

- 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?

The dominant chord, V.

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

The bIII and bVI chords, alternating with the I chord, create leading tones to Mi and Sol--while Do stays in the chord. Also the bII chords at mm. 12 and 25 create linear motion into the I chord. Finally, the Eb pedal tone sustains DO throughout most of the piece. ("Tonic by assertion.")

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

The V chord finally appears in m. 36. It is the only functional dominant seventh chord in the piece. There is a C-flat Mm7 chord in m. 18, but it is only used as an embellishing or "common-tone" chord.

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

Text painting. The lyrics speak of "only one flower and one star." Hence, only one dominant chord. Also, this spot functions as a retransition to the original theme.

6.) The cadences occurring in mm. 12-13 and mm. 25-26 most closely resemble what type of "traditional" cadence? **Plagal Cadence** How does this differ from the traditional form of the cadence? Why do you think Faure chose to make this modification? **A flat-supertonic chord (bII) is used instead of a traditional IV chord, in order to harmonize the Phrygian scale in the piano right hand. A plagal cadence makes sense here, since any other cadence would use a V chord, which is unavailable within the tonal scheme that Faure has created.**

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

The mode changes to E-flat Dorian, resulting in a minor tonic chord ("My night, with its dark veils...") and a major subdominant chord ("...has as its charm and brightness").

Melody and Form

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

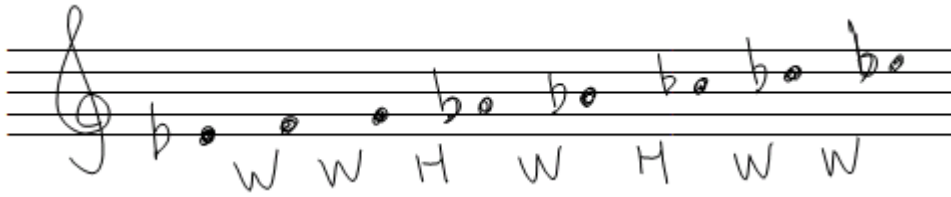
Rounded Binary

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

M. 28

3.) In what way do the lyrics signal the beginning of the B section? **It is the first time the author speaks in the first person. ("As for me, my night ...")**

4.) On the staff below, write the scale used for the A section voice part. (Start on E $\flat$.)



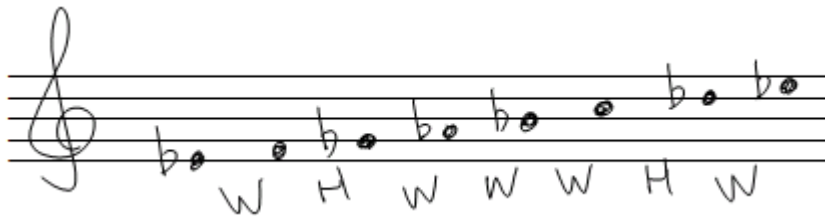
5.) This scale is a hybrid of what 2 traditional scales?

Major (on the bottom) and natural minor (on the top).

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

It is symmetrical (i.e., the same upside-down as it is rightside-up.)

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? **Dorian**

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

It is also symmetrical. The symmetry of the pitch materials helps to support the symmetry of the text:

- **Flowers/Stars**
- **Dark Veils/Charm and Brightness**
- **My Love/Your Beauty**

Texture

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

The texture is "backward"; the arpeggio goes downward, while a more traditional accompaniment would go up.

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

The descending figure in the left hand "grounds" the piece to the earth, while the ascending Phrygian scales in mm. 12 and 25 "reach" for the stars. The same can be said about the call-and-response figures in mm. 9-11 and

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

mm. 35-36, in order to coincide with the appearance of the dominant.