

- Please refer to pp. 19-21 in your course book.
- Only this sheet will be collected. Harmonic analysis in your score will be checked in class.
- Please listen to the piece using the link on Blackboard and answer the following questions:

Harmony

1.) In the score, give a complete harmonic analysis, assuming a harmonic rhythm of 1 chord per measure. For the purposes of inversion, use the lowest sounding note in the measure as the bass note. If the chord is non-functional, simply give the root, quality, and inversion (e.g. "Dø4/3"). Please note that Eb is used as a pedal tone throughout.

2.) With one exception, what chord is conspicuously absent from this piece?

3.) In the absence of this chord (See question #2), how is the tonal center maintained?

4.) Where does this chord (See question #2) finally appear? (m. #)

5.) Why do you think the chord (See question #2) appears in that particular spot?

6.) The cadences occurring in mm. 12-13 and mm. 25-26 most closely resemble what type of "traditional" cadence? ____ How do these cadences differ from the traditional form of the cadence? Why do you think Faure chose to make this modification?

7.) Examine mm. 28-33. How does the harmony of this section relate to the lyrics of the song in these measures?

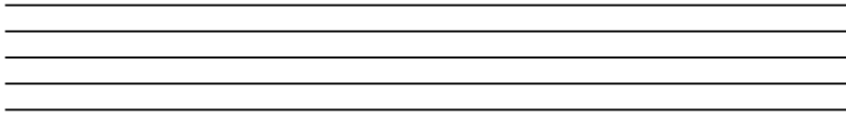
Melody and Form

1.) What do you think is the form of this piece?

2.) In what measure does the B section begin?

3.) In what way do the *lyrics* signal the beginning of the B section?

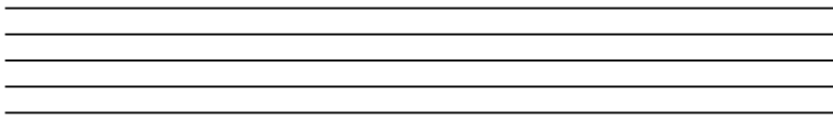
4.) On the staff below, write the scale used for the A section voice part. (Start on Eb .)



5.) This scale is a hybrid of what 2 traditional scales?

6.) On the staff above, label the half and whole steps in this scale. What do you notice about its structure?

7.) On the staff below, write the scale used for the B section voice part. (Do not include G natural, which occurs at mm. 35-36. This pitch is used to foreshadow the return of the opening material.)



8.) What is the mode?

9.) Label the half and whole steps in the same manner as the previous scale. What do you notice about its structure?

Texture

1.) What is slightly unconventional about the accompaniment texture (as compared with more “traditional” piano accompaniments)?

2.) How do the texture and melodic motives in the piano reflect the lyrics of the piece?

3.) Where does this texture change, and why?