p, mf-fff</td>
<td>ppp-p</td>
<td>pppp, ppp</td>
</tr>
<tr>
<td>Harmony</td>
<td>A minor, Kanakangi, Ratnangi, Vanaspati, Tanarupi raga</td>
<td>Tonal area of C#, Kanakangi, Senavati raga</td>
<td>A minor, F major, Kanakangi Tanarupi raga</td>
<td>Ratnangi, Tanarupi raga, extended tertian harmony F-A-C-Eb-Gb-B</td>
</tr>
</tbody>
</table>

No. 2 *Bas âge*

“Tender Age”

The second prelude is the only piece in the set that alludes to the romantic era because it features a theme in the style of an art song. The style is evident in the texture
as a chordal accompaniment supports a single voice line. A lively and cantabile character is predominant in the piece. Harmonically, this prelude mainly incorporates major and minor tonality and the Melakarta ragas, including raga No. 1 Kanakangi, No. 39 Jhalavarali, No. 53 Gamanasrama, and No. 63 Lantangi. The ragas usually appear in transitional passages with the exception of raga No. 39 Jhalavarali, which is integral to the climax of the piece (Table 4.3).

Table 4.3 Melakarta ragas of Prelude No. 2 Bas âge

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kanakangi</td>
<td></td>
<td>m. 39</td>
</tr>
<tr>
<td>39</td>
<td>Jhalavarali</td>
<td></td>
<td>m. 6, m. 10, mm. 26-27</td>
</tr>
<tr>
<td>53</td>
<td>Gamanasrama</td>
<td></td>
<td>m. 21</td>
</tr>
<tr>
<td>63</td>
<td>Lantangi</td>
<td></td>
<td>mm. 30-31</td>
</tr>
</tbody>
</table>

The prelude is cast in ternary form, ABA. The A section consists of measures 1-8. A chordal accompaniment pattern opens the piece and establishes the key of A major by repeating the tonic chord. A single voice melody begins in measure 2 and is followed by a descending, downward arpeggiated passage in the right hand. This leads to a more
dissonant passage in measures 4-5 with a repeated 11th chord (C#-E#-G#-B-D-F) in the low register. At measure 6, the ascending Melakarta raga No. 39 Jhalavarali quietly rises while the 11th chord rings underneath. The A section ends with two measures of repeated figures: the repeated E at measure 7 and repeated C#⁷ chord at measure 8.

The B section is from measure 9-31 and develops the melodic fragments and texture from the opening theme. Tournemire frequently employs Melakarta ragas in this section, yet the function of the ragas constantly varies. At measure 10, raga No. 39 Jhalavarali is the embellishment of the repeated note-figure. At measure 21, raga No. 53 Gamanasrama acts as the transition. In measures 26-27, raga No. 39 Jhalavarali functions as an integral part of the climax. Finally, measures 30-31 use raga No. 63 Lantangi as the transition that connects to the next section.

The return of the A section is from measures 32-47 and utilizes material from both the A and B sections with a cadenza-like passage inserted at measure 39. This cadenza-like passage is written in sixty-fourth notes and bears an indication of *ad libitum*, which indicates an improvisational nature. Moreover, the passage contains arpeggiated figuration and rapid alternation of the dissonant chords between the two hands. Portions of this passage, the last four groups of the watery figuration more specifically, are made up of Melakarta raga No. 1 Kanakangi. In addition, the *ppp* dynamic implies that the short cadenza should be atmospheric in mood.

The Coda begins with another free *ad libitum* passage at measure 48, which contains a flourish in ascending motion. In addition, a slightly altered version of the opening theme is stated in a high register, producing a bell-like timbre. The tonality of the ending is a mixture of A major and A minor.
Table 4.4 Structure of Prelude No. 2 Bas âge

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-8</th>
<th>B mm. 9-31</th>
<th>A mm. 32-47</th>
<th>Coda mm. 48-56</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-4: 9/8</td>
<td>m. 9: 9/8</td>
<td>mm. 32-34: 9/8</td>
<td>m. 48: free-time</td>
</tr>
<tr>
<td></td>
<td>m. 5: 6/8</td>
<td>m. 10: 6/8</td>
<td>m. 35: 6/8</td>
<td>m. 49: 4/4</td>
</tr>
<tr>
<td></td>
<td>m. 6: 9/8</td>
<td>m. 11-13: 9/8</td>
<td>m. 36-38: 9/8</td>
<td>m. 50: free-time</td>
</tr>
<tr>
<td></td>
<td>m. 7: 6/8</td>
<td>m. 14-18: 6/8</td>
<td>m. 39: free-time</td>
<td>mm. 51-56: Lento</td>
</tr>
<tr>
<td></td>
<td>m. 8: 9/8</td>
<td>m. 19-20: 9/8</td>
<td>mm. 40-46: 9/8</td>
<td>mm. 22-25: 6/8</td>
</tr>
<tr>
<td></td>
<td>m. 21: 2/4</td>
<td>m. 22-25: 6/8</td>
<td>m. 47: 6/8</td>
<td>mm. 26-30: 9/8</td>
</tr>
<tr>
<td></td>
<td>m. 26-30: 9/8</td>
<td>m. 31: 6/8</td>
<td>m. 32: 9/8</td>
<td>m. 31: 6/8</td>
</tr>
<tr>
<td></td>
<td>m. 32: 9/8</td>
<td>m. 33: 9/8</td>
<td>m. 39: Ad Libitum</td>
<td>m. 32-38: 9/8</td>
</tr>
<tr>
<td></td>
<td>m. 34: 9/8</td>
<td>m. 35: 6/8</td>
<td>m. 40-47: 6/8</td>
<td>mm. 35: 6/8</td>
</tr>
<tr>
<td></td>
<td>m. 36: 9/8</td>
<td>m. 37: 6/8</td>
<td>m. 48: Ad Libitum</td>
<td>m. 36-38: 9/8</td>
</tr>
<tr>
<td></td>
<td>m. 38: 9/8</td>
<td>m. 39: Ad Libitum</td>
<td>m. 49: Lento</td>
<td>m. 39: Ad Libitum</td>
</tr>
<tr>
<td></td>
<td>m. 39: Ad Libitum</td>
<td>m. 40: free-time</td>
<td>m. 50: Ad Libitum</td>
<td>m. 40-47: 9/8</td>
</tr>
<tr>
<td></td>
<td>m. 40-47: 9/8</td>
<td>m. 51-56: Lento</td>
<td>m. 51-56: Lento</td>
<td>mm. 40-47: 9/8</td>
</tr>
<tr>
<td></td>
<td>m. 51-56: Lento</td>
<td>m. 52-56: 12/8</td>
<td>m. 52-56: 12/8</td>
<td>m. 52-56: 12/8</td>
</tr>
</tbody>
</table>

| Tempo | \( \downarrow = 48 \) | mm. 9-20: \( \downarrow = 48 \) | mm. 32-38: \( \downarrow = 48 \) | \( \downarrow = 48 \) |
|       | mm. 21: \( \downarrow = 48 \) | m. 39: Lento | m. 40-47: \( \downarrow = 48 \) | m. 49: Lento |
|       | mm. 22-31: \( \downarrow = 48 \) | Lento | mm. 51-56: Lento | m. 50: Ad Libitum |

| Dynamics | ppp-mf, mf | ppp-mf, mf | ppp-mf | ppp-p |

| Harmony | A major, extended tertian harmony C#-E-G#-B-D-F, Jhalavarali raga | C major, C# major, Jhalavarali, Gamanasrama, Lantangi raga | A major, a minor, C major | A major/minor |

No. 3 Enfance

“Childhood”

The salient trait of the third prelude is the sudden shifts of character and abrupt introduction of contrasting musical ideas. The tempo changes frequently and the adjacent sections are rarely in the same tempo. In addition, the musical material is organized in pairs with each latter motive being either an imitation or repetition of the previous one. Tournemire reduces the use of the Melakarta raga in this prelude as only raga No. 42 Raghupriya appears (Table 4.5).
Table 4.5 Melakarta raga of Prelude No. 3 *Enfance*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Raghupriya</td>
<td></td>
<td>m. 1, m. 4, m. 35, mm. 80-85</td>
</tr>
</tbody>
</table>

The structure of this prelude is an expanded binary, ABAB, followed by a Coda. The A section is from measures 1-11. In the beginning of the A section, Tournemire notably introduces a free passage, which contains the juxtaposition of the whole-tone scale (C-D-E-F♯-G♯-Bb-C) and Melakarta raga No. 42 *Raghupriya*. The opening melody, unaccompanied, moves in stepwise motion in a recitative style and is followed by the descending *Raghupriya* raga (Figure 4.2).

![Whole-tone scale](image1)

![Raghupriya raga](image2)

Figure 4.2 Prelude No. 3 *Enfance* m. 1

Measures 2-4 are a paraphrase of the opening material as the whole-tone melody is raised a major second higher and the *Raghupriya* raga is moved three octaves higher. The material in measures 5-10 is grouped in two-bar phrases where the latter phrase is an
exact repetition of the previous one. These six measures largely utilize the C# Dorian mode.

The A and B sections are linked by a long glissando that covers six octaves from E⁻¹ to E⁷. Measures 12-34 form the B section, which can be divided into two parts. The first part, from measure 12-23, consists of alternation between a descending motive and a chordal passage. The tonal area also switches between C# Phrygian and C major. The second part, from measure 24-34, is an elaboration of these ideas from measures 12-23.

The second half of the prelude maintains the original structure of the A and B section. However, the opening of the A section expands into a virtuosic passage at measure 25. This passage is unmeasured and improvisational with the whole-tone scale and the descending Raghupriya raga. The passage is technically challenging through the use of the rapid repeated notes and staccato articulation. Tournemire also uses a slurred, two-note figure to accompany the descending Raghupriya raga (Figure 4.3).

Figure 4.3 Prelude No. 3 Enfance m. 25
The Coda, measures 75-88, is marked *solemn* (solemn) and is in two parts. The first part, from measure 75-81, incorporates the E Dorian mode and a chant melody in octaves. The second part, from measure 82-88, features the returning *Raghupriya* raga in the low register and ends triumphantly with three hammering C major chords.

Table 4.6 Structure of Prelude No. 3 *Enfance*

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-11</th>
<th>B mm. 12-34</th>
<th>A mm. 35-55</th>
<th>B mm. 56-74</th>
<th>Coda mm. 75-88</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>m. 1: free-time</td>
<td>mm. 12-34: 6/8</td>
<td>m. 35: free-time</td>
<td>mm. 56-74: 6/8</td>
<td>mm. 74-81: 6/8</td>
</tr>
<tr>
<td></td>
<td>mm. 2-10: 6/8</td>
<td>mm. 36-54: 6/8</td>
<td>mm. 55: free-time</td>
<td>mm. 82-88: 3/4</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>m. 1: Ad Libitum</td>
<td>mm. 12-34: 1 = 66</td>
<td>mm. 35-37: 1 = 72</td>
<td>mm. 56-73: 1 = 60</td>
<td>mm. 75-81: 1 = 40</td>
</tr>
<tr>
<td></td>
<td>mm. 2-11: 1 = 66</td>
<td>mm. 38-50: 1 = 63</td>
<td>mm. 74: 1 = 40</td>
<td>mm. 82-88: 1 = 40</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>p, mp, mf-fff</td>
<td>p, mp, mf-fff</td>
<td>pp, p, mf-fff</td>
<td>p, mp, mf-fff</td>
<td>mf-fff</td>
</tr>
<tr>
<td>Harmony</td>
<td>whole-tone scale (C-D-E-F#-G#-Bb-C), <em>Raghupriya</em> raga, C# Phrygian</td>
<td>C# Phrygian, C major</td>
<td>whole-tone scale (C-D-E-F#-G#-Bb-C), <em>Raghupriya</em> raga, C# Phrygian</td>
<td>C major</td>
<td>E Dorian mode, <em>Raghupriya</em>, C major</td>
</tr>
</tbody>
</table>

No. 4 *Adolescence*

“*Adolescence*”

The fourth prelude features extensive use of chromaticism and dissonance. It is slow in tempo and somber in character. Although only one Melakarta raga (No. 43
Gavambhodi) is used (Table 4.7), Tournemire weaves notes from the Melakarta raga into the melodic lines and motives throughout the piece.

Table 4.7 Melakarta raga of Prelude No. 4 Adolescence

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>Gavambhodi</td>
<td></td>
<td>m. 7, m. 44</td>
</tr>
</tbody>
</table>

This prelude is written in ternary form, ABA. The A section is from measure 1-20. The opening is evocative with slow-paced linear motion. The melody contains dissonances of semitones and tritones and is framed with large leaps of 10ths and 13ths. The entire A section is marked pp and is in a dark and melancholy mood.

Tournemire brings back the traditional compositional technique of imitative counterpoint for the B section, as the first part of the section (mm. 21-35) is a fugato. The fugato contains a chromatic subject featuring semitones and an answer that is a seventh above the subject (Figure 4.4).

Figure 4.4 Prelude No. 4 Adolescence mm. 21-23

The return of the A section occurs from measure 39-51. It is slightly elaborated from the original A section. In measure 42, a third voice containing parallel fifths is
added above the original material; in measure 44-46, the original melody is repeated in the neighboring octaves. The prelude ends with a Coda (mm. 52-58) in which the material is mainly derived from the fugato passage: the flowing line of measure 52 is extracted from measures 21-23, and the bass line of measures 53-54 is quoted from measure 24. An introspective motive in the high register concludes the piece as though heard in the distance.

Table 4.8 Structure of Prelude No. 4 Adolescence

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-20</th>
<th>B mm. 21-35</th>
<th>A mm. 36-51</th>
<th>Coda mm. 52-58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-20: 6/8</td>
<td>mm. 21-27: 6/8</td>
<td>mm. 36-50: 6/8</td>
<td>mm. 52-58: 6/8</td>
</tr>
<tr>
<td></td>
<td>mm. 28: 9/8</td>
<td>m. 29: 3/8</td>
<td>m. 51: 3/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 30-35: 6/8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>$\hat{=}84$</td>
<td>$\hat{=}76$</td>
<td>mm. 36-38 Ad Libitum</td>
<td>m. 52: Ad Libitum</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>mm. 39-51: $\hat{=}84$</td>
<td>mm. 53-58: Lento</td>
</tr>
<tr>
<td>Dynamics</td>
<td>pp</td>
<td>pp-mf, mf-ff</td>
<td>ppp-mf</td>
<td>pp</td>
</tr>
<tr>
<td>Harmony</td>
<td>Tonal area is largely in C#, Gavambhodi raga</td>
<td>Tonal area is largely in C#</td>
<td>Tonal area is largely in C#, Gavambhodi raga</td>
<td>Tonal area is largely in C#</td>
</tr>
</tbody>
</table>

No. 5 Passions humaines

“Human Passions”

The fifth prelude contains sudden contrasts of material and quick shifts of character, which is suitable for depicting different human emotional states or “passions” as the title indicates. Tournemire manipulates the harmony freely with dissonances,
nonfunctional harmony, and Melakarta ragas. Two Melakarta ragas appear: No. 18
*Hatakambari* and No. 42 *Raghupriya* (Table 4.9).

Table 4.9 Melakarta ragas of Prelude No. 5 *Passions humaines*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td><em>Hatakambari</em></td>
<td></td>
<td>m. 53, m. 57</td>
</tr>
<tr>
<td>42</td>
<td><em>Raghupriya</em></td>
<td></td>
<td>m. 1, m. 21, m. 77</td>
</tr>
</tbody>
</table>

Prelude No. 5 is conceived on a larger scale than the previous preludes, and the
structure may be viewed as a sonata form with a repeat of the exposition, AABA.
Measures 1-20 form the A section, which begins passionately with three chords leading
to a descending motive from the *Raghupriya* raga (mm. 1-2). The following two
measures are rhythmically driven and primitive in character, and are interrupted by a
stormy passage (mm. 5-6) during which the right hand plays fast sixteenth notes while
the left hand contains a dialogue between the high and low registers. This contrasts with
the slower tempo and melancholy mood of measures 9-20. Measures 21-42 comprise the
repetition of the A section with the insertion of a ghostly waltz in measures 35-37 and
measure 40.

The B section is from measures 43-76 and can be divided into two parts. The first
part, from measures 43-61, is marked *très souple* (very flexible) and *avec la plus grande
fantasie* (with the greatest fantasy). The *Hatakambari* raga is used for the transitions as in
measures 53 and 57. The second part of the B section, from measures 62-76, is
rhythmically driven and ecstatic in character. Tournemire utilizes a wide span of the keyboard with shifts between the high and low registers. The B section ends with three groups of powerful octaves (A, D, Bb) in a descending motion.

Measures 77-87 comprise the return of the A section. Though Tournemire quotes fragments of the waltz and includes more sequences of the motivic material, the return primarily maintains the same material and structure as the original A section. The Coda is unexpectedly frantic and stormy. Several measures of material from the B section are found: measure 88 is taken from measure 43, and measures 92-94 are taken from measures 45-46. The material alternates with improvisational, repeated octaves. The Coda maintains this rhythmic energy to the end, and the prelude concludes with octaves derived from measures 6 and 9.

Table 4.10 Structure of Prelude No. 5 *Passions humaines*

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-20</th>
<th>A mm. 21-42</th>
<th>B mm. 43-76</th>
<th>A mm. 77-87</th>
<th>Coda mm. 88-102</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-9: 12/8 m. 10: 6/8 mm. 11-12: 12/8 m. 13: 6/8 mm. 14-20: 12/8</td>
<td>mm. 21-42: 12/8</td>
<td>mm. 43-68: 12/8 m. 69: 6/8 mm. 70-71: 12/8 m. 72: 9/8 m. 73: 12/8 mm. 74-76: 9/8</td>
<td>mm. 77-87: 12/8</td>
<td>mm. 88-102: 12/8</td>
</tr>
<tr>
<td>Tempo</td>
<td>mm. 1-11: (\dot{=})100 mm. 12-20: (\dot{=})80</td>
<td>(\dot{=})100</td>
<td>mm. 43-59: (\dot{=})80 mm. 59-61: Lento mm. 62-76: (\dot{=})126</td>
<td>(\dot{=})100</td>
<td>mm. 88-94: Più Presto mm. 95-99: Animato mm. 100-102: Vivace</td>
</tr>
<tr>
<td>Dynamics</td>
<td>pp, mp, ff</td>
<td>pp, mf, ff, fff</td>
<td>pp, p, mf, f, ff</td>
<td>mp, f, fff</td>
<td>mf, ffff</td>
</tr>
<tr>
<td>Harmony</td>
<td><em>Raghupriya</em> raga, pantonality</td>
<td><em>Raghupriya</em> raga, pantonality</td>
<td>pantonality</td>
<td><em>Raghupriya</em> raga, pantonality</td>
<td>pantonality</td>
</tr>
</tbody>
</table>
No. 6 *Grands troubles*

“Great Trouble”

The most distinctive trait of the sixth prelude is that it is unmeasured. During this prelude, Tournemire only uses double-bar lines to indicate the introduction, middle section, and ending. In direct relation to the title, the piece evokes a mysterious feeling.

Table 4.11 Melakarta ragas of Prelude No. 6 *Grands troubles*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td><em>Gamanasrama</em></td>
<td></td>
<td>Beginning, end of A section, beginning of the return of A section</td>
</tr>
<tr>
<td>67</td>
<td><em>Sucharitra</em></td>
<td></td>
<td>Beginning, end of A section, beginning of the return of A section</td>
</tr>
</tbody>
</table>

The form of the prelude is ternary, and the brief introduction opens the piece majestically with a chordal texture featuring two Melakarta ragas: the *Sucharitra* raga in the right hand and the *Gamanasrama* raga in the left hand (Figure 4.5). This chordal texture is also seen in the end of the A section and at the beginning of the return of the A section.
The A section consists of a fugato with the marking *ad libitum*, which indicates that the section is improvisatory in character. The subject of the fugato contains intervals of tritones and semitones, and the answer of the subject is a fifth above. Tournemire includes the marking *rude* above the subject and every note of the subject is accented. The rhythmic motives of the subject include (♩♩) and (♩♩♩). The primary thematic material of the B section, a group of three staccato eighth notes, is taken from the A section. Tournemire gives the motive a dance-like character by adding accents on the first note of the rhythmic cell, which is used repeatedly throughout the B section. The material of the B section is organized in two-, four-, and six-beat groups. The return of the A section is marked by a chordal approach along with Melakarta raga material that repeats in the tonal center of E. The fugato from the A section is truncated, and the dance material along with the closing passage of the B section conclude the piece.
Table 4.12 Structure of Prelude No. 6 *Grands troubles*

<table>
<thead>
<tr>
<th>Form</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>Free-time</td>
<td>Free-time</td>
<td>Free-time</td>
<td>Free-time</td>
</tr>
<tr>
<td>Tempo</td>
<td>$\dfrac{\dot{q.}}{=184}$</td>
<td>$\dfrac{\dot{q.}}{=80}$</td>
<td>$\dfrac{\dot{q.}}{=184}$</td>
<td>$\dfrac{\dot{q.}}{=80}$</td>
</tr>
<tr>
<td>Dynamics</td>
<td>$f, fff$</td>
<td>$pp, mp, mf, ff$</td>
<td>$f, fff$</td>
<td>$pp, ppp$</td>
</tr>
<tr>
<td>Harmony</td>
<td>pantonality, <em>Sucharitra</em> and <em>Gamanasrama</em> raga</td>
<td>pantonality</td>
<td>pantonality, <em>Sucharitra</em> and <em>Gamanasrama</em> raga</td>
<td>pantonality</td>
</tr>
</tbody>
</table>

No. 7 *Union licite et divine*

“Lawful and Divine Union”

The seventh prelude has a feeling of mystery that is projected through a slow tempo, subdued dynamic level, and ambiguous harmony. The compositional language of this piece is a combination of pantonality, C major, and Melakarta ragas. There are two Melakarta ragas in the piece: No. 10 *Natakapiya* and No. 39 *Jhalavarali* (Table 4.13).

Table 4.13 Melakarta ragas of Prelude No. 7 *Union licite et divine*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td><em>Natakapiya</em></td>
<td>pantonality</td>
<td>m. 30</td>
</tr>
<tr>
<td>39</td>
<td><em>Jhalavarali</em></td>
<td>pantonality</td>
<td>mm. 4-5, mm. 14-15, mm. 24-25, mm. 36-37</td>
</tr>
</tbody>
</table>
The structure of this prelude is ternary form, ABA. The A section is from measures 1-10 and can be viewed as a miniature ternary with a Coda. The outer parts of the A section (mm. 1-2, mm. 6-7) contain two melodic lines with large intervals of 9th and 10th. These melodic lines emphasize a horizontal movement and lack a tonal center.

The middle part of the A section (mm. 3-5) is in a three-voice texture and emphasizes a melody that consists of a group of the repeated notes followed by Melakarta raga No. 39 Jhalavarali. The use of the repeated-note figure and Melakarta raga recalls the beginning of Prelude No. 1 (mm. 1-2), which also features the two elements. Tournemire includes unusual closing material: a bell-like sonority in a C major progression of I-IV7-V7-I. The bright harmonic color and the traditional progression stand out in relation to other material in the prelude. Tournemire also specifies the dynamic ppp to make this passage sound distant and spiritually elevating.

The B section consists of measures 11-32 and falls into two parts. The first part, from measures 11-20, makes extensive use of the chromaticism as well as frequent use of semitones and tritones in the melody. The Jhalavarali raga from the A section appears again in measures 14-15. The second part of the B section is from 21-32 and essentially repeats the chromatic melody of the first part at an octave lower.

The return of the A section begins at measure 33. In comparison with the original A section, the only difference in the return is that the left hand is transformed into a flowing accompaniment. Similar to the ending of the original A section, the bell sonority ends the piece in C major.
Table 4.14 Structure of Prelude No. 7 *Union licite et divine*

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-10</th>
<th>B mm. 11-32</th>
<th>A mm. 33-45</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-10: 12/8</td>
<td>mm. 11-14: 12/8 m. 15: 6/8 mm. 16-24: 12/8 m. 25: 6/8 mm. 26-32: 12/8</td>
<td>mm. 33-40: 12/8 m. 41-42: 9/8 m. 43-45: 12/8</td>
</tr>
<tr>
<td>Tempo</td>
<td>( \text{\textbf{\L}}.=38 )</td>
<td>( \text{\textbf{\L}}.=38 )</td>
<td>( \text{\textbf{\L}}.=38 )</td>
</tr>
<tr>
<td>Dynamics</td>
<td>ppp, pp</td>
<td>pp, p, mp</td>
<td>ppp, pp, mf</td>
</tr>
<tr>
<td>Harmony</td>
<td>pantonality, <em>Jhalavarali</em> raga, C major</td>
<td>pantonality, <em>Jhalavarali</em> and <em>Natakapiya</em> raga</td>
<td>pantonality, <em>Jhalavarali</em> raga, C major</td>
</tr>
</tbody>
</table>

No. 8 *Préparation à la mort, dans l'apaisement*

“Calming Down and Preparation for Death”

The eighth prelude contains two distinct themes. The first theme represents fear and anxiety while the second theme represents calmness and sorrow. The harmonic language includes modality, Melakarta ragas, and dissonance. Melakarta raga No. 68 *Jyotisvarupini* is featured in this prelude (Table 4.15).

Table 4.15 Melakarta raga of Prelude No. 8 *Préparation à la mort, dans l'apaisement*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td><em>Jyotisvarupini</em></td>
<td></td>
<td>m. 32, m. 34, m. 36</td>
</tr>
</tbody>
</table>
This prelude is cast in an expanded binary form, ABAB. The A section is from measure 1-17 and is written in the basso ostinato style. The theme, a group of four chords in C Dorian mode, constantly repeats in the low register (Figure 4.6).

Figure 4.6 Prelude No. 8 *Préparation à la mort, dans l'apaisement* mm. 2-3

The dark theme first starts in the left hand. The right hand joins in after the left hand has stated the theme twice and imitates the left hand in parallel motion. Both hands start quietly at a soft dynamic level and then gradually build up to a dramatic climax. Tournemire deliberately uses a long pedal indication for the entire A section and the sonority accumulates to help form the climax.

The B section is from measures 18-27. It contains the second theme that is sorrowful in character and is written in the texture of a chorale with an irregular meter. Tournemire applies a mixture of D minor and D Dorian mode for the chorale and the phrases are gently punctuated by a low and deep C major bell sound. The following A and B sections are a repetition of the two contrasting themes. However, for the repetition of the A section, Tournemire inserts the *Jyotisvarupini* raga in the right hand. For the
repetition of the B section, the chorale texture is transformed into flowing gestures in thirty-second notes.

Table 4.16 Structure of Prelude No. 8 Préparation à la mort, dans l’apaisement

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-17</th>
<th>B mm. 18-27</th>
<th>A mm. 28-43</th>
<th>B mm. 44-56</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-17: 4/4</td>
<td>mm. 18-19: 4/4 m. 20: 2/4 m. 21: 3/4 m. 22: 4/4 m. 23: 2/4 m. 24:3/4 m. 25: 4/4 m. 26: 3/4 m. 27: 4/4</td>
<td>m. 28: 4/4 mm. 29-30:3/4 mm. 31-43: 4/4</td>
<td>mm. 44-45: 4/4 m. 46: 2/4 m. 47: 3/4 m. 48: 4/4 m. 49: 2/4 m. 50:3/4 m. 51: 4/4 m. 52: 3/4 mm. 53-56: 4/4</td>
</tr>
<tr>
<td>Tempo</td>
<td>† =60</td>
<td>† =60</td>
<td>† =60</td>
<td>mm. 44-51: Meno mm. 52-56: Lento</td>
</tr>
<tr>
<td>Dynamics</td>
<td>ppp, p, mf-fff</td>
<td>ppp</td>
<td>ppp, p, mf-fff</td>
<td>pp, ppp, pppp</td>
</tr>
<tr>
<td>Harmony</td>
<td>C Dorian, parallel harmony</td>
<td>D minor/D Dorian</td>
<td>C Dorian, parallel harmony, Jyotisvarupini raga</td>
<td>D minor/D Dorian</td>
</tr>
</tbody>
</table>

No. 9 Méditation sur Dieu le Père 58

“Meditation on God-Father”

The ninth prelude is the first meditation of the set and is characterized by a solemn atmosphere. Harmonically, the piece relies on church modes and Melakarta ragas and features a reduced use of dissonance. Two Melakarta ragas are used in this prelude: No. 42 Raghupriya and No. 43 Gavambhodi (Table 4.17).

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58. According to Bruhn’s translation, this prelude contains the following commentary: “the greatness and majesty of God, the Creator of the universe. Unfathomable thoughts that engulf the whole Creation with countless suns.” Bruhn, Messiaen’s Contemplations, 33.
Table 4.17 Melakarta raga of Prelude No. 9 *Méditation sur Dieu le Père*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Raghupriya</td>
<td></td>
<td>m. 7</td>
</tr>
<tr>
<td>43</td>
<td>Gavambhodi</td>
<td></td>
<td>m. 8</td>
</tr>
</tbody>
</table>

The form of this prelude is ternary. The A section consists of measures 1-11. This prelude opens with a chordal passage based on E Mixolydian mode, which is answered by a single voice line with a ceremonial character. This call-and-response format occurs three times in measures 1-6, which resembles a liturgical chant. The following two measures express a sense of agitation with an increased dynamic level and dissonant sonorities. While the left hand utilizes material from the *Raghupriya* and *Gavambhodi* raga in octaves, the right hand contains chords with leaps using 7th intervals. The A section concludes with the murmuring sound of repeated notes at measure 11.

The B section, from measures 12-34, is a chorale. Tournemire adopts a modal mixture of D major and D Lydian for the chorale section (Figure 4.7).

![Figure 4.7 Prelude No. 9 Méditation sur Dieu le Père mm. 12-15](image-url)
The melody occurs twice; the first presentation (mm. 12-20) and the second (mm. 25-34) are separated by a chordal passage in F Lydian mode. The repetition of the chorale suggests a sense of grandeur through the elaborated melody and an increased dynamic level.

The return of the A section consists of measures 35-50. The left hand of the chordal motive is replaced by material derived from the original single-voice line. The last four measures of the chorale from the B section are included at the end of this section. However, the phrase is stated in a much softer dynamic than before (ppp). A rapid ascending gesture concludes the prelude.

Table 4.18 Structure of Prelude No. 9 *Méditation sur Dieu le Père*

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-11</th>
<th>B mm. 12-34</th>
<th>A mm. 35-50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-11: 4/4</td>
<td>mm. 12-25: 4/4</td>
<td>m. 35: 4/4</td>
</tr>
<tr>
<td></td>
<td>mm. 26: 2/4</td>
<td>mm. 27-34: 4/4</td>
<td>m. 36: 2/4</td>
</tr>
<tr>
<td></td>
<td>mm. 12-24: 4/4</td>
<td>mm. 25-34: Poco Più Largo</td>
<td>m. 37: 4/4</td>
</tr>
<tr>
<td></td>
<td>mm. 35-43: 4/4</td>
<td>mm. 36-50: 4/4</td>
<td>m. 38: 2/4</td>
</tr>
<tr>
<td></td>
<td>mm. 39-42: 4/4</td>
<td>mm. 43: 2/4</td>
<td>m. 44-47: 4/4</td>
</tr>
<tr>
<td></td>
<td>mm. 48: 4/4</td>
<td>m. 49: 4/4</td>
<td>m. 49-50: 4/4</td>
</tr>
<tr>
<td>Tempo</td>
<td>mm. 1-11: ( \frac{4}{4} = 80 )</td>
<td>mm. 12-24: ( \frac{4}{4} = 54 )</td>
<td>mm. 35-43: ( \frac{4}{4} = 80 )</td>
</tr>
<tr>
<td></td>
<td>mm. 25-34: Poco Più Largo</td>
<td>mm. 36-50: ( \frac{4}{4} = 54 )</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>pp, p, mf, f, ff, fff</td>
<td>p, mf, f, fff</td>
<td>pppp, ppp, pp, p, mp</td>
</tr>
<tr>
<td>Harmony</td>
<td>E Mixolydian b6, <em>Raghupriya</em> and <em>Gavambhodi</em> raga</td>
<td>D major/D Lydian, F Lydian</td>
<td>E Mixolydian b6, <em>Raghupriya</em> and <em>Gavambhodi</em> raga, D major</td>
</tr>
</tbody>
</table>
No. 10 *Méditation sur le Fils* 59

“Meditation on the Son”

In contrast to Prelude No. 9, Tournemire presents juxtapositions of dynamics and character to evoke a sense of drama and tension in this prelude. In addition to the use of Melakarta raga No. 55 *Syamalangi*, this work also includes passages that imitate the sonority of carillon bells.

Table 4.19 Melakarta raga of Prelude No. 10 *Méditation sur le Fils*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td><em>Syamalangi</em></td>
<td>![Image]</td>
<td>mm. 21-23</td>
</tr>
</tbody>
</table>

It is constructed in ternary form with a written-out repetition of the A section, AABA. The A section is from measures 1-10. Tournemire employs a repeated-note motive in a contrapuntal texture at the beginning where a group of three repeated notes can be found on the top voice. The repeated-note motive is used throughout this prelude. Tournemire also extracts the melodic component of measures 1-2 to form a motive that occurs four times in measures 3-5.

Modality is employed in measures 1-4, including the use of E Locrian, D Dorian, and A Aeolian. The motivic development of measures 3-5 relies mainly on sequencing, and these sequences are presented with contrasting dynamics. In measure 5, Tournemire creates a dramatic moment by abruptly introducing four groups of repeated C#s in

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59. According to Bruhn’s translation, this prelude contains the following commentary: “unspeakable mystery. God himself reduplicates and consents to be born in direct poverty. He is willing to suffer our pains and to give the shocking spectacle of an admirable and unique death. He has come to the humblest planet, no doubt, to renew humankind and teach us charity and the religion of religions, made of vibrant humanity and an idealism that is pure, singularity generous and humble, in contrast to the ancient religions that were mostly based on self-love and pride.” Bruhn, *Messiaen's Contemplations*, 33.
sextuplets. Four chords in measure 6 – D#m, E, Bb, and B – lead to a dissonant carillon bell passage in measures 7-8, which is supported by a sustaining B major chord in the bass. The A section ends with the repeated-note motive. The repetition of the A section is from measures 11-20, and Tournemire makes minimal changes to the material in measures 13-15 and the chords leading to the carillon passage.

The B section is from measure 21-31. It contains two contrasting parts with new material. Measures 21-26 form the first part, which include the repeated-note motive from the A section and the ascending raga No. 55 Syamalangi. This part is agitated with an increase in dynamic level. Measures 27-31 form the second part, which is lyrical with a chordal accompaniment suggesting F# major.

The return of the A section consists of measures 32-43. The major difference between the return and the original A section is the omission of rapid repeated-notes from measure 5.

Table 4.20 Structure of Prelude No. 10 Méditation sur le Fils

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-10</th>
<th>A mm. 11-20</th>
<th>B mm. 21-31</th>
<th>A mm. 32-43</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>mm. 1-10: 4/4</td>
<td>mm. 11-20: 4/4</td>
<td>mm. 21-23: 4/4</td>
<td>mm. 32-43: 4/4</td>
</tr>
<tr>
<td>mm. 24-25: 3/4</td>
<td>mm. 25-31: 4/4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>mm. 1-10: ( \frac{6}{8} = 76 )</td>
<td>mm. 11-20: ( \frac{6}{8} = 76 )</td>
<td>mm. 21-26: Più Vivo</td>
<td>mm. 32-37: ( \frac{6}{8} = 76 )</td>
</tr>
<tr>
<td>mm. 27-31: Meno</td>
<td>mm. 38-43: Più Lento</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>ppp, pp, mp, mf, f, ff</td>
<td>mf, ff, fff</td>
<td>p, mf, fff</td>
<td>ppp, pp, mp, mf</td>
</tr>
<tr>
<td>Harmony</td>
<td>E Locrian, D Dorian, A Aeolian, C# minor.</td>
<td>E Locrian, D Dorian, A Aeolian, C# minor.</td>
<td>Syamalangi raga, F# major</td>
<td>E Locrian, D Dorian, A Aeolian, C# minor.</td>
</tr>
</tbody>
</table>
No. 11 *Méditation sur le Saint-Esprit* 60

“Meditation on the Holy Spirit”

The penultimate prelude is impressionistic in style and is marked by a broken-chord figuration that constantly moves in a rise-and-fall motion to imitate the flow of a body of water. The development of the piece heavily relies on repetitive patterns. Tournemire avoids establishing stable tonal centers for most of the piece. The harmony features unprepared modulations between remote key relationships. The harmonic language is ambiguous though the use of modality, extended harmony, and the Melakarta raga material. Tournemire adopts organ-like treatment and utilizes four (mm. 41-47, mm. 59-60), five (mm. 21-25, m. 61), and six staves (mm. 62-63) in this prelude. The resonance of different voices in these measures should be heightened by the use of sostenuto pedal.

Table 4.21 Melakarta raga of Prelude No. 11 *Méditation sur le Saint-Esprit*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Pavani</td>
<td></td>
<td>m. 36, m. 44, m. 64</td>
</tr>
</tbody>
</table>

The structure of this prelude is ternary, ABA. The A section is from measures 1-29 and can be viewed as a self-contained ternary. The first part of the A section is from measures 1-8. The first five measures function as a brief introduction with three chords (Bb, C, Bb) and a group of repeated notes (G#). The three chords are recurring material that can be found in the middle of the A section (mm. 13-16, mm. 57-58), the transitions (mm. 28-29,

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m. 37, mm. 49-50), and the ending (mm. 61-68). Measures 6-7 are based upon an 11th chord (C#-E-G#-B-D/D#-F) (Figure 4.8). Measure 8 presents a lively melody in D Lydian.

The second part of the A section is from measures 9-16, which largely develops material from measures 1-6. This second part also features a consistent use of broken-chord figuration. The third part of the A section, from measures 17-29, contains altered material from the first part of the A section. For example, the introductory passage of the first part becomes a chordal section (mm. 17-21) in Bb Lydian; measure 6, which contains the extended tertian harmony (C#-E-G#-B-D/F) and the broken-chord figuration, expands to a four-measure passage (mm. 22-25) with five staves. An interesting feature of the section is the immediate contrast between the passages incorporating extended tertian harmony and passages of bright harmonic colors. For instance, the material from measures 6-7 and measures 9-10 are based upon an 11th chord (C#-E-G#-B-D/D#-F) (Figure 4.8). They are contrasted, respectively, with a passage in D Lydian at measure 8 and a C# major passage at measure 11.

The B section is from measures 30-46 and is in a miniature binary form, with the first part from measures 30-37 and a second part from measures 38-46. There is no great change in structure and character between the two parts as several materials are common
to both: broken-chord figuration in the right hand and trill-like figuration in the left hand (mm. 30-33, mm. 38-41); a lyrical melody in B minor (m. 34, mm. 42-43); and Melakarta raga No. 41 *Pavani* in a chordal texture (m. 36, m. 44). The major difference is that the first four measures of the first part contain tonal areas of C# minor and B minor whereas the first four measures of the second part are largely in E major.

The A section returns at measure 47. Three motives are restated to form the ending: the three chords from the beginning of the piece, the lyrical melody from measure 34, and the *Pavani* raga from measure 36.

Table 4.22 Structure of Prelude No. 11 *Méditation sur le Saint-Esprit*

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-29</th>
<th>B mm. 30-46</th>
<th>A mm. 47-68</th>
</tr>
</thead>
</table>
| Meter | mm. 1-16: 4/4  
  m. 17: 2/4  
  m. 18: 4/4  
  mm. 19-21: 2/4  
  mm. 22-29: 4/4 | mm. 30-46: 4/4  
  mm. 47-58: 4/4  
  m. 59: 2/4  
  mm. 60-68: 4/4 | mm. 47-68: 4/4 |
| Tempo | †=72 | †=72 | †=72 |
| Dynamics | *pp-mf, mf, f,fff* | *pp, mp, f, fff* | *mp, mf, f,ff* |
| Harmony | Extended harmony: C#-E-G#-B-D/D#/F,  
  D Lydian,  
  C# major, Bb Lydian, Bb minor | C# minor, B minor, *Pavani* raga, E major, Bb minor | Extended harmony: C#-E-G#-B-D-F,  
  D Lydian,  
  C# major, Bb Lydian,  
  *Pavani* raga, Bb minor |
No. 12 *Glorification de la Trinité* \(^{61}\)

“The Glorification of Trinity”

The last prelude is a brilliant finale to the set as Tournemire creates a breadth of sounds and colors. He employs pentatonic scales, church modes, Melakarta raga material, and quick shifts between high and low registers. Only one raga, No. 40 *Navanitam*, appears in the piece (Table 4.23). Tournemire also employs cyclic technique in this prelude. As the title suggests, the piece makes direct and indirect reference to musical material from the previous three preludes (No. 9, 10, 11). In general, this prelude serves the purpose of unifying the set.

Table 4.23 Melakarta raga of Prelude No. 12 *Glorification de la Trinité*

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Raga</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td><em>Navanitam</em></td>
<td><img src="image" alt="Melakarta Raga" /></td>
<td>m. 27, m. 31, m. 33, m. 38, m. 46</td>
</tr>
</tbody>
</table>

The final prelude falls into three sections, ABA. Measures 1-25 comprise the A section. Measures 1-3 is an introductory passage with a trill in the left hand. This trill accompanies the light and sparkling bell sound in the right hand. At measure 3, the two-voice repeated grouping and dissonant intervals of diminished 7th and augmented 4th evoke another carillon passage, which may be an allusion to the carillon material of Prelude No. 10 (Figure 4.9). Measures 4-5 contain fast figuration in thirty-second notes.

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\(^{61}\) According to Bruhn’s translation, this prelude contains the following commentary: “superb conclusion. In the confounding heights, the poor human reason sees a dazzling light that illumines it. Heaven participates in an endless concert of angels, exalting the grandeur of the Trinity and its work, which exceeds the limits of all that is awe-inspiring.” Bruhn, *Messiaen’s Contemplations*, 34.
passing between the hands while the melodic elements from measures 1-2 are embedded in the right hand (Figure 4.10). The tonal center of measures 1-5 is largely A Lydian.

![Figure 4.9 Prelude No. 12 Glorification de la Trinité mm. 1-2](image)

New material is introduced in measures 6-7, which unexpectedly incorporates a D pentatonic scale. The passage consists of a bold melodic line in the left hand and the accompanying ascending arpeggio in the right hand. The arpeggiated patterns in measures 4-7 evoke a similar watery image as in Prelude No. 11. In measures 4-14, material from measures 4-5 thrice alternates with the material of measures 6-7 until it is interrupted by the direct quotation of the antecedent phrase of the chorale theme from Prelude No. 9. Each phrase of the chorale alternates with the arpeggiated patterns.

The B section is from measures 26-49 and is a self-contained rounded binary. The first part features a lyrical theme formed by raga No. 40 Navanitam. The second part contains a chordal passage that is based upon the D Lydian scale and followed by the return of the material from the beginning of the B section (mm. 46-49).

The return of the A section is from measures 50-71 and is slightly different from the original one. In measures 68-71, Tournemire quotes the consequent phrase of the
chorale theme from measures 29-32 of Prelude No. 9, which is highlighted dynamically. Tournemire’s treatment of the cyclic chorale theme, dividing the theme into two phrases and assigning them to the outer sections of the piece, is a distinguishing characteristic of the final prelude.

The Coda consists of fragments taken from both A and B sections. The fragments include the D Lydian chordal passage of the B section and the D major pentatonic passage along with figuration from the A section. The prelude ends at a quadruple-forte dynamic.

Table 4.24 Structure of Prelude No. 12 Glorification de la Trinité

<table>
<thead>
<tr>
<th>Form</th>
<th>A mm. 1-25</th>
<th>B mm. 26-49</th>
<th>A mm. 50-71</th>
<th>Coda mm. 72-83</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>mm. 1-15: ↓=76 mm. 16-18: Largo mm. 18-25: ↓=76</td>
<td>mm. 26-36: Meno mm. 37-49: Poco Meno</td>
<td>mm. 50-67: ↓=76 mm. 68-71: Largo</td>
<td>mm. 72-76: ↓=76 mm. 77-78: Meno mm. 79-81: Animato mm. 82-83: Largo</td>
</tr>
<tr>
<td>Dynamics</td>
<td>f, fff</td>
<td>ppp, pppp</td>
<td>f-fff</td>
<td>mf-fff</td>
</tr>
<tr>
<td>Harmony</td>
<td>A Lydian, D major pentatonic, D major</td>
<td>Navanitam raga, D Lydian</td>
<td>A Lydian, D major pentatonic, D major</td>
<td>D Lydian, A Lydian D major pentatonic</td>
</tr>
</tbody>
</table>
CHAPTER 5

CONCLUSION

Charles Arnould Tournemire was a Paris-based composer who is best known as an improviser and organist, yet he contributed *Douze Préludes-Poèmes, Op. 58*, a major composition, to the piano literature. This composition is a programmatic work and contains twelve preludes: *Naissance de l'homme*, *Bas âge*, *Enfance*, *Adolescence*, *Passions humaines*, *Grands troubles*, *Union licite et divine*, *Préparation à la mort, dans l'apaisement*, *Méditation sur Dieu le Père*, *Méditation sur le Fils*, *Méditation sur le Saint-Esprit*, and *Glorification de la Trinité*. In terms of the structure, the preludes are cast in traditional forms such as binary and ternary. Harmonically, the preludes feature a creative juxtaposition of material from Melakarta ragas, modality, major and minor tonality, and pantonality. The melodies of the preludes show Tournemire’s preference for dissonance and the use of semitones and tritones. The rhythm and tempo are often free as Tournemire frequently uses indications such as *senza rigore*, *librement*, and *ad libitum*. Another distinctive trait of the preludes is Tournemire’s utilization of the cyclic technique in the work as the Melakarta ragas and a repeated-note motive can be found in every prelude.

In terms of Tournemire’s influence and legacy, Tournemire and Olivier Messiaen (1908-1992) share similar interest in religious matter. This is especially apparent in the choice of the subject and titles for their music as evidenced in Messiaen’s *Vingt Regards sur l'enfant-Jésus* (Twenty Contemplations on the Infant Jesus), which Messiaen
composed thirteen years after Tournemire’s *Douze Préludes-Poèmes, Op. 58*.\(^{62}\) Movements of *Vingt Regards sur l'enfant-Jésus*, including *Regard du Père* (Contemplation of the Father), *Regard du Fils sur le Fils* (Contemplation of the Son upon the Son) and *Regard de l'Esprit de Joie* (Contemplation of the Joyful Spirit), contain similar titles and commentaries to the meditation preludes (No. 9, 10, 11) of *Douze Préludes-Poèmes, Op. 58*.\(^{63}\) Tournemire’s religious perception of music and color may have also had an impact on Messiaen. In the conclusion of Tournemire’s organ method, *Précis*, he quoted the verses on the twelve colors of the Holy City from the Book of Revelation.\(^{64}\) In 1963, Messiaen composed *Couleurs de la Cité Céleste* (Colors of the Celestial City), which was an orchestral work inspired by the same literary reference.\(^{65}\) In addition, Tournemire’s employment of the Hindu melodic system Melakarta ragas may have inspired Messiaen to study Hindu music as he would later make use of the Hindu rhythmic system in his works.

Tournemire’s *Douze Préludes-Poèmes, Op. 58* deserves wider recognition. It is an important work that displays Tournemire’s creative experimentation in utilizing Melakarta ragas, as well as other innovative aspects. Tournemire combined melodic elements of the West and East to create a colorful world of sound. These preludes are an especially valuable source for scholars and musicians who are interested in the use of Melakarta ragas in Western music.

\(^{62}\) Bruhn, *Messiaen's Contemplations*, 32.

\(^{63}\) Bruhn, *Messiaen's Contemplations*, 33.

\(^{64}\) Walker. “Charles Tournemire’s Précis D’exécution,” 72.

\(^{65}\) Peter Hill and Nigel Simeone, *Messiaen* (New Haven, Conn: Yale University Press, 2005), 254.
BIBLIOGRAPHY


Borillo, Marie Arlou C. "Olivier Messiaen's Personal Expression of Faith in His Major Solo and Chamber Works with Piano from 1940 to 1944." PhD diss., West Virginia University, 2012. In ProQuest Dissertations & Theses Global.


APPENDIX A:

TRANSLATIONS OF FRENCH INDICATIONS IN
DOUZE PRÉLUDES- POÈMES, OP. 58

A l'aise: comfortable

Assez vif: rather lively

Assez vite: rather fast

Aussi doux que possible: as soft as possible

Avec grande expression: with great expression

Avec la plus grande fantaise: with greatest fantasy

Clair: clear

Comme précédemment: as before

Contenu: subdued

Doux: soft

Du bout des doigts: with fingertips

En cédant: yielding

En insistant: determined/unyielding

Environ: approximately

Expressif: expressive

Faites vibrer: make it ring/vibrate

La partie supérieure expressive: expressive upper part

Laissez toujours vibrer: always let it ring/vibrate
Laissez vibrer: let it ring/vibrate

Laissez vibrer longtemps: let it ring/vibrate for a long duration of time

Les basses: profondes: deep bass

Librement: freely

Ne pas attaquer: do not strike

Peu: little

Solemnel: solemn

Sonore dans le mf: sound in mf

Très doux et profond: very soft and deep

Très fondu: very fade

Très souple: very flexible

Un peu élargi: a little stretched (tempo)

Vivant: lively
APPENDIX B:

LIST OF 72 MELAKARTA RAGAS

I. Modes with perfect fourth.

1 2 3 4

5 6 7 8 Phrygian

9 10 11 12

13 14 15 16

17 18 19 20 Aeolian

21 Harmonic minor 22 Dorian 23 Ascending minor 24

25 26 27 28 Mixolydian

29 Major 30 31 32

33 34 35 36
APPENDIX C:
TOURNEMIRE’S COMPOSITION OF SOLO PIANO

Op. 9 Sérénade pour piano
Op. 17 Sonate pour piano en 4 parties
Op. 17 Deux pièces pour piano
Op. 23 Sarabande pour piano
Op. 29 Rhapsodie pour piano
Op. 33 Poème mystique pour piano
Op. 58 Douze Préludes-Poèmes pour le piano
Op. 62 Cloches de Châteauneuf-du-Faou pour piano
Op. 70 Études de chaque jour pour le piano
APPENDIX D:

GRADUATE RECITAL PROGRAM 1

UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

MENGDI LI, piano

in

DOCTORAL RECITAL

Monday, February 13, 2017
7:30 PM • Recital Hall

Piano Sonata, Op.10, No.2
I. Allegro
II. Allegretto
III. Presto

Ludwig Van Beethoven (1770-1827)

Nocturne Op. 63, No. 6

Gabriel Faure (1845-1924)

Italian Concerto BWV 971
I. Allegro
II. Andante
III. Presto

Johann Sebastian Bach (1685-1750)

Preludes pour piano
No.1 La Colombe
No.8 Un Reflet Dans La Vent

Oliver Messiaen (1908-1992)

Mephisto Waltz No. 1, S. 514

Franz Liszt (1811-1886)

Ms. Li is a student of Dr. Lomazov and Dr. Rackers. This recital is given in fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
APPENDIX E:

GRADUATE RECITAL PROGRAM 2

UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

MENGDI LI, piano

in

DOCTORAL RECITAL

Monday, April 10, 2017
4:30 PM • Recital Hall

Tarantella for flute, clarinet, and piano, Op. 6 Camille Saint-Saëns (1835-1921)

Sonate et Trio for clarinet, flute and piano, op.11
I. Allegro con spirito
II. Adagio
III. Molto allegro e leggierissimo

Maurice Emmanuel (1862-1938)

Philip Snyder, flute
Maria Ortiz-Laboy, clarinet
Coached by Professor Phillip Bush

Piano Trio, No. 1, Op. 49
I. Molto allegro ed agitato
II. Andante con moto tranquillo
III. Scherzo
IV. Finale

Felix Mendelssohn (1809-1847)

Miguel Hijar, flute
Jordan Bartow, cello
Coached by Dr. Michael Harley

Ms. Li is a student of Dr. Marina Lomazov and Dr. Joseph Rackers. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Performance.
APPENDIX F:

GRADUATE RECITAL PROGRAM 3

UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

MENGDI LI, piano

in

DOCTORAL RECITAL

Tuesday, December 5, 2017
4:30 PM • Recital Hall

Sonata in d minor, K9
Sonata in D major, K96

Domenico Scarlatti
(1685-1757)

32 variations in e minor, W0080

Ludwig van Beethoven
(1770-1827)

Sonata in b-flat minor, Op.36
I. Allegro agitato
II. Non allegro
III. Allegro molto

Sergei Rachmaninoff
(1873-1943)

Twelve American preludes for piano
1. Accents
2. Sadness
3. Creole Dance
4. Vidalia
5. In the first Pentatonic Minor Mode
6. Tribute to Roberto Garcia Morillo
7. Octaves
8. Tribute to Juan Jose Castro
9. Tribute to Aaron Copland
10. Pastoral
11. Tribute to Hector Villa-Lobos
12. In the first Pentatonic Major Mode

Alberto Ginastera
(1916-1983)

Miss Li is a student of Dr. Lomazov and Dr. Rackers.
This recital is given in fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
APPENDIX G:

GRADUATE RECITAL PROGRAM 4

UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

MENGDI LI, piano

in

DOCTORAL RECITAL

Thursday, October 25, 2018
4:30 PM • Recital Hall

Klavierstucke No. 1 in c-flat minor, D.946        Franz Schubert
                                                         (1797-1828)

Prelude Op. 58 No. 3 Enfance        Charles Tournemire
                                                         (1870-1939)

Prelude Op. 36 No. 7 Evocation d’un jour d’angoisse Louis Vierne
                                                         (1870-1937)

Ballade No. 4 in f minor, Op. 52          Frédéric Chopin
                                                         (1810-1849)

Piano concerto No. 1 in g minor, Op. 25    Felix Mendelssohn
                                                                              (1809-1847)
                   I. Molto allegro con fuoco
                   II. Andante
                   III. Presto—Molto allegro e vivace

Qiaoni Liu, Orchestral Reduction

Miss Li is a student of Dr. Lomazov and Dr. Rackers.
This recital is given in fulfillment of the requirements for the
Doctor of Musical Arts degree in Performance.