

1943

ELEGY

(Blake)

Andante appassionato (♩ = 42)

Voice

Horn in F *p espress.*

Violins I

Violins II *p sonore simile*

Violas *p sonore simile*

Cellos *(unis.) p sonore simile*

Basses *Soli pizz. p sempre pesante*

5

Voice

Horn in F *p cresc. f sf*

Via. I *p sonore simile pp cresc. f dim.*

Via. II *pp cresc. f dim.*

Via. *pp cresc. f dim.*

Cello *pp cresc. f dim.*

Bass *p cresc. mf pp cresc. f*

3-11 (Fm)

B. & H. 8934

4-23

4-17 (with the C#)

3-9

(0, 2, 7)

(9, 9, 9, 2)

[6, 9, 10, 13]

CIII

4

16

26

Score for measures 16-26. Instruments: Voice, Ho. in F, Vla. I, Vla. II, Via., Cello, Bass. Dynamics: *cresc.*, *p*, *mf*. Performance instructions: *simile*, *sonore*.

30

Score for measures 26-30. Instruments: Voice, Ho. in F, Vla. I, Vla. II, Via., Cello, Bass. Dynamics: *pp*, *cresc.*, *f*, *dim.*, *ppp*.

5

17

34

13

Score for measures 34-47. Instruments: Voice, Ho. in F, Vla. I, Vla. II, Via., Cello, Bass. Dynamics: *pp*, *cresc.*. Performance instructions: *pp*, *cresc.*.

38

Score for measures 47-54. Instruments: Voice, Ho. in F, Vla. I, Vla. II, Via., Cello div., Bass. Dynamics: *pp*, *ff*, *ppp*, *pp*, *dim.*, *pp*, *pp espress.*, *pp*. Performance instructions: *rall.*, *div. a 4*.

Steven Rodgers
Tonal Exam

Excellent examination, but a few little flaws.

Why was this piece selected?

Walk through first part of fgd graph.

Bar 9: How can Bb be implied in the Vn part? The implied notes at various levels?

Is the piano only accompanimental?

Bars 11-12 as a tonic cadence?
Explain Note 1 (Teiler?)

Graphics are often odd, but pressure of the exam is explanation.

Is there anything else to be said about the variational violin (and piano) parts?

What are Dvorak's dates? Influences?

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Atonal exam (Britten)

p. 5: Why is the 5*1 combination preferred over the 1*5? These fifths belong to the E minor and F minor sonorities.

Bars 5-6: mode mixture (f major/minor)?

Harmonic progression (changes) and the (structural) bass line? Especially Ab.

4-22 in the A section? bar 7: strings play d-g-c-g = 3-9, not 4-22. With a in next bar, 4-23 is formed.

Bass: E-D-Ab-D-E-Bb = 4-25 CI Bass F in bar 17 completes 5-28, and 6-z23 CI is formed when voice sings "Rose" on G in bar 18.

Britten, Elegg

3-9

3-11

4-17

4-23

4-20

4-26

6-30

⑤

6-1

"Finnish" = G#?

Ex 1.: Some diatonic collections (aside from major-minor "sonorities")

ELEGY
(Blake)

A

Andante appassionato (♩ = 42)

Voice

Horn in F *p espress.*

Violins I *p sonore simile*

Violins II *p sonore simile*

Violas *p sonore simile*

'Cellos (unis.) *p sonore Soli pizz. simile*

Basses *p sempre pesante*

5

4-22: {11, 2, 4, 6}

Voice

Horn in F *p cresc. f sf*

Via. I *p sonore simile pp cresc. f dim.*

Via. II *pp cresc. f dim.*

Via. *pp cresc. f dim.*

'Cello *pp cresc. f dim.*

Bass *p cresc. mf pp cresc. f*

3-9 (Fm.)

B. & H. 8984

3-9 4-22: {0, 2, 4, 7} with A =

(± of m. 44?) 5-35: {0, 2, 4, 7, 9}

