

1	2	3	4
Winchester Cathedral	You're bringin' me down		
I	V		
5	6	7	8
You stood by and watched as	My baby left town (^3)		
V	I		
9	10	11	12
You coulda done something	But you didn't try		
I	V		
13	14	15	16
You didn't do nothing	You let her walk by		
V	I		
17	18	19	20
Now everyone knows just how	much I needed that gal		
I	[V\IV]		IV
21	22	23	24
She wouldn't have gone far a-	way if only you'd started ringing		
V\V			V
	25 (extra bar)		
	your bells —		
	(V)		
26	27		
Winchester Cathedral (etc.)			
I			

The melodic pattern is likewise AA'BA', though unlike that of *Rudolph* the full sixteen bars of the A' section is repeated. The modern flavor in the harmony is reinforced by the abundant use of the Viennese sixth (root-position major tonic with added major sixth), which is harmonic in *Cathedral* where the melodic sixth degree in *Rudolph* is usually an appoggiatura to ^5. The more important differences in *Cathedral* are in the B section, where the harmonic rhythm is built into an ascending-step sequence by dominant progression. In bars 17-18 there is as yet no hint that the tonic harmony is to become V\IV, though by bar 19 the alert listener will suspect it. The arrival of IV at the end of the phrase is thus stronger for being postponed, and stronger still, as a resource of development, to yield via a chromatic shift to V\V at the beginning of the next phrase, bar 21. The dominant that arrives in bar 24 is not a half cadence so much as a connective cadence to the downbeat of 25 — only the expect tonic is postponed again by the single bar, an extra bar extending the phrase so as to resolve at the beginning of bar 26.

By contrast with *Rudolph*, *Cathedral* is relatively impoverished melodically, with fewer strong motives (the five-note guitar figure at the end of each phrase, in most versions, provides a kind of echo) and a lack of clear connectibility between cadential points. But in its harmonic progression it is actually more unified and continuous than *Rudolph*, and this strength undoubtedly contributes to *Cathedral's* general appeal.

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