

ROMANCE

IN G

VIOLIN AND PIANOFORTE

S. Coleridge-Taylor.

LONDON
Novello & Co., Ltd.



lots of canceling of leading tones
ROMANCE.

phrase structure tends to do a lot of 2-fold repetition of snippets.
harmonically, a lot of emphases on mediant + submediant at various levels of form

S. Coleridge - Taylor, Op. 39.

VIOLIN. *Larghetto.*

PIANO. *Larghetto.*

mf *sf*

V *vi*

mf

mf

II/vi

I

mf

mf

vi 7

I

Cresc.

17

21

25

Handwritten pink annotations on the score include "G.P.A.C." in the upper right and "11031" at the bottom center. The score itself is a piano arrangement with a treble and bass staff. The right hand plays a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The left hand provides a supporting bass line with chords and single notes. Dynamics range from *f* (forte) to *pp* (pianissimo). There are also *rall.* (ritardando) markings. The key signature has one sharp (F#) and the time signature is 4/4.

TRANSITION developed on the sequences

Handwritten musical score with annotations:

- 29** (pink): *a tempo*, *mf*, *f*, *sf*, *rit*, *f*. *new color heading to go soon as a key* (pink arrow). **[C4]** (pink box). **IV** (pink). **C7 iv** (pink).
- 33** (pink): *a tempo*, *mf*, *poco accel.*, *sf*. **G** (pink). **I** (pink). **viio7 → vi** (pink). **I⁷/D** will resolve deceptively (pink).
- 36** (pink): *sf*, *dim.*, *mp*, *a tempo*. *m. 29, M3 higher* (pink). **B major** (pink). **II⁶** (pink). **I** (pink). *rit.*, *a tempo*, *poco*, *a*, *poco*.
- 40** (blue): *ffrit.*, *a tempo*, *poco*, *a*, *poco*. **IV** (pink). **I** (pink). **NEW** (pink).

III. B → B^b VIII

4

accel. - - - - - rall. largamente.

44

Handwritten musical score for measures 44-47. The score is in treble and bass clefs. It includes dynamic markings: *f*, *cresc.*, *ff*, and *dim.*. The tempo markings are *accel.*, *rall.*, and *largamente.*. The key signature changes from three sharps (F#, C#, G#) to two flats (Bb, Eb).

(B) VIII: PAC

Handwritten harmonic analysis for measures 44-47:
a^o 2 P₄ a^o 3 I^b Cad₄
B^b II^b

49

Handwritten musical score for measures 49-50. The score is in treble and bass clefs. It includes dynamic markings: *mf*. The tempo marking is *a tempo*. The key signature is two flats (Bb, Eb).

↓ 5-6 moves to iv of d minor

V I

Un poco più mosso b.i.

Sentence:

Un poco più mosso.

51

Handwritten musical score for measures 51-53. The score is in treble and bass clefs. It includes dynamic markings: *mp*, *poco rit.*, and *mp*. The tempo marking is *poco rit.*. The key signature is two sharps (F#, C#).

iv i^b 7 C₄

b.i.

D:

Continuation

C# incor-
porated

54

Handwritten musical score for measures 54-56. The score is in treble and bass clefs. It includes dynamic markings: *sempre staccato*. The tempo marking is *sempre staccato*. The key signature is two flats (Bb, Eb).

07 → I

II
A: PAC

CONTRASTING
poco accel. MIDDLE

58

canceling the L.T. recalls clc*

bass susp?

07 → vi A: Cad 4

7/3 I

A pedal ~~IV~~

62

rit.

sf

rit.

accel.

disruptive

66

rit.

triquillo.

II/vi

rit.

triquillo

ii

70

cresc.

I

vi

1103

04/2

Cad 4

(VII)

Cad 4

vi: PAC

Return of A section
(sentence) m 53

rall. -

a tempo

rall. -

a tempo

(VI) I i

i | I
Ive I4th higher than before
to avoid
modulating

I: PAC expected

OMT

Aug Cad 4 = 5/3

I 47

I: PAC

a tempo

coda

mp

mp

89

89

mp

morendo

92

mp

morendo

morendo

95

6 Animato.

EXPAND B (Iose)

Animato.

pp

sf

sf

c:

B^b9

99

sf

sf

marcato

102

Handwritten measure number 102 in pink. The score for measures 102 and 103 features a piano melody with slurs and a piano accompaniment with chords and triplets. Dynamics include *sf*, *cresc.*, *sf*, and *sff*. A sixteenth-note triplet is marked with a '6'.

106

7 *pesante* *a tempo*

EXPAND E (J fa)

Handwritten measure number 106 in pink. The score for measures 104 and 105 includes a tempo change to *pesante* and then *a tempo*. The piano part features a circled chord in measure 104 and triplets in measure 105. Dynamics include *sf*. A handwritten note 'EXPAND E (J fa)' is written across the system. A circled 'E' with an arrow points to a note in the piano part.

110

Handwritten measure number 110 in pink. The score for measures 106 and 107 continues the piano melody and accompaniment. Dynamics include *sf* and *sff*.

114

accel. *a tempo*

Handwritten measure number 114 in pink. The score for measures 108 and 109 includes an *accel.* marking followed by *a tempo*. The piano part features a sixteenth-note triplet marked with a '6'. Dynamics include *sf*, *cresc.*, and *sff*.

117

mp *molto rall.*

iv V IV

molto rall.

121

8 *a tempo*

a tempo

mf f

A pedal

124

f

128

9

dim. e rall.

f mf

vi IV becomes V

return of opening mm 5-17

rit.

a tempo

mf

rit.

a tempo
staccato

sf

sf

mf

poco rit.

pp

sf

Ped.

skips transitional
materials to next
main theme

mm 147-end

parallels m. 53-97, shortened contrasting middle, lengthened coda.

10

147

150

153

156

mp *f*

mp a tempo *sempre staccato*

poco accel.

f *mf*

f *sf* *rit.*

rit.

a tempo

mp *f*

159

mp a tempo *f* *f*

f *f* *sf* *cresc.*

163

f *cresc.*

ff *dim.* *rall.* *PAC* 11 *a tempo* *mp* *p*

167

ff *dim.* *mp a tempo* *f*

II

p *cresc.* *f* *dim.* *dolce*

171

175

rall. **12** *Poco meno mosso.*

P *rall.* *mp* *Poco meno mosso.*

179

tranquillo.

tranquillo pp sempre

182

rall. *mar - en - da*

rall. *mar - en - da* *pp*

Ped. Ped. Ped. Ped. Ped.

186

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