

# LOOK INSIDE THE MUSIC

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# **LISTENING: TRACK 1**





# WHAT MAKES "GREAT" MUSIC GREAT?



# MAJOR THEMATIC MUSICAL ELEMENTS

- Lyrics
- Melody
- Harmony
- Rhythm
- Embellishment
- Parody
  
- What about Compositional / Arrangement elements (structure / form, meter, texture, etc.)?
  
- What about Delivery elements (dynamics / shape, phrasing, tempo, destination, etc.)?



# THE SONG

- Polecat version is just the chorus
- The song is called “The Story of the Rose”, yet there is no mention of a rose in the chorus...
- Andrew Mack was a popular Irish actor, singer and comedian who reportedly first sang this song in an 1899 show at The Academy of Music in New York.
- No idea who “Alice” was.

## THE STORY OF THE ROSE (HEART OF MY HEART)

Words by "ALICE"

1899

Music by ANDREW MACK (1863-1931)  
Arr. SPEBSQSA, Inc.

CHORUS:

TENOR LEAD

Heart of my heart, I love you, Life would be naught with - out you.

BARITONE BASS

Light of my life, my dar - ling, I love you, I love you. I can for -

get you nev - er, From you I ne'er can sev - er. Say you'll be

mine for - ev - er, I love you.

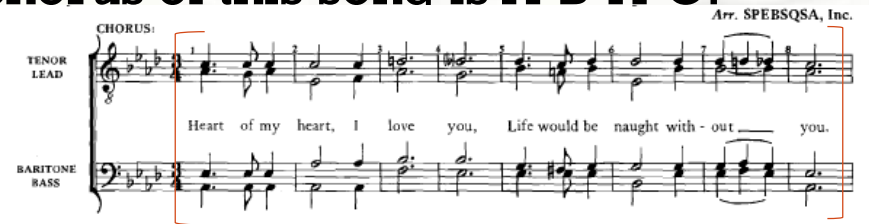


# FORM

- The chorus of this song is A-B-A-C:

■ A

CHORUS: *Arr. SPEBSQSA, Inc.*



TENOR LEAD

BARITONE BASS

Heart of my heart, I love you, Life would be naught with - out. you.

■ B



Light of my life, my dar - ling, I love you, I love you. I can for -

■ A



get you nev - er, From you I ne'er can sev - er. Say you'll be

■ C



mine for - ev - er, I love you.



# LYRICS

*Heart of my heart - I love you. Life would be naught without you.*

*Light of my life, my darling, I love you.*

*I love you.*

*I can forget you never; from you I never can sever.*

*Say you'll be mine...*

*...forever.*

*I.*

*Love.*

*You.*



# LYRICS

- What do the lyrics say?
  - What is this song about?
  - In the first 16 measures, you say “I love you” three times. The last thing you say (with emphasis) is I love you.
  - The lyrical destination is “say you’ll be mine...forever”
- What is the “Heart of my heart”?
- What do the lyrics mean (subtext)?
  - What about taking different approaches?





# SUBTEXT

Going to follow one specific subtext: A proposal



# MELODY

- Ascending...passion growing, leading to something important:

CHORUS:

TENOR LEAD

BARITONE BASS

Heart of my heart, I love you, Life would be naught with - out you.

Arr. SPEBSQSA, Inc.

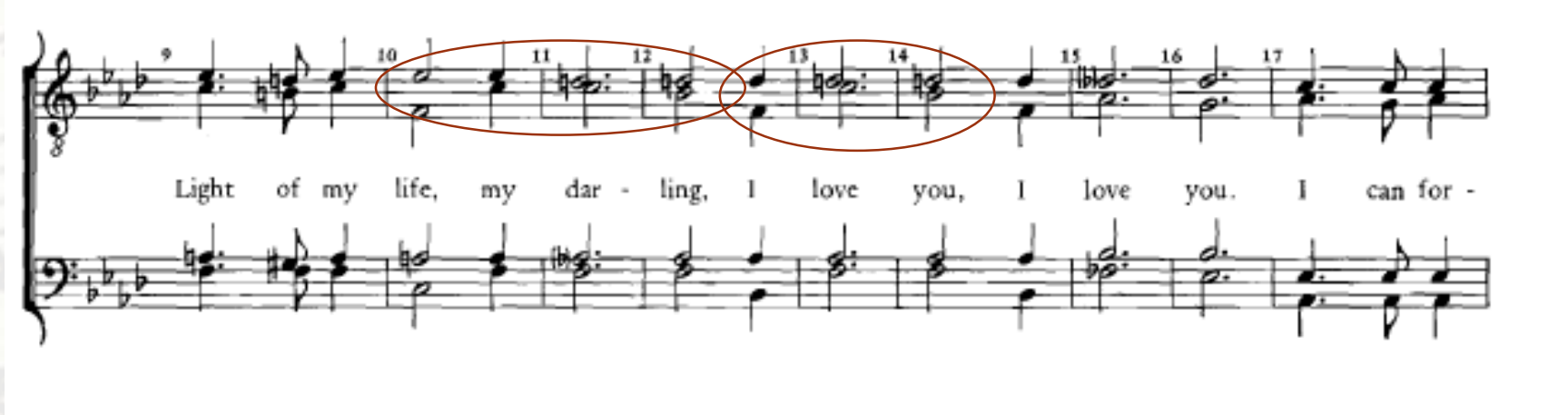
The image shows a musical score for a chorus. It features two staves: a Tenor Lead staff in the upper part and a Baritone Bass staff in the lower part. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "Heart of my heart, I love you, Life would be naught with - out you." Two red arrows point to specific notes in the Tenor Lead staff: one points to the note on the second line (F4) in the second measure, and the other points to the note on the second space (A4) in the sixth measure. The arrangement is credited to "Arr. SPEBSQSA, Inc." in the top right corner.





# MELODY

- ...and then, it pauses and repeats for emphasis:



The image shows a musical score snippet with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The melody in the top staff is numbered 9 through 17. Two red ovals highlight the melodic phrase from measure 11 to 14. The lyrics are: "Light of my life, my dar - ling, I love you, I love you. I can for -". The melody in measures 11 and 14 is identical, illustrating the concept of a melodic phrase repeating for emphasis.

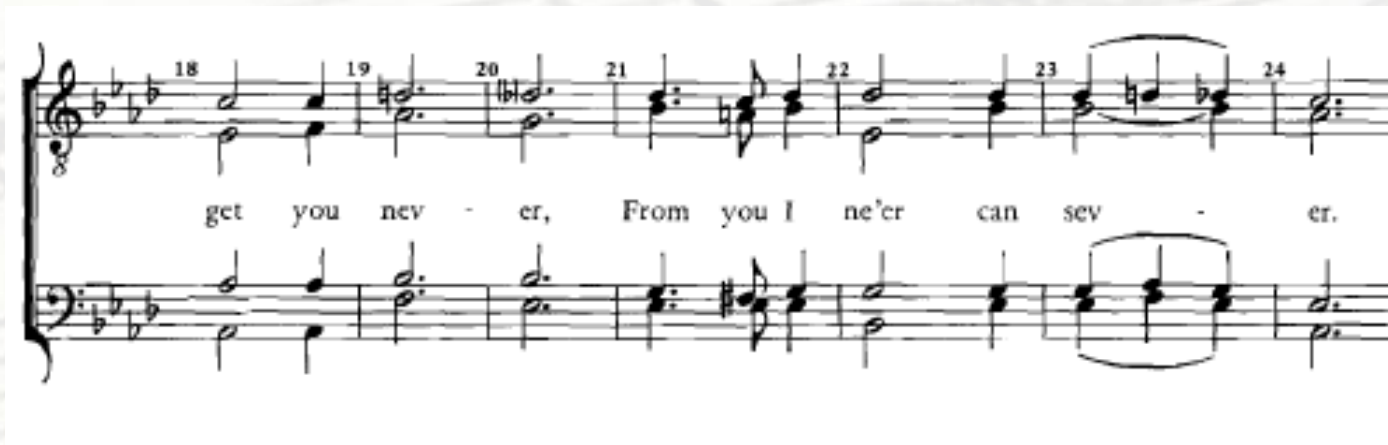
- On the words, “I love you” ...and then repeats lower, below the tonic, leading back to “home” (more intimate, perhaps) – on the same lyrics (different meaning)





# MELODY

- Then the melody ramps up, same pattern that we've heard before in the first A section



Musical score showing measures 18 through 24. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "get you nev - er, From you I ne'er can sev - er." The melody in measure 24 is circled, indicating the end of the first A section.

- ...and then, something new...something unyielding...building in anticipation to...



Musical score showing measures 5 and 6. The melody is in the treble clef. The lyrics are: "Say you'll be mine for". The melody in measure 6 is circled, indicating the end of the second A section.



# MELODY

- The climax! The highest note in the song! At “forEVer”

The image displays a musical score for the phrase "ever, I love you". The top staff shows the melody with measure numbers 7, 28, 29, 30, 31, 32, 33, and 34. Measure 28 is circled in red, highlighting the highest note in the song. The lyrics "ev - er, I love you" are written below the staff. The bottom staff shows the accompaniment with various chords and rhythmic patterns.

- ..but then, a sustained non-diatonic note (m28). All the others were eighth notes intended to create a sense of propulsion through the phrase. This one is held on the lyric “forever”
- The melody then takes its time returning home (2 full measures per word in the phrase “I love you”), as though it almost cannot bear to return there



# RHYTHM

- Note the consistent pattern through the two halves of the A section

CHORUS: Arr. SPEBSQSA, Inc.

TENOR LEAD

Heart of my heart, I love you, Life would be naught with-out you.

BARITONE BASS

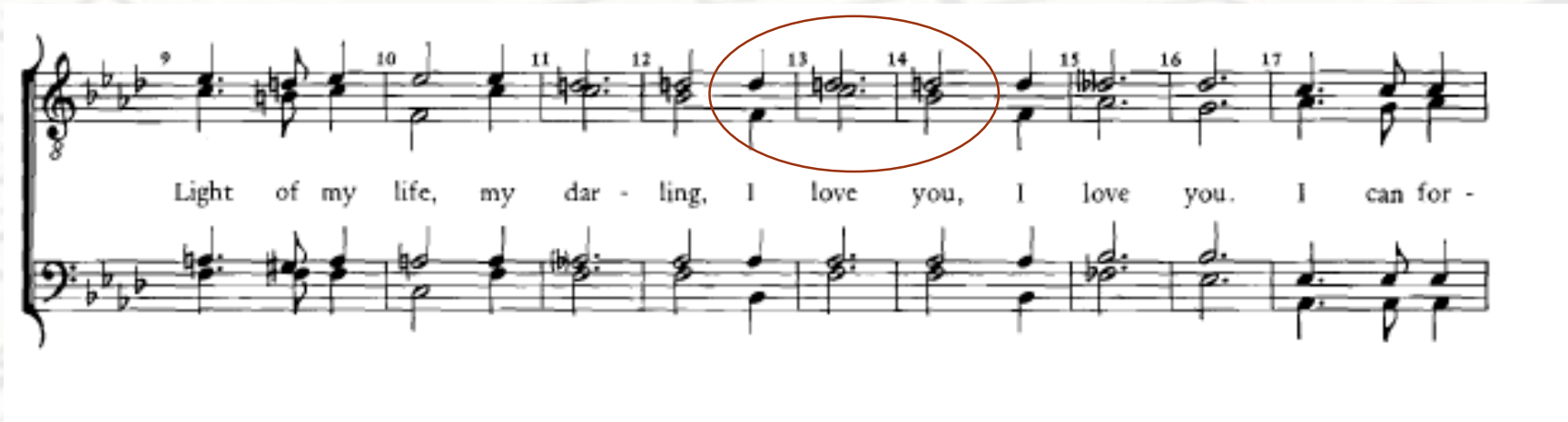
- Half – eighth – quarter | Half – quarter | Dotted Quarter | Dotted Quarter





# RHYTHM

- Notice where the pattern changes? Right where the melody changes:



The image shows a musical score for a song. The score is written on two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "Light of my life, my dar - ling, I love you, I love you. I can for -". The melody is on the treble staff. Measures 13 and 14 are circled in red. In measure 13, the melody changes from a half note G4 to a quarter note G4, then a quarter note F4. In measure 14, the melody changes from a quarter note E4 to a quarter note D4, then a quarter note C4. The bass staff provides a harmonic accompaniment with chords and single notes.

- ... on the lyrics, “I love you”.
- ...and once again, for good measure, on the repeated “I love you”



# RHYTHM

- And, back to the second A section, the pattern is once again repeated:

7 8 19 20 21 22 23 24

I can for - get you nev - er, From you I ne'er can sev - er.

The image shows a musical score for a vocal line. The top staff contains measures 7 through 24. The lyrics are: "I can for - get you nev - er, From you I ne'er can sev - er." The melody is written in a treble clef with a key signature of one flat (B-flat). The rhythm consists of quarter and eighth notes. A circled measure 23 highlights a specific rhythmic pattern. The bottom staff shows the accompaniment, which is a simple harmonic accompaniment.

- ...until



# RHYTHM

- ..a first-time occurrence happens: three quarter notes, drilled with emphasis:

Musical notation showing three quarter notes on a treble clef staff. The notes are G4, A4, and B4. Below the staff, the lyrics "Say you'll be" are written. The notes are aligned with the lyrics: G4 under "Say", A4 under "you'll", and B4 under "be".

- Leading to the real point of the song:

Musical notation showing three measures of music on a treble clef staff. The notes are G4, A4, and B4. Below the staff, the lyrics "mine for - ev - er," are written. The notes are aligned with the lyrics: G4 under "mine", A4 under "for", and B4 under "ev". The final note is a whole note.





# RHYTHM

- ..and then, just to make sure he / she / we got the point, we slow down the pacing, stretching the lyrics over 2-measure long ties for each word in the phrase: “I love you”

The image shows a musical score for the phrase "I love you". The score is written on two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mine for - ev - er, I love you." The words "I", "love", and "you" are each followed by a long horizontal line representing a 2-measure tie. The notes for "I" are on measures 30 and 31, for "love" on measures 32 and 33, and for "you" on measures 34 and 35. The notes for "mine", "for", "ev", and "er" are on measures 26, 27, 28, and 29 respectively. The notes for "I" are on measures 30 and 31, for "love" on measures 32 and 33, and for "you" on measures 34 and 35. The notes are mostly quarter and eighth notes, with some rests. The ties are clearly marked with a horizontal line above the notes and a vertical line at the end of the tie.



# HARMONY

- The harmony sits at home (tonic) until the word “love”, when it moves to the II7 (dominant of the dominant). This gives us a feeling of awakening and motion / pull through the music
- One may notice a quick disturbance in the tonic by the lead motion to the major seventh, creating a slight sense of dissonance , even while “at home”

CHORUS:

TENOR LEAD

BARITONE BASS

Heart of my heart, I love you,

The image shows a musical score for the chorus of a song. It features two staves: Tenor Lead (top) and Baritone Bass (bottom). The music is in 3/4 time and G major. The lyrics are "Heart of my heart, I love you,". A red oval highlights the chord change at the word "love", where the harmony moves from the tonic (G major) to the II7 chord (A7). A red arrow points to the first measure of the Tenor Lead part.



# HARMONY

- The song then sits at V7. The drive to resolve to home is strong, by the music lingers in that sense of wanting to resolve, but delaying, for 4 measures. The motion in the harmony is so strong to pull back to I, until it finally does on “you”:

CHORUS: Arr. SPEBSQSA, Inc.

TENOR LEAD

Heart of my heart, I love you, Life would be naught with - out you.

BARITONE BASS

The image shows a musical score for the chorus of a song. It features two staves: Tenor Lead (top) and Baritone Bass (bottom). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "Heart of my heart, I love you, Life would be naught with - out you." A red rectangular box highlights the final four measures of the chorus, which correspond to the lyrics "Life would be naught with - out you." In these measures, the Tenor Lead part consists of a series of chords, and the Baritone Bass part consists of a series of chords, both of which are primarily triads and dyads, illustrating the harmonic tension and resolution of the dominant seventh chord (V7) to the tonic (I).

■ *“the demand of the  $V^7$  for resolution is, to our ears, almost inescapably compelling. The dominant seventh is, in fact, the central propulsive force in our music; it is unambiguous and unequivocal.”*





# HARMONY

- The song then travels to VI7, back around the circle through II7 and V7 to I
- Note the use of the dominant 9ths on “DARling” and “LOVE you”, as well as the half-diminished chord on the repeat of “LOVE” where the melody is descending. The harmonic tension on both the outward expressions (darling, 1<sup>st</sup> love), and the more intimate expressions (second love) speak to tension in the heart

Light of my life, my dar - ling, I love you, I love you. I can for -

The image shows a musical score for the song "Light of My Life" in G major. The score is written in 8/8 time and consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The lyrics are written below the treble staff. Three red ovals are drawn around the chords in the bass staff corresponding to the words "dar - ling", "I love you", and "I love you". These ovals highlight the harmonic analysis discussed in the text: dominant 9th chords for "darling" and "I love you", and a half-diminished chord for the second "LOVE".



# HARMONY

- The A section starts down the same path, but right at the lyrical, melodic and rhythm climax, lots of interesting things happen (in 4 measures):

The image shows a musical score for the A section of the song "Say You'll Be Mine". It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are "Say you'll be mine for - ev - er,". The score is divided into four measures. The first measure contains the lyrics "Say you'll be" and the second measure contains "mine". The third measure contains "for - ev" and the fourth measure contains "- er,". The chord progression is indicated below the piano staff: I, III7, VI, I7, IV, Ivmaj7, VII7. The tempo is marked as 5/4.

- The harmonic rhythm increases (note how quickly the chords change around a fairly stable melody)
- The harmony travels to its furthest points out on the circle
- The use of the II triad on MINE instead of a 7<sup>th</sup> chord – triumphant!
- The first occurrence of the subdominant (IV) on “forEVer”, which is also the melody climax...and the introduction of the maj 7 dissonance in the melody



# EMBELLISHMENT

- Tied closely to the harmony, it doesn't play much of a role until the end of the song. But look how much motion and angst is created harmonically and through the motion at the final statement of love:

The image displays a musical score for a vocal line and piano accompaniment. The vocal line is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The lyrics are: "mine for - ev - er, I love you." The piano accompaniment is written in bass clef. The score is numbered 26 through 34. The vocal line features a melodic line with a final phrase that is tied to the piano accompaniment. The piano accompaniment consists of a bass line with a steady rhythm and a chordal accompaniment. The final phrase of the vocal line is "I love you." and is tied to the piano accompaniment.







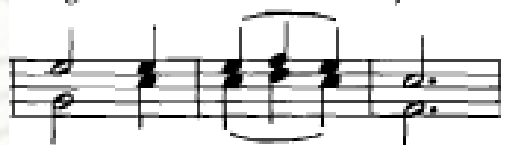
# EMBELLISHMENT

- ...and the role of introduction angst, uncertainty and pain into the song. Each embellishment until the C section is tied to a lyric which is painful:


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naught with - out you.



sev - er.



- Until we finally hear the pain and uncertainty in “forever”:



for - ev - er,



# EMBELLISHMENT

- ...and the panic, holding out hope (stretching the notes) before returning home to you:

The image shows a musical score for voice and piano. The top staff is a vocal line with notes numbered 29, 30, 31, 32, 33, and 34. The notes at 29, 30, 31, and 32 are significantly elongated, indicating a 'panic' or 'holding out hope' as described in the text. The bottom staff is a piano accompaniment with chords and moving lines. Below the vocal staff, the lyrics 'I love you.' are written, with horizontal lines under 'I', 'love', and 'you.' corresponding to the vocal notes.





# **LISTENING: TRACK 2**





**EVERY SONG PRESENTS A NEW  
OPPORTUNITY TO UNLOCK EMOTIONS THAT  
WE OTHERWISE KEEP IN CHECK.**



**EMOTIONS THAT ALLOW US TO FEEL  
ALIVE.**





**QUESTIONS?**



TENOR  
LEAD

CHORUS:

Musical notation for the Tenor Lead part of the chorus. It consists of a single staff in treble clef with a key signature of two flats and a 4/4 time signature. The melody is written in a simple, accessible style with notes and rests.

Heart of my heart, I love you, Life would be naught with - out you.

BARITONE  
BASS

Musical notation for the Baritone Bass part of the chorus. It consists of a single staff in bass clef with a key signature of two flats and a 4/4 time signature. The accompaniment is written in a simple, accessible style with notes and rests.

Arr. SPEBSQSA, Inc.







Light of my life, my dar - ling, I love you, I love you. I can for -

The image shows a musical score for a song. The score is written on two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics are written below the treble staff. The lyrics are: "Light of my life, my dar - ling, I love you, I love you. I can for -". The score is numbered 9 through 17. The background of the image is a repeating pattern of musical staves with notes and lyrics, including "igh and in clouds veils her face; But rouz'", "to lov", and "ixes her eyes;".





get you nev - er, From you I ne'er can sev - er. Say you'll be

Detailed description: This image shows a musical score for a vocal line. The score is written on two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of eighth and quarter notes. The lyrics are printed below the notes. The lyrics are: "get you nev - er, From you I ne'er can sev - er. Say you'll be". The numbers 18, 19, 20, 21, 22, 23, 24, and 25 are written above the notes on the treble staff, indicating the measure numbers. The background of the entire image is a faint, repeating pattern of musical notation.



mine for - ev - er, I love you.

The image shows a musical score for a vocal line. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. The lyrics are written below the vocal line. The music consists of two staves of music. The first staff has measures 26 through 34. The second staff has measures 35 through 38. The lyrics are: 'mine for - ev - er, I love you.' The music is in a simple, melodic style with a steady rhythm.

