

Love Bears The Cross

For Solo Piano

Bradley R. Meholick

Piano
Works

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LOVE BEARS THE CROSS

BRADLEY R MEHOLICK (ASCAP)

About the Piece....

LOVE BEARS THE CROSS is a short intermediate piano work written as a sacred piece for the observance of Good Friday. Inspired by a request for music made by pianist and teacher Michelle Miller of Edmonton, Alberta CA, the piece was designed as a short introspective work to be performed as part of a Good Friday service.

The piece began with the idea of a Gravé March to depict the heaviness of the Cross. Upon arriving at the first C major chord, the thought came to mind of how religion has shared a much different view of life and death throughout most of A.D. history than we presently have. Furthermore, music's modes of Major and Minor have also made a shift in symbolism as these views have changed. For ages the Minor Mode was associated with life with the Major Mode associated with death and the everlasting piece that exists in the Kingdom of Heaven.

With that thought in mind, the concept of form for a work to last no longer than 3 minutes could be conceived with the meaning and symbolism required of such an observance. A simple ABA form was devised with all sections carrying the rhythm of the original March idea. The B section being in Major, to our ears brings the thought of the deep Love to be understood in the Passion which come as a relieving contrast to the e minor tones surrounding it. From a more historical and religious perspective, the rounded binary form and the contrasting tonalities can be perceived as live into death, and then the resurrection of life through the return of the A section. The choice of the Picardy third at the conclusion of the A section to further parallel the Major and Minor symbolism, as well as the title itself, came as an afterthought once the work was completed.

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Grave

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Grave". The first system shows the right hand playing chords and the left hand playing a simple bass line. The dynamic is marked *mf*. A fermata is placed over the final chord of the system.

Musical notation for measures 5-8. The right hand continues with chords, and the left hand has a more active bass line. The dynamic is marked *p*. A fermata is placed over the final chord of the system.

Musical notation for measures 9-12. Measure 9 is marked *rit.* and *pp*. Measure 10 is marked *a tempo* and *p*. The right hand features a melodic line with a *8va* (octave up) marking. The left hand has a rhythmic accompaniment. A fermata is placed over the final chord of the system.

Musical notation for measures 13-16. Measure 13 is marked *loco*. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic is marked *mf*. A fermata is placed over the final chord of the system.

16

p *pp* *rit.*

This system contains measures 16 through 20. The music is in G major. The right hand features a series of chords and a melodic line that begins to rise in measure 18. The left hand provides a steady accompaniment. Dynamics range from piano (*p*) to pianissimo (*pp*), and the piece concludes with a *rit.* (ritardando) marking.

21

mp

This system contains measures 21 through 24. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The dynamic is marked *mp* (mezzo-piano).

25

8va f *p* *loco*

This system contains measures 25 through 28. The right hand has an *8va* (octave) marking and starts with a forte (*f*) dynamic, which then softens to piano (*p*). The left hand also has an *8va* marking. The system ends with a *loco* marking.

29

mf

This system contains measures 29 through 33. The right hand features a series of chords, and the left hand provides a simple accompaniment. The dynamic is marked *mf* (mezzo-forte).

34

p *pp*

This system contains measures 34 through 38. The right hand has a melodic line that rises in measure 36. The left hand continues with its accompaniment. Dynamics range from piano (*p*) to pianissimo (*pp*).