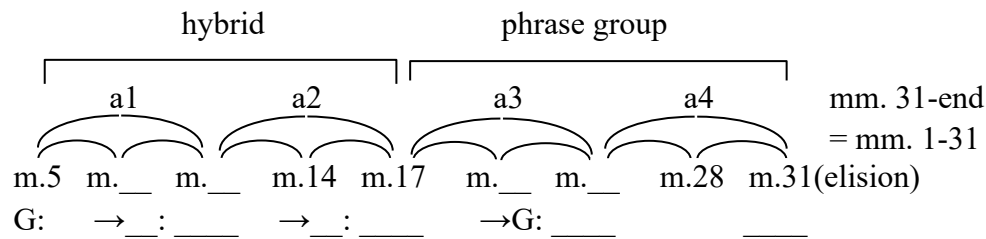


Name: \_\_\_\_\_

**Homework Assignment 2.7:** Listen to Samuel Coleridge-Taylor’s “When I Am Dead, My Dearest” without the score while conducting along in 3/4. Use the steady meter and phrase letters to follow along with the diagram below and fill in the blanks for measure numbers. Then listen again and fill in the blanks below the measure numbers with cadence types or Roman numerals, as appropriate (feel free to pause the recording as often as necessary at phrase endings). Then listen again while following along with the score (see Anthology pp. 212-213) to fill in the blanks for keys and to check your work. Finally, answer the questions at the bottom of the page.



If one considers the E $\flat$  and G in m. 22 to be nonchord tones that embellish the same D major-seventh chord found in m. 23, what kind of harmonic sequence is found in mm. 19-25?

What about mm. 5-10 might justify the choice in the above interpretation to take the four-bar segments in m. 11-14 and 25-28 as subphrases and not phrases?

The first phrase pair is considered a hybrid because it not only forms a modulating period, but it also possess qualities of a sentence. In what ways does it match the model for the sentence given on p. 30 of your textbook? In what ways does it depart from that model?