This is a dedication



*à Monsieur* ***W. H. SQUIRE***

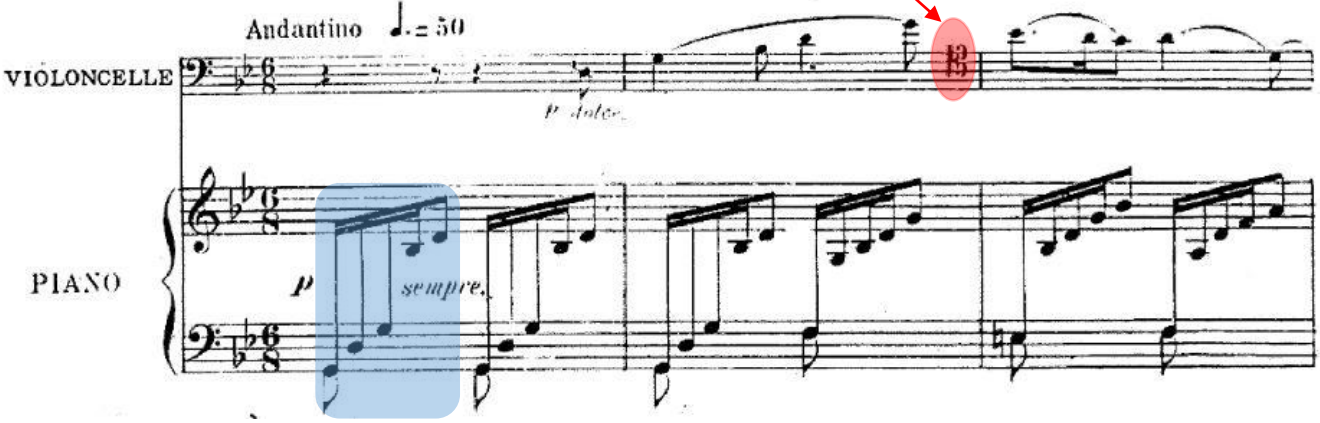
# SICILIENNE

Pour Violoncelle et Piano

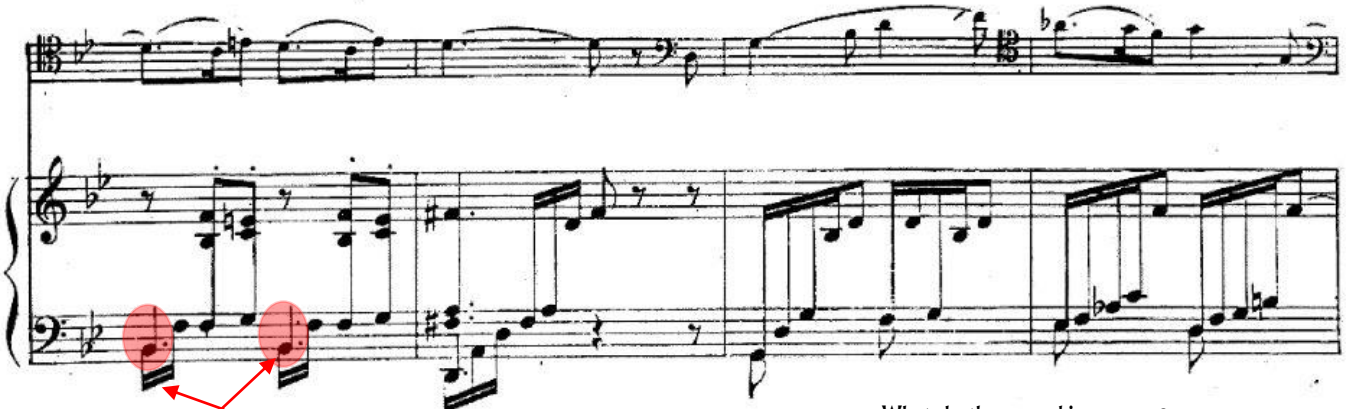
GABRIEL FAURÉ

Op: 78

Tenor clef, a type of C clef (all C clefs show where middle C is, and look the same, just sit on different lines). Notice how the first note of the tenor clef is actually higher than the last note of the previous bar. Don't get confused by clef changes when following a melody line.

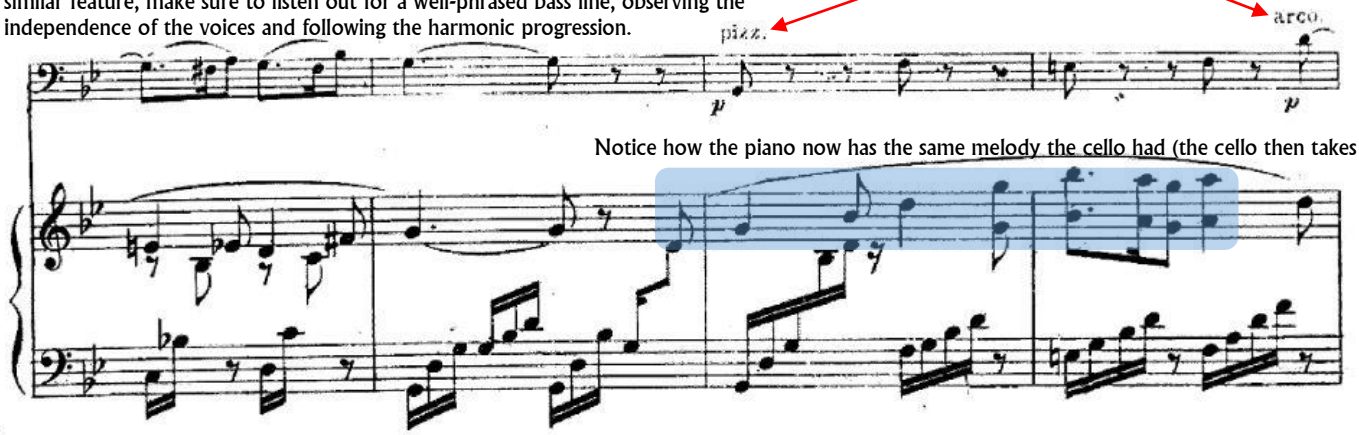



This accompaniment pattern is very prominent throughout the piece. Look ahead and take note of it.

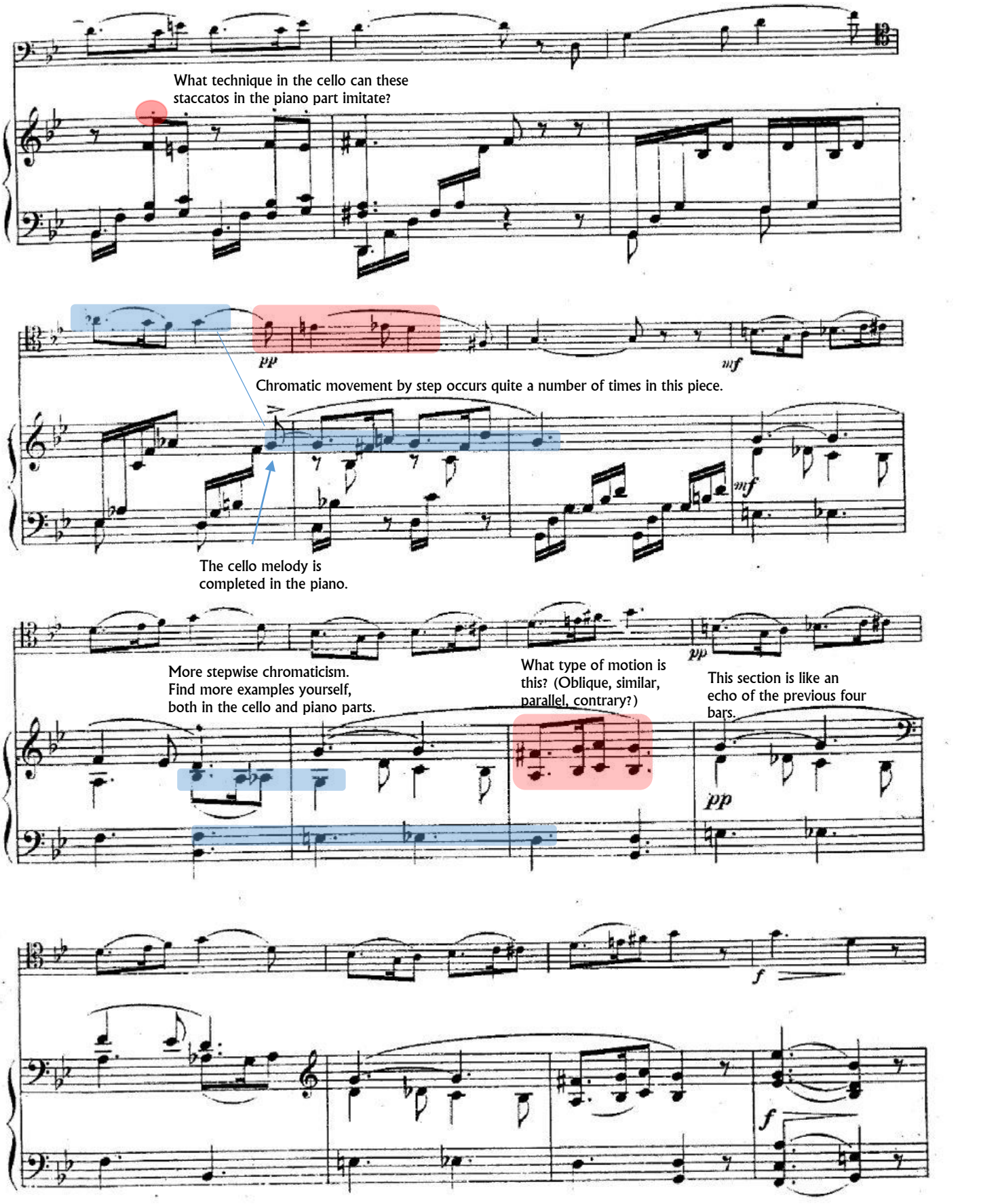


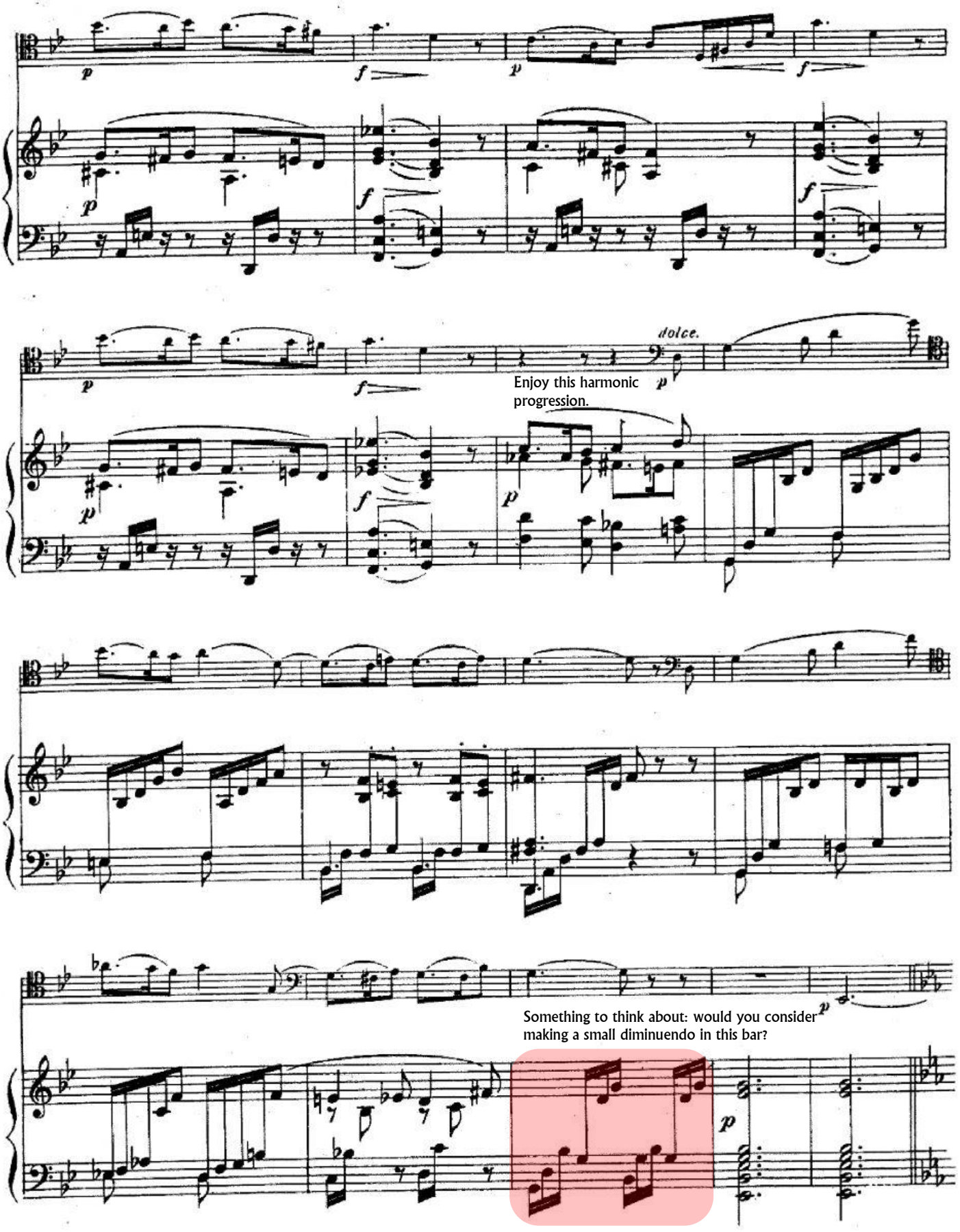
Held bass notes are also common in this piece. If performing this piece, or ones with a similar feature, make sure to listen out for a well-phrased bass line, observing the independence of the voices and following the harmonic progression.

What do these markings mean?

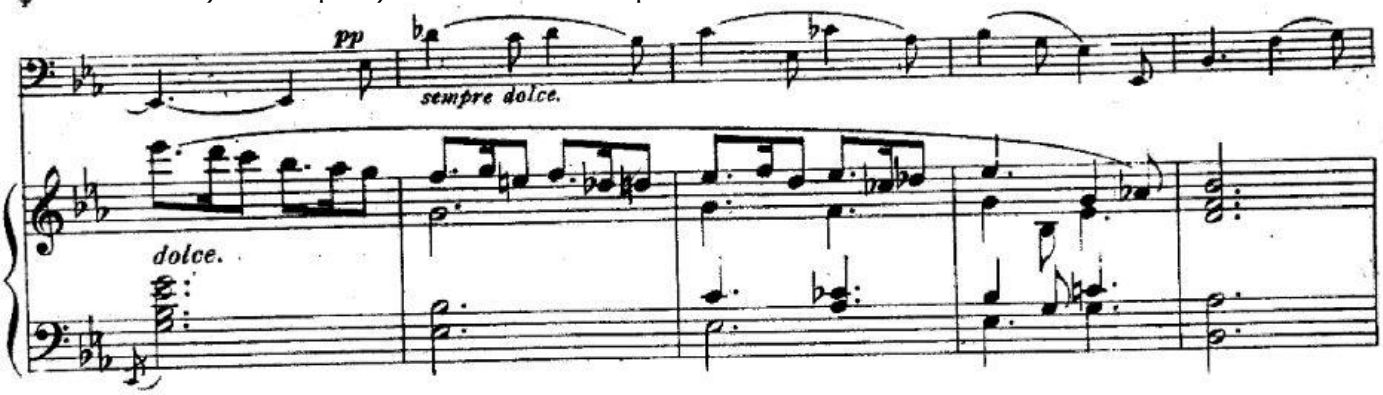



Notice how the piano now has the same melody the cello had (the cello then takes over again).

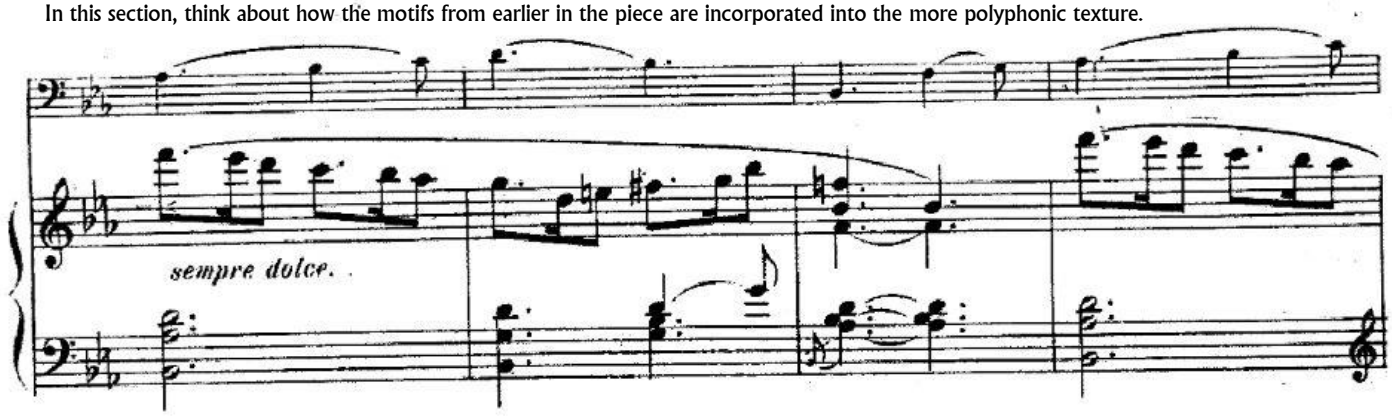

What technique in the cello can these staccatos in the piano part imitate?
pp
mf
Chromatic movement by step occurs quite a number of times in this piece.
mf
The cello melody is completed in the piano.
More stepwise chromaticism. Find more examples yourself, both in the cello and piano parts.
What type of motion is this? (Oblique, similar, parallel, contrary?)
pp
This section is like an echo of the previous four bars.
pp
f
f
What key is this Perfect cadence in?
Think about the next eight bars. How would you phrase them to make sure this repeated motif doesn't sound the same? (There is no single right answer it just has to make sense).

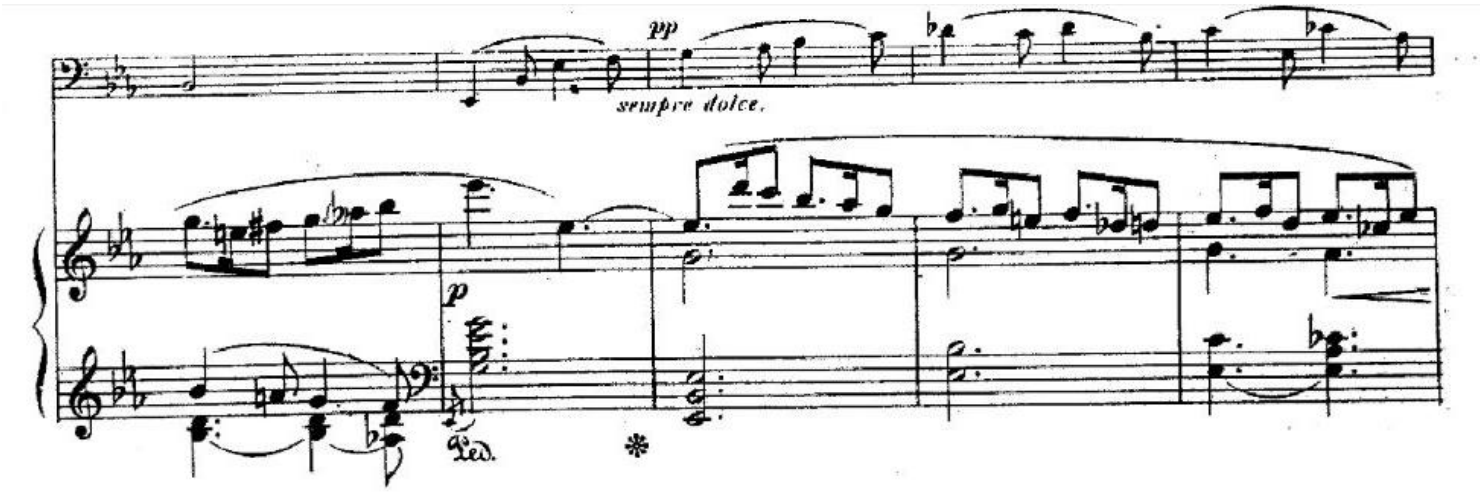

dolce.
Enjoy this harmonic progression.
Something to think about: would you consider making a small diminuendo in this bar?

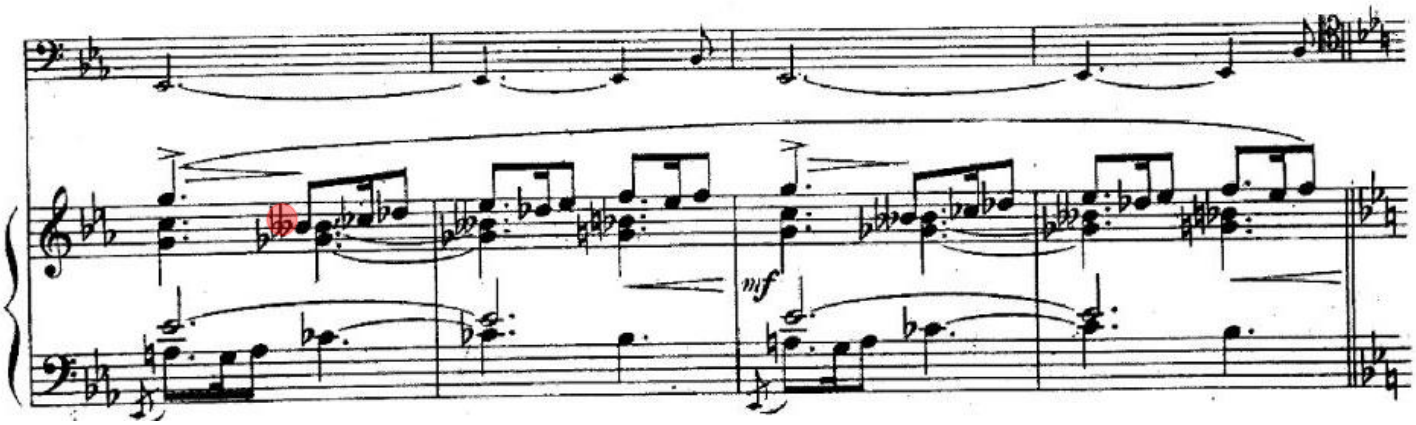
This section is based on E flat major, the sixth scale degree (submediant), of the original key of G minor. Modulating to the mediant or submediant key became especially common in the Romantic period.



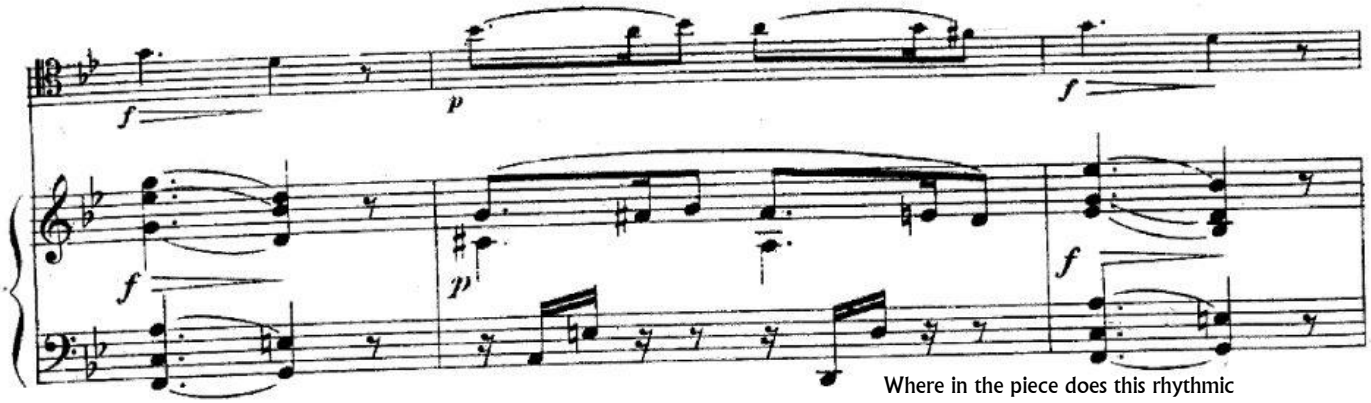

In this section, think about how the motifs from earlier in the piece are incorporated into the more polyphonic texture.



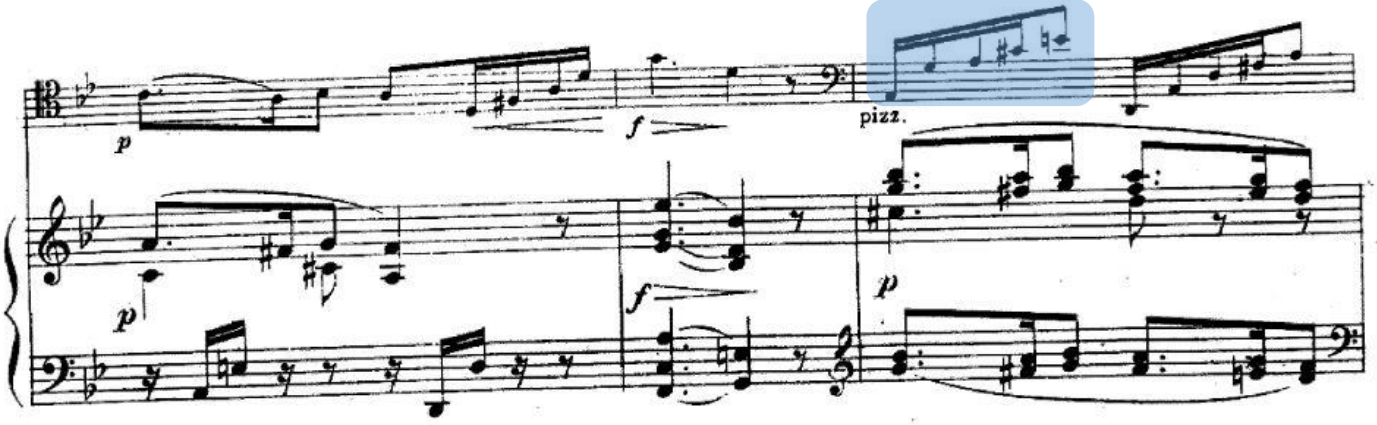



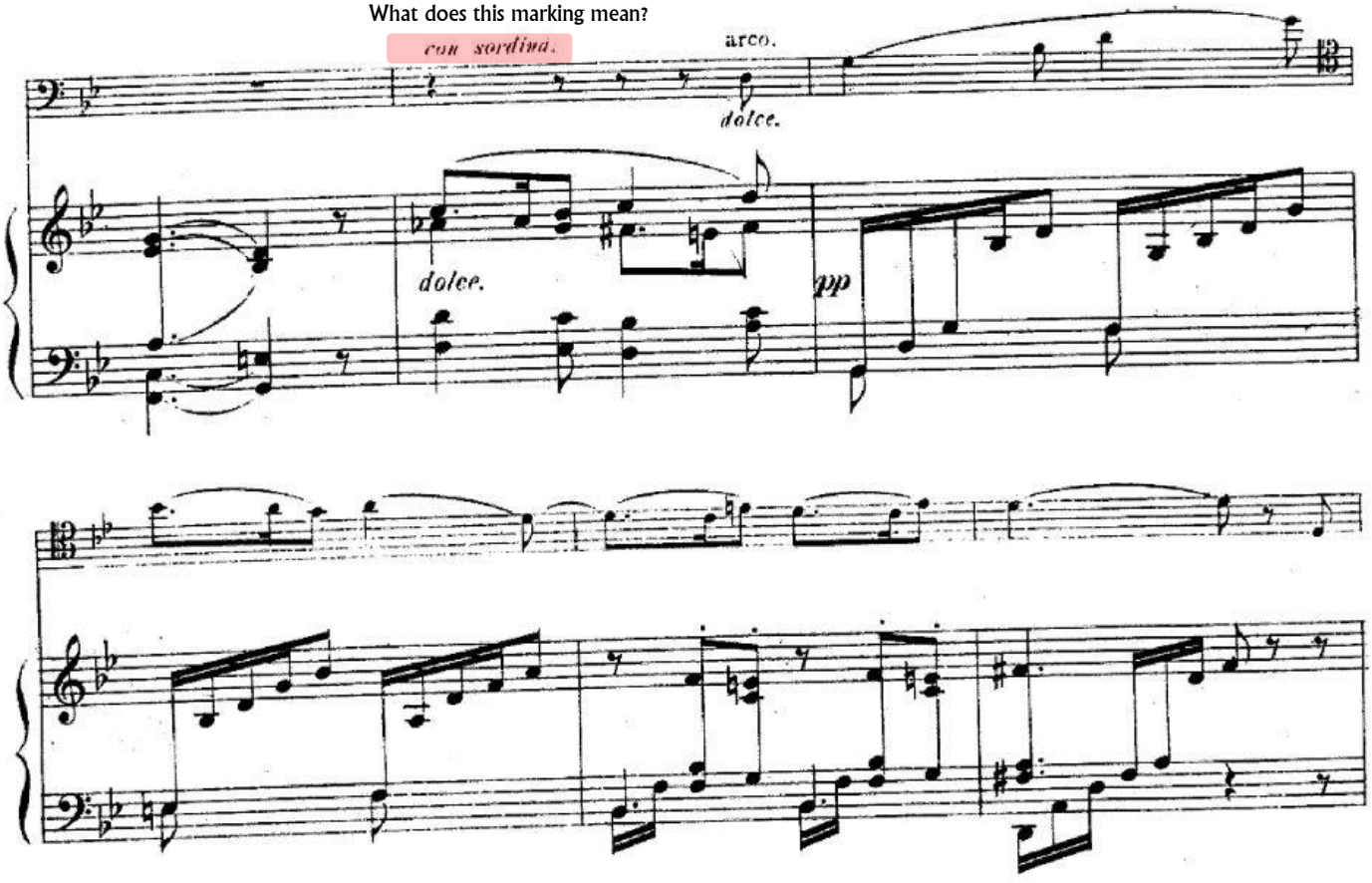

Justify the use of a B double-flat here instead of an A. What is it called when two notes sound the same but are written differently?

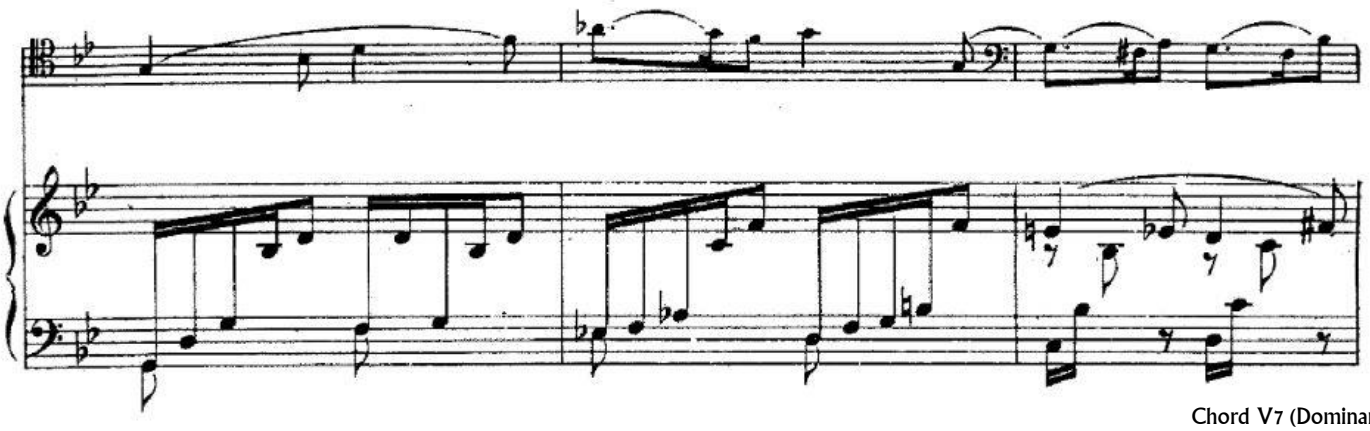



Where in the piece does this rhythmic figure come from?

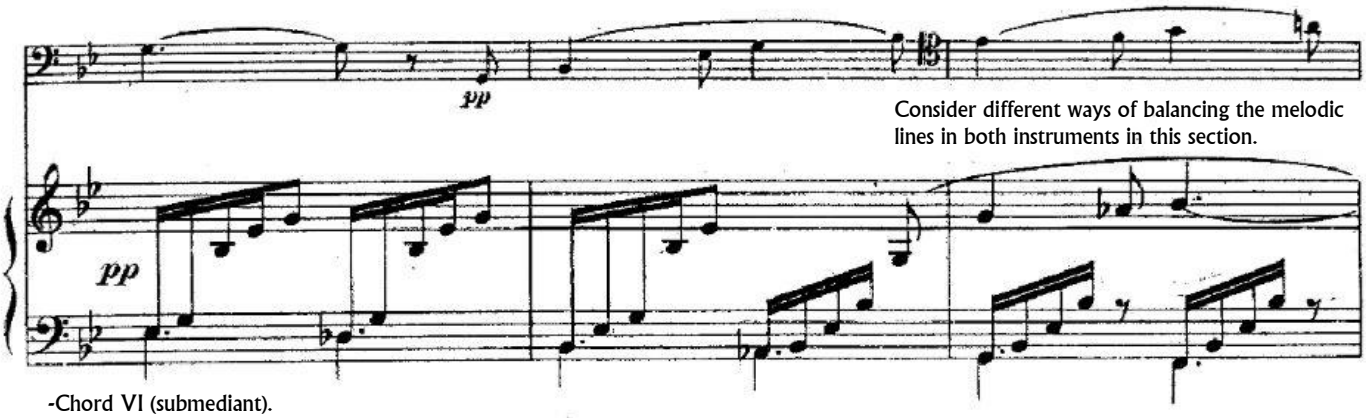


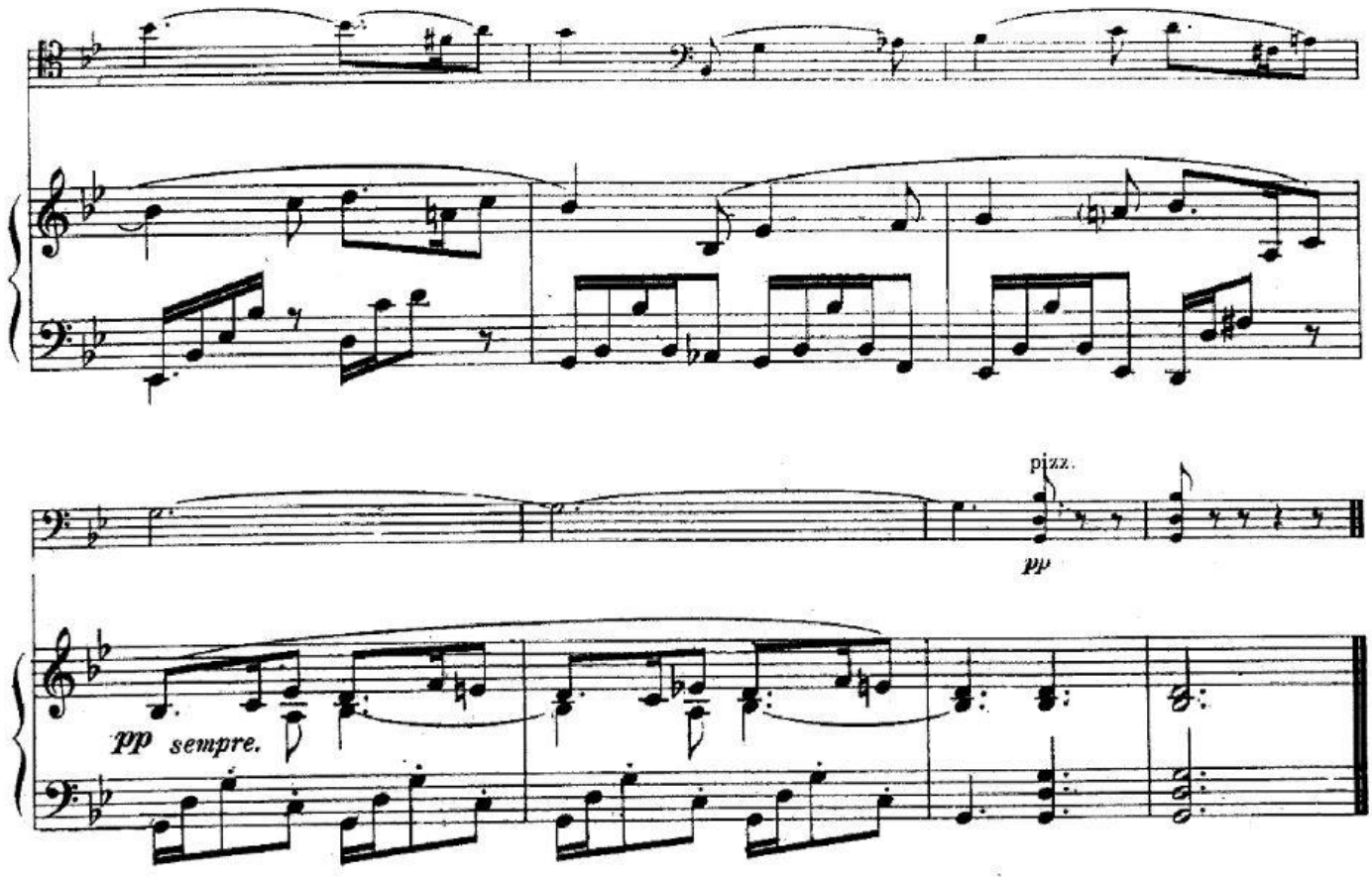

What does this marking mean?





Chord V7 (Dominant) -




Consider different ways of balancing the melodic lines in both instruments in this section.

-Chord VI (submediant).
This makes an Interrupted cadence. It sounds like a surprise because at the end of the phrase we expect to hear a Chord i (Tonic) which would make a Perfect cadence. Have a look if there are any Interrupted cadences in the pieces you are playing at the moment.