

Melody.

S. Coleridge-Taylor.

A *Andante con moto.* (♩ = 70.)

MANUAL. *pp* Sw. 2

PEDAL. D major: I

5

D major: iii VII #2, #4 iii V⁴ IV II⁶ I ii⁷ #4 V (V/V)

9

cresc. - *f* *dim.*

iii II #4 (V/V) V⁶ VI #1 (V/iii) V⁶

doesn't resolve

13

rall.

a tempo

1 2

iii vi⁶ iii passing tone I

17

3 4 5 6

21

PAC B

(both hands on Sw.)

7 rit. VI dim. V⁷ I

(V/ii) a tempo

passing tone vi

pp

25

III⁷ vi⁶ iii⁷

(V/vi)

f

30

p *rall.*

p *diminished* *rall.*

V II^{♯2} ii vi⁶ vi iv[°] #4, b3 VII/V V⁴

36

(big breath) *a tempo*

1 2 3 4

I

41

5 6 7 8

PAC

(this might actually be a period, too)

Mini-Coda

45

pp *rall.*

Sw. Sw.

PAC 50

This piece is in ternary form. You can tell because the main motive is presented in D major, and in the middle section (the B section), a new motive is presented in B minor. Then in the final A section, the piece returns to the opening material. (The final six measures of the piece could also count as a mini-coda.)

This is an organ piece, so it's got a grand staff for the manual (hands) and a single staff with a bass clef for the pedal (feet). It was composed in 1898, which was most likely the late Romantic Period. I generally haven't listened to many organ pieces, but from the chord progressions I can say this piece definitely has some Romantic Period qualities. The presentation of the main motive in the mediant (F# minor) in measure 5 is one example of this. I'd expected a transition to the dominant (A major) or the submediant (B minor), so the F# minor transition took me by surprise. It even stayed in F# minor for quite a while after that, with a brief return to D major in measures 6-7, but then in measures 8-9 it was right back to F# minor!

The period and sentence structure of this piece is really interesting as well. The first eight measures form a sentence, as the motive is presented in measures 1-2, repeated with a slight modification in measures 3-4, and then a continuation in measures 5-8. The cadence in measure 8 is incomplete (so would it be a run-on sentence?). We actually don't see a full cadence until measure 14 - which could technically be a plagal cadence if you're looking at it in the key of F# minor. (It goes from a B minor chord to a F# minor chord. In the key of F# minor, this would be a plagal cadence.) But in D major, it's just a submediant to mediant. The main motive is then presented in the bass register in measure 15 with the harmonies in the treble. The first period in this piece actually appears from measures 15-22, and there is a perfect authentic cadence (the first one in this piece!) in measure 22.

The B section begins in measure 23; the melody is in the bass clef (left hand) again, but I had a hard time hearing it over the intricate harmonies of the right hand (in the treble clef). But I was able to conjecture that the melody was in the bass from looking at the score, since

the left hand was more rhythmically active. The right hand takes over as the melody again in measure 27, and measures 27-35 kind of have a sentence structure as well. The presentation occurs in measures 27-30 (and possibly another repetition of the pattern in measures 31-32), and then a continuation from measures 33-36. Thus ends the B section.

The final A section begins in measure 37, and measures 37-44 can be seen as a complete period (ending on that perfect authentic cadence in measure 44). Measures 45-50 I nicknamed the "Mini-Coda," as it seems to serve just to end the piece. The piece, of course, ends on a perfect authentic cadence—as it should.

I think the most interesting chord in this entire piece was the diminished chord at the end of measure 33. I wrote it as a subdominant diminished chord with a raised 4th (G sharp) and a lowered 3rd (F natural). I hope I named it right.

This piece makes me want to learn organ. Maybe someday I will learn, and then I can play this piece for myself.