

**Rodgers and Hammerstein — *South Pacific***  
**Due Friday, February 14**

A score for Rodgers and Hammerstein's *South Pacific* is available online and on reserve in the music library. Various recordings are also on reserve. As always, you are welcome to consult textbooks if you have forgotten any of the terms or concepts addressed on this worksheet.

All of the questions below refer to the song "This Nearly Was Mine," which starts on page 151 of the online score. When identifying locations, feel free to use measure numbers or specific lyrics (as long as they're sufficiently clear).

1. Diagram the form of this song in reasonable detail (in general, down to the phrase level). Please include the following information in your diagram:
  - arches representing phrases (for clarity, label above each arch with lower-case letters near the end of the alphabet: x, x', y, etc.)
  - number of measures per phrase (write the number below the peak of each arch)
  - the cadence type that ends each phrase (written below the end of the arch)
  - a higher level of arches showing how these phrases group into larger formal units (label above each super-arch with upper-case letters near the beginning of the alphabet: A, A', B, etc.)

Remember that every phrase should have a cadence. There's no need to diagram subphrases unless they're very prominent (i.e., they sound like phrases), they form sentence, or they are otherwise important. (If you decide to show subphrases, please use "squared" arches to distinguish them from true phrases.)

2. What well-known overall musical form does this song utilize? Why might Rodgers have found this particularly appropriate for Emile?

3. Even if we were to replace the one reference to “she” with “he” instead, this song would seem inappropriate for Nellie. How do the lyrics convey sophistication? How does the harmony convey sophistication?

4. Provide a harmonic analysis for measures 17-20.

- A. Write a four-voice reduction of the passage on the staff below (one chord per measure; eliminate octave duplications and embellishing tones). The first chord has been provided.

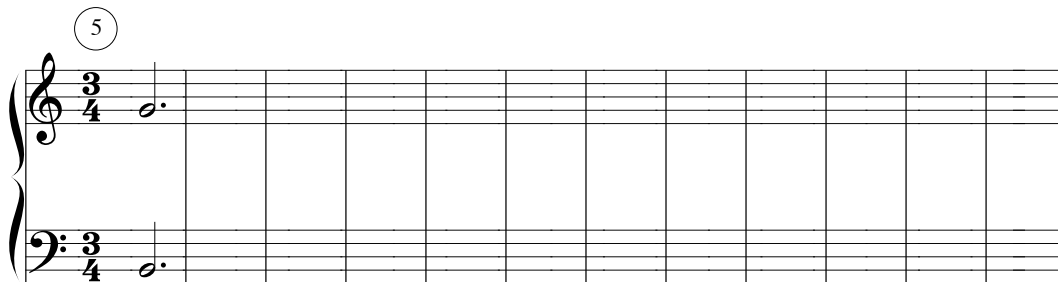
(17)



- B. The chords you have written above should form clear chords. (If they don't, you should reconsider your reduction.) Label them with appropriate Roman numerals and figures.

5. Show the outer-voice counterpoint guiding measures 5-16. As above, eliminate embellishing tones so that there is one note per voice per measure. The first notes have been provided.

(5)



Which two types of melodic embellishing tone recur several times in mm. 5-16?