

Nocturne (1886)

Op. 43, No. 2

(Original key)

Texture is 'backward'!

→ foreshadows.
Impressionism

CHANT. A **Andante.** *dolce*

La nuit, sur le grand mys tè - re, entr'-
Thenight, upon the great mystery,

PIANO. *p*

I → VII^{or} (♭) Ped.

Leading tone is fleeting, and weakened by the tonic pedal.

5 - ou - vre ses é-crins bleus: — Au - tant de fleurs sur la
Begins to open its blue jewel cases. As many flowers on

p sempre

b VI I b III I

9 *sempre dolce*

ter - re, Que d'é - toi les dans les —
earth, as stars in the skies.

sempre dolce

tranquillamente Phrygian scale

b III I b III b II (Plagal) →

Call-and response motives in soprano and alto voices.

13

cioux ! On voit ses om-bres dor .
One sces its sleeping

p (v.2)

pp

I → I

17

- man - tes S'é-clai - rer à tous mo - ments, Au - tant
shadows illuminated every moment As much

p *sempre*

VII⁰¹ (5) red. "ct" Dom 7/Gr+6 I bIII

21

par les fleurs char - man - - tes Que par les
by the charming flowers as by the

sempre dolce

sempre dolce

I bIII I bIII

25

as - tres char - mants. Moi, ma
charming stars. Astor me,

tranquillamente *pp* *cresc.* *poco a*

bII (Plagal) I ebm¹ (i)

29 *sempre*
 nuit au sombre voi - le N'a, pour charme et pour clar - té,
 my night with its dark veils has, as charm and brightpess -

poco *cresc.*

IV⁹ (dom) ; III IV⁹ ; 7

34 *f* A'
 Qu'u-ne fleur et qu'une é - toi - le
 Only one flower and one star -

f *appg* *p*

TEXTURE REVERSAL V⁷ bIII

only functional dominant 7

39
 Mon a - mour et ta beau - té!
 My love and your beauty

sempre dolce *tranquillamente*

ped *ped*

I bIII bII⁶ (iii⁶)

acts as V Diatonic iii replaces chromatic bIII.

43

pp

(acts as V) I