

Opgave 1

- til 27/4

Skriv akkordisk akkompagnement for strygekvartet til

a) Coral

b) In my life

Coral

♩ = 60

Keith Jarrett

Cm7 F7 BbΔ(#5) BbΔ Am7(b5) D7(b9) Gm7 C7

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). Measure 1 contains Cm7, F7, and BbΔ(#5). Measure 2 contains BbΔ and Am7(b5) with a triplet of eighth notes. Measure 3 contains D7(b9) and Gm7. Measure 4 contains C7. The bass line is mostly empty.

5 BΔ F#Δ/A# G#m7(11) BΔ/F# F#Δ(#11) F#9sus Fm11 Dm7(b5) G7(b9)

Musical notation for measures 5-8. Measure 5 contains BΔ and F#Δ/A#. Measure 6 contains G#m7(11) and BΔ/F#. Measure 7 contains F#Δ(#11) and F#9sus. Measure 8 contains Fm11, Dm7(b5), and G7(b9). The bass line is mostly empty.

9

Empty musical notation for measures 9-10, consisting of two staves (treble and bass clef).

10

Empty musical notation for measures 11-12, consisting of two staves (treble and bass clef).

11

Empty musical notation for measures 13-14, consisting of two staves (treble and bass clef).

In My Life

John Lennon/Paul McCartney, 1965

There are pla - ces I'll re - mem - ber all my
 But of all these friends and lov - ers There is

life. _____ Though some have changed some for - ev - er not for
 no _____ one com - pares with you And these mem' - ries lose their

bet - ter. Some have gone _____ and some re - main
 mean - ing When I think of love as some - thing new

All these pla - ces had their mo - ments with
 Though I know I'll nev - er lose af - fec - tion For

lov - ers and friends I still can re - call some are
 peo - ple and things that went be - fore. I

dead and some are liv - ing. In
 know I'm of - ten stop and think a - bout them. In

my _____ life I've loved them all.
 my _____ life I'll love you more.

Though I know I'll nev - er lose af - fec - tion For

peo - ple and things that went be - fore. I

know I'm of - ten stop and drink a - bout them. In

my _____ life I'll love you more.

In my _____ life I'll love you more.

John Lennon/Paul McCartney, 1965

Opgave 2

a) *Instrumentationsopgave*
Childrens Song No.2

b) *Sats efter model*
Sometime ago

c) *Bartok nr. 13*

Lav a), b) eller c) – eller flere/alle!

Bela Bartok: For Children

Om funktions- kontra modal harmonik, om udvikling, om imitation.

3.

Satsideer:

Ostinat, der udvikles. I løbet af satsen tilpasser ostinatet sig melodien bedre (sammenlign t.2/4 og 12/14). Satsens højdepunkt er den funktionsharmoniske kadence. Den gør 3 ting:

1) Den indfører i kraft af sin funktionalitet en retning i musikken, 2) Den forbinder tonerne Fis og E i en kromatisk bevægelse, 3) Den harmoniserer tonen H akkordegent (smlgn. t. 7 og 17)

Quasi Adagio, $\text{♩} = 65$

B.Bartok
af "For Children" B. I

7. Sorrow

Satsideer:

Modal og funktionsharmonik som i ovenstående. Melodiens kromatik afspejles i akkompagnementets kromatik. Melodiens sidste tone falder på ubetonet. Det giver ideen til en rytmisk forskydning af akkompagnementet, der i sidste ende medfører en forskydning af selve satsens puls. Således at sidste tone fremstår betonet.

Andante, $\text{♩} = 84$

Melodien veksler mellem Gis og G

Fis og F

B.Bartok
af "For Children" B. II

2. Children's Song

Satsideer:

Vekslen mellem modal og funktionsharmonik som i ovenstående. Spil på forskellen mellem rytmisk unisont og komplementærrytmi, samt forskellen mellem parallelføring og imitation.

Også forskel mellem grader af fri imitation. Derudover: Kromatiske forhøjninger og sænkninger. Som får konsekvenser (sammenlign t.10-11 og 12-13)

B.Bartok

Andante, $\text{♩} = 74$

Cis og ny videreførelse

af "For Children" B. I

2. vers' vekslen nu udbygget til imiterende sats (= forskybning af 1. vers akkompagnement.)

Moderately

Skriv for strykekvartet med Ravels strykekvartet som model:
A svarer til ciffer 1, B svarer til ciffer 4 i partituret - se dette!

Sometime Ago

KA-Valgfag
Opg. 1

A Am Dm/A D/A Dm/A

B F E Am

à mon cher maître Gabriel Fauré

QUATUOR

pour instruments à cordes

MAURICE RAVEL

I

Allegro mod^{to} - Très doux. (♩ = 120)

1^{er} VIOLON
2^d VIOLON
ALTO
VIOLONCELLE

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18

di - nu - en - do

24

27

30

33

2

37

accelerando *pp* **Allegro**

40

43

cédez **1^o Tempo** ③

47

52

4 *suivez* *arco* **a Tempo**
cédez *pp* *très expr.*

56

61

4^e Corde *pp* *express.*

a tempo *ritard.*

mp *cresc.*

a tempo *ritard.*

p *p, cresc.*

(1' 20")

13. BALLAD

Andante, ♩ = 100

p *espr.*

espr.

un poco più sostenuto

dim. *pp*

(52")
attacca
(ad lib.)

Opgave 3

Instrumentations/arrangementsopgave – strygekvartet;
div . mindre stykker – diskussion af udfordring

a) *Debussy: Preludes I, no.VIII*

Forfra – indtil t.11,3 (max t.19,1)

b) *To satser fra Messiaen: La Nativite du Seigneur*

I_ La Vierge et l'enfant

II_ Les Bergers

Findes i dropbox + Spotify

Très calme et doucement expressif (♩=66)

p sans rigueur

p

Cédez - - - // Mouvement

dim. *p*

più p *(très peu)*

Un peu animé

p

First system of a piano score. It features a treble and bass clef with a key signature of three flats. The music includes a triplet of eighth notes in the right hand, marked with a *p* dynamic. The left hand has a melodic line with a *mf* dynamic. A fermata is placed over a chord in the right hand.

Cédez - - // Mouvement (sans lourdeur)

Second system of the piano score. It continues the piece with a triplet of eighth notes in the right hand, marked with a *p* dynamic. The left hand has a melodic line with a *pp* dynamic. A fermata is placed over a chord in the right hand.

très doux

Cédez - - // au Mouvement

Third system of the piano score. It features a treble and bass clef with a key signature of three flats. The music includes a triplet of eighth notes in the right hand, marked with a *pp* dynamic. The left hand has a melodic line with a *pp* dynamic. A fermata is placed over a chord in the right hand.

Murmuré et en retenant peu à peu

Fourth system of the piano score. It features a treble and bass clef with a key signature of three flats. The music includes a triplet of eighth notes in the right hand, marked with a *pp* dynamic. The left hand has a melodic line with a *pp* dynamic. A fermata is placed over a chord in the right hand.

Fifth system of the piano score. It features a treble and bass clef with a key signature of three flats. The music includes a triplet of eighth notes in the right hand, marked with a *pp* dynamic. The left hand has a melodic line with a *pp* dynamic. A fermata is placed over a chord in the right hand.

(...La fille aux cheveux de lin)

LA NATIVITÉ DU SEIGNEUR

NEUF MÉDITATIONS POUR ORGUE

Olivier Messiaen

I_ LA VIERGE ET L'ENFANT

Conçu par une Vierge un Enfant nous est né, un Fils nous a été donné. Sois transportée d'allégresse, fille de Sion! Voici que ton roi vient à toi, juste et humble.
(Livres des Prophètes Isaïe et Zacharie)

Lent

R: Flûte 4,
Nazard *pp*

P: Quintaton
16 *mf*

PR *mf legato*

II_ LES BERGERS

R: Flûte 8 et Bourdon 8 | P: Clarinette et Nazard | Péd: Gambe 8

2:12

Modéré, joyeux

58

P *f*

R *p*

p

65

Opgave 4

Strygekvartet

Akkordakkompagnement (2)

a) Maiden Voyage

b) Dindi

MAIDEN VOYAGE

- HERBIE HANCOCK

PLAY CHORDS AT [A] FOR INTRO

[A]

D7 sus4

F7 sus4

1. 2.

[B]

Eb7 sus4

Db m7

D7 sus4

F7 sus4

END ON D7 sus4

Dindi

Soprano

Oh _____ Din - di _____ If I on-ly had words I would say all the beau- ti-ful things

Violin I

Violin II

Viola

Violoncello

5

S. that I see_ when_ you're with me_ Oh my Din-di

Vln. I

Vln. II

Vla.

Vc.

9

S. Oh _____ Din - di _____ Like the song of the wind in the trees that's how my_heart is sing

Vln. I

Vln. II

Vla.

Vc.

13 $A^{b\Delta}$ D^{b13} $E^{b\Delta 9}$ $A\emptyset$ D^{7b9}

S. ing Din di— Hap - py Din di— When you're with me

Vln. I

Vln. II

Vla.

Vc.

17 Gm $E^{b}m^6$ Gm $E^{b}m^6$ Gm^7 C^{7b9}

S. I love you more each day Yes I Do Yes I Do

Vln. I

Vln. II

Vla.

Vc.

21 Fm $D^{b}m^6$ Fm $D^{b}m^6$ B^{b7b9}

S. I'd let you go a - way if you take me with you _____ Don't you

Vln. I

Vln. II

Vla.

Vc.

25 $E^{\flat}\Delta^9$ $D^{\flat}\Delta^6$ $E^{\flat}\Delta^9$ $B^{\flat}m^7$ $E^{\flat}7b^9$

S. Know _____ Din - di _____ I'd be run - ning and search - ing for you like a riv - er that can't

Vln. I

Vln. II

Vla.

Vc.

29 $A^{\flat}\Delta$ $D^{\flat}13$ $E^{\flat}\Delta^9$ $E^{\flat}\Delta^6$ F/B^{\flat}

S. _____ find the sea_ that _____ would be me_ with - out you _____ my Din di

Vln. I

Vln. II

Vla.

Vc.