
MODUS NOVUS

Lärobok i
fritonal melodiläsning

Lehrbuch in
freitonaler Melodielesung

Studies in
reading atonal melodies

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Arbetet består nu i

a) att träna *ögat* att snabbt uppfatta dessa melodiska strukturer i nottexten. D.v.s. att snabbt *se* om ett steg är helt eller halvt, snabbt kunna *känna igen* bilden av kvartstapling etc.,

b) att med *örat* uppfatta de olika melodiskstrukturerna. Här sker övningen på flera sätt: man sjunger noterna i de följande fraserna, man övar eftersjungning och efterspelning, lokaliserar lärarens »falspelningar» i övningarna, använder dem som diktat etc. (se Studieanvisningar sid. 7).

Die Arbeit besteht nun darin,

a) das *Auge* zu üben, diese melodischen Strukturen im Notentext schnell aufzufassen, d.h. schnell zu *sehen* ob ein Schritt ganz oder halb ist und schnell das Bild einer Quartentaffelung etc. wiederzuerkennen,

b) mit dem *Ohr* die verschiedenen Melodiestrukturen aufzunehmen. Hier ist die Übung eine mehrfache: man singt die Noten in den einander folgenden Phrasen, man übt das Nachsingen und Nachspielen, lokalisiert das »Falschspielen« des Lehrers in den Übungen, verwendet sie als Diktat etc. (siehe Studienanweisungen Seite 10).

The work consists of:

a) training the *eye* quickly to perceive these melodic structures in the written music, i.e. to *see* quickly whether an interval is a major or a minor second, and to recognise quickly the appearance of superimposed fourths, etc.,

b) training the *ear* to hear the different melodic structures. This exercise should be carried out in different ways: Sing the notes of the following phrases; repeat as in b) and c) in the directions for study, p. 14; locate the teacher's "wrong notes" in the exercises; use them for dictation etc. (see "Directions for Study", p. 14).

FÖRÖVNINGAR

(Se studieanvisningarna, sid 7).

VORÜBUNGEN

(Siehe Studienanweisungen Seite 10).

PREPARATORY EXERCISE

(See "Directions for Study" on p. 14).

The image displays twelve numbered musical exercises on a single staff in treble clef. Exercises 1, 2, and 3 are in common time (C). Exercises 4, 5, 6, 7, 8, 9, 10, 11, and 12 are in 4/4 time. The exercises consist of various melodic patterns, including intervals, scales, and sequences of notes, designed for ear training and sight-reading practice.

13 14

Musical staff 13-14: Treble clef, 4/4 time signature. Staff 13 contains measures 13 and 14. Staff 14 contains measures 15 and 16. The key signature has one sharp (F#). Measure 14 features a double bar line and a change in time signature to 3/4.

15 16

Musical staff 15-16: Treble clef, 3/4 time signature. Staff 15 contains measures 15 and 16. Staff 16 contains measures 17 and 18. The key signature has one sharp (F#).

17 18

Musical staff 17-18: Treble clef, 3/4 time signature. Staff 17 contains measures 17 and 18. Staff 18 contains measures 19 and 20. The key signature has one sharp (F#).

19 20

Musical staff 19-20: Treble clef, 3/4 time signature. Staff 19 contains measures 19 and 20. Staff 20 contains measures 21 and 22. The key signature has one sharp (F#).

21 22

Musical staff 21-22: Treble clef, 6/8 time signature. Staff 21 contains measures 21 and 22. Staff 22 contains measures 23 and 24. The key signature has one sharp (F#). Measure 22 features a double bar line and a change in time signature to 3/4.

23 24

Musical staff 23-24: Treble clef, 3/4 time signature. Staff 23 contains measures 23 and 24. Staff 24 contains measures 25 and 26. The key signature has one sharp (F#). Measure 24 features a double bar line and a change in time signature to 4/4.

25 26 27

Musical staff 25-27: Treble clef, 6/8 time signature. Staff 25 contains measures 25 and 26. Staff 26 contains measures 27 and 28. The key signature has one sharp (F#).

28 29

30 31 32

33 34

35 36

(Se studieanvisningar - Siehe Studienanweisungen - See Directions for study)

37 38 39 40

41 42

MELODIER

Observera: Det är viktigt att arbetet med följande melodimaterial tar sikte på överblick och förståelse för de musikaliskt strukturella elementen. Denna läsfärdighet, som inkluderar strukturell förståelse, spelar ofta själva tonträffningen i händerna (se kommentaren till Melodi nr 1 nedan!) och förhindrar att eleven blir mera inriktad på mekanisk intervalladdition än på avläsandet av melodiska sammanhang. Det kommer på lärarens lott att hjälpa eleven fram till blick och öra för dylika sammanhang.

MELODIEN

Beachte: Es ist wichtig, dass die Arbeit mit dem folgenden Melodienmaterial den Überblick und das Verständnis für die musikalisch strukturellen Elemente anstrebt. Diese Lesefertigkeit, die strukturelles Verständnis einschliesst, erleichtert oft das Ton treffen selbst (siehe die Kommentare zu Melodie Nr. 1 unten!) und verhindert, dass der Schüler mehr auf die mechanische Intervalladdition als auf das Ablesen von melodischen Zusammenhängen eingestellt ist. Aufgabe des Lehrers ist es, dem Schüler zu Blick und Ohr derartiger Zusammenhänge zu verhelfen.

MELODIES.

Note: It is important that the work on the following melodic examples should be directed towards obtaining a survey and understanding of the musical structure. Proficiency in reading, which includes an understanding of the structure, often makes it easier to place the note correctly (see the comments on Melody No. 1 below). It also prevents the pupil from tending automatically to count the intervals rather than to read the melodic *design* in the music. It devolves upon the teacher to help the pupil to acquire an eye and an ear for such connections.

(♩ = c. 63)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

Kommentar: I takterna 7, 8 och 10 möter vi intervall, som först senare upptages till specialbehandling. Förutsatt att man förstår den melodiska gestaltningen, så är det ändå lätt att sjunga detta avsnitt. C² i den melodiska gestalten *takt 8 med upptakt* sjunger man lika säkert utifrån minnet av C² i *takt 7 med upptakt* som genom att helt tänka liten sext! D.v.s. denna lilla sext har här ingen *självständig* melodisk betydelse, och det gäller att *se* och *förstå* detta. Det samma gäller den lilla septiman i takt 8 och den förminskade oktaven i takt 10. *Minnet* och förståelsen av den närmast föregående melodiska gestalten är här alltså även ur tonträffningssynpunkt det väsentligaste!

Kommentar: In den Takten 7, 8 und 10 begegnen wir Intervallen, die erst später zur Spezialbehandlung herangezogen werden. Vorausgesetzt, dass man die melodische Gestaltung versteht, ist es jedoch leicht, diesen Abschnitt zu singen. C² in der melodischen Gestalt *Takt 8 mit Auftakt* singt man ebenso sicher aus dem *Gedächtnis* von C² im *Takt 7 mit Auftakt*, wie dadurch, dass man die kleine Sext denkt, d.h. diese kleine Sext hat hier keine *selbständige* melodische Bedeutung und man muss das *sehen* und *verstehen*. Das gleiche gilt hinsichtlich der kleinen Septime im Takt 8 und die Verminderte Oktave im Takt 10. Das *Gedächtnis* und das Verständnis der vorhergehenden melodischen Gestalt ist also auch hier aus dem Gesichtspunkt des Tontreffens das wesentlichste!

Comment: In bars Nos. 7, 8 and 10 we find intervals that will not be dealt with individually until later on. Provided one understands the melodic design, however, there should be no difficulty in singing this exercise. C² in the melodic figure in *bar No. 8 with an up-beat* can be sung from the *memory* of C² in *bar No. 7 with up-beat* with the same accuracy as by thinking entirely minor sixth, i.e. this minor sixth has no *independent* melodic significance, and it is a matter of *seeing* and *understanding* this. The same applies to the minor seventh in bar No. 8 and the diminished octave in bar No. 10. Thus the *memory* and comprehension of the immediately preceding melodic figure is of great importance in pitching the right note.

(♩ c. 69)

2

7 8 9 10 11 12 13

rit. - - - - -

(♩ = 60)

3

6 7 8 9 10

(♩ = 92) 23

1 2 3 4 5 6 7 8 9 10 11

Musical notation for measures 1 through 11 in Treble Clef. The piece is in 2/4 time with a tempo of 92 beats per minute. The key signature has one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 11 are indicated above the staff.

(♩ = c. 80)

1 2 3 4 5 6 7 8

Musical notation for measures 1 through 8 in Bass Clef. The tempo is approximately 80 beats per minute. The notation features eighth and sixteenth notes with slurs. Measure numbers 1 through 8 are indicated above the staff.

(♩ = c. 100)
Alla gavotta

1 2 3 4 5 6 7 8 9

Musical notation for measures 1 through 9 in Treble Clef. The tempo is approximately 100 beats per minute, marked "Alla gavotta". The notation includes eighth and sixteenth notes with slurs. Measure numbers 1 through 9 are indicated above the staff.

(♩ = 152)
(a tempo)

1 2 3 4

Musical notation for measures 1 through 4 in Bass Clef. The tempo is 152 beats per minute, marked "(a tempo)". The notation includes eighth and sixteenth notes with slurs. Measure numbers 1 through 4 are indicated above the staff.

5 6 7 8 9

10 11 12 13 14

meno mosso

rit.

Da capo al

ACKORDSERIER

AKKORDSERIEN

CHORD SERIES

1 2 3 4 5 6 7 8 9

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7

1 2 3 4 5 6 7

1 2 3 4 5 6 7 8 9 10

KAPITEL II.

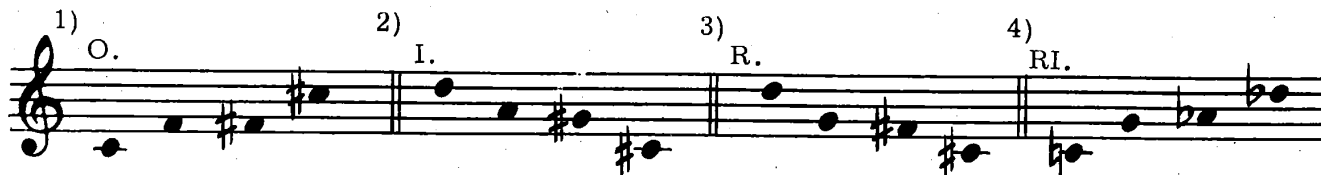
Intervallmaterial: Ren kvint
Det föregående

Bland de nya melodiska möjligheter som detta intervallmaterial erbjuder, bör ur gehörs-metodisk synpunkt följande kombinationer övas särskilt omsorgsfullt. De sjunges på tonnamn från olika utgångspunkter:

a) Kvintstaplingar:



b) Kvart och kvint, skilda av liten sekund:



Observera: I det följande uppställs ofta intervallkombinationer och melodiformler enligt serietechnikens principer. O = originalform, grundform, I = inversion, omvändning, R = retrograd, kräft rörelse. RI = retrograd inversion, omvänd kräft rörelse.

KAPITEL II.

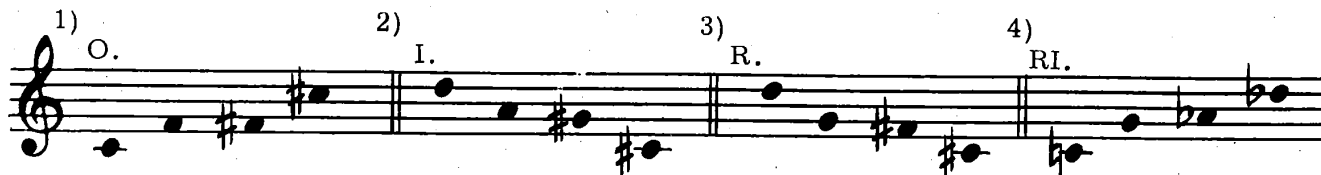
Intervallmaterial: Reine Quint
Das Vorhergehende

Unter den neuen melodischen Möglichkeiten, die dieses Intervallmaterial bietet, sollen aus gehörmethodischem Gesichtspunkt folgende Kombinationen besonders sorgfältig geübt werden. Sie werden auf dem Tonnamen von verschiedenen Ausgangspunkten aus gesungen:

a) Quintenstaffelungen:



b) Quart und Quint, getrennt von der kleinen Sekunde:



Beachte: Im folgenden werden oft die Intervallkombinationen und die Melodienformeln nach den Prinzipien der Serientechnik aufgestellt. O = Originalform, Grundform, I = Inversion, Umkehrung, R = retrograde Krebsbewegung, RI = retrograde Inversion, umgekehrte Krebsbewegung.

CHAPTER II.

Interval material: Perfect fifth
The preceding material

Among the new melodic possibilities this interval material offers, the following combinations should, for a methodical training of the ear, be practised with special care. They are to be sung on the names of the notes from different bass positions:

a) Superimposed fifths:

b) Fourth and fifth, separated by a minor second:

Note: In the following, the interval combinations and melody formulae have in many cases been arranged according to the principles of the serial technique. O = original form; I = inversion; R = retrograde; RI = retrograde inversion.

FÖRÖVNINGAR

VORÜBUNGEN

PREPARATORY EXERCISES

1 2 3 4

5 6 7

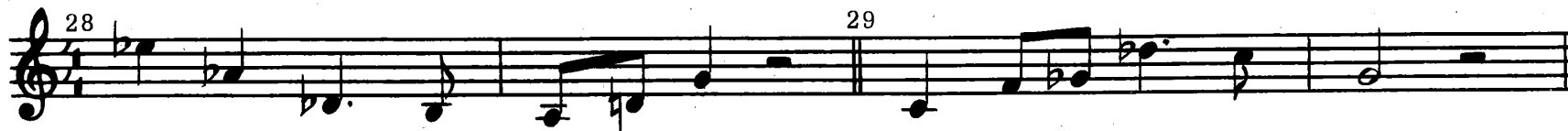
8 9

10 11

12 13 14

15 16

17 18



MELODIER

MELODIEN

MELODIES.

(♩ = 72)



5 6 7 8

2 (♩ = c. 132)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

3 (♩ = c. 72)

1 2 3 4 5 6 7 8 9 10 11 12

4 (♩ = c. 60)

1 2 3 4 5 6 7 8 9

5 $\text{♩} = 84$

$\text{♩} = \text{c. } 76$

$\text{♩} = \text{c. } 90$

8

ACKORDSERIER

AKKORDSERIEN

CHORD SERIES

KAPITEL III.

Intervallmaterial: Stor och liten ters
Det föregående

Intervallförrådet tillåter bl. a. staplingar av små och stora terser. Stapling av små i terser ger bl. a. följande gestalter: :

d.v.s. förminskad treklang och förminskat septimakord. Dessa förutsättes ha fått en effektiv behandling vid det dur/moll-tonala gehörstudiet. Det arbete som därvid nedlagts kommer givetvis eleven till godo när han möter dessa två gestalter i nyare, fritonala och atonala sammanhang.

KAPITEL III.

Intervallmaterial: Grosse und kleine Terz
Das Vorhergehende

Der Intervallvorrat erlaubt u.a. Staffellungen von kleinen und grossen Terzen. Die Staffellung von kleinen Terzen ergibt u.a. folgende Gestalten:

d.h. verminderten Dreiklang und verminderten Septimakord. Von diesen wird vorausgesetzt, dass sie eine effektive Behandlung beim dur/moll-tonalen Gehörstudium erhalten haben. Die dabei geleistete Arbeit kommt natürlich dem Schüler dann zugute, wenn er diesen zwei Gestalten in neuerem, freitonalem und atonalem Zusammenhang begegnet.

CHAPTER III.

Interval material: Major and minor thirds
The preceding material

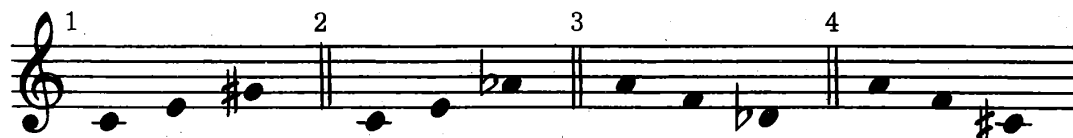
The supply of intervals permits the superimposition of minor and major thirds. By adding minor thirds one above the other we get the following figures:

i.e. a diminished triad and a diminished seventh. These chords are assumed to have been effectively dealt with in the major/minor-tonal studies. Work on these studies will obviously be of benefit to the pupil when he encounters these two features in the more modern atonal connections.

FÖRÖVNINGAR

VORÜBUNGEN

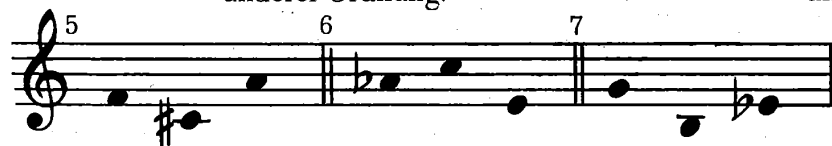
PREPARATORY EXERCISES



Utifrån sin klangföreställning om den överstigande treklngen som en *helhet* övar man även att sjunga klangens toner i annan ordning:

Aus der Klangvorstellung vom übermäßigen Dreiklang als ein *Ganzes* übt man auch das Singen der Töne des Klanges in anderer Ordnung:

According to one's own tonal conception of the augmented triad as a *whole*, one also practises singing the notes of the triad in a different order:



Man bör här tänka klangens ramintervall, den lilla sexten (eller överstigande kvint), mera i sammanhang med *själva ackordet* än som ett självständigt melodiskt intervall.

Man soll hier an das Rahmenintervall des Klanges, die kleine Sext (oder *übermäßige* Quint), mehr im Zusammenhang mit dem *Akkord selbst* als an ein selbständiges melodisches Intervall denken.

Here one should think of the "frame" interval (the extreme notes of the chord), the minor sixth (or augmented fifth), in connection with the *chord itself* rather than as an independent melodic interval.

Öva även följande kombinationer med överstigande treklang plus rena kvarter och kvinter:

Übe auch folgende Kombinationen mit übermäßigem Dreiklang plus reinen Quartern und Quinten:

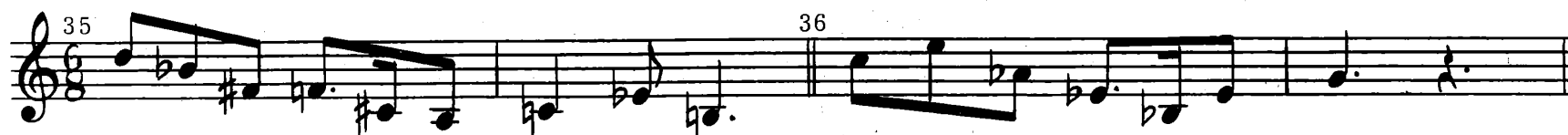
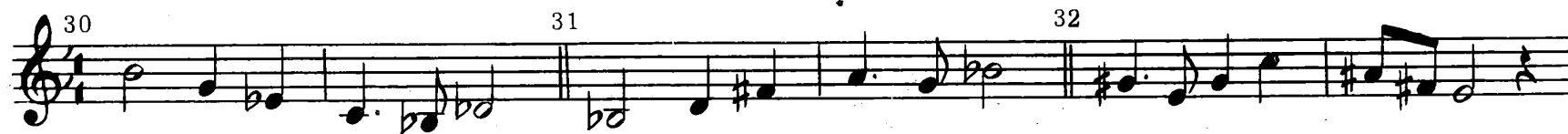
Practise also the following combinations of augmented triad and superimposed fourths and fifths:

Formlerna 1—14 sjunges, enl. studieanvisningarna, på tonnamn från olika utgångspunkter. Det har visat sig, att just detta moment är oerhört viktigt för det fortsatta arbetet, varför elever rekommenderas att ägna avsevärt arbete åt just detta avsnitt.

Die Formeln 1 — 14 werden nach den Studienanweisungen auf dem Tonnamen von verschiedenen Ausgangspunkten aus gesungen. Es hat sich gezeigt, dass gerade dieses Moment ungeheuer wichtig für die weitere Arbeit ist, weshalb den Schülern empfohlen wird, gerade diesen Abschnitt besonders durchzuarbeiten.

The examples 1—14 should be sung, according to the directions for study, on the names of the notes, starting from different positions. It has been found that this exercise is of special importance for the subsequent studies, and pupils are therefore recommended to put in a considerable amount of work this particular section.

The musical notation consists of six staves, each containing two measures of music. The exercises are numbered 15 through 26. The notation is in treble clef with a key signature of one sharp (F#). The exercises involve various rhythmic patterns and intervals, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The exercises are arranged in a sequence that demonstrates different starting points and intervals for the notes.



MELODIER

MELODIEN

MELODIES

(♩ = c. 70)

1

2

(♩ = c. 70)

1

2

3

4

(♩ = 96)

1

2

(♩ = 72)

1

2

3

4

5

6 7 8

Musical staff 5, measures 5-8. Treble clef, 2/4 time signature. Measure 5: quarter note G4, quarter note A4. Measure 6: quarter note B4, quarter note C5. Measure 7: quarter note D5, quarter note E5. Measure 8: quarter note F5, quarter note G5.

9

10 11 12

Musical staff 5, measures 9-12. Treble clef, 2/4 time signature. Measure 9: quarter note G5, quarter note F5. Measure 10: quarter note E5, quarter note D5. Measure 11: quarter note C5, quarter note B4. Measure 12: quarter note A4, quarter note G4.

(♩ = c. 140)

5

1 2 3 4

Musical staff 5, measures 1-4. Treble clef, 3/4 time signature. Measure 1: quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter note C5, quarter note D5, quarter note E5. Measure 3: quarter note F5, quarter note G5, quarter note A5. Measure 4: quarter note B5, quarter note C6, quarter note D6.

8

9 10 11 12

Musical staff 5, measures 8-11. Treble clef, 3/4 time signature. Measure 8: quarter note G5, quarter note F5, quarter note E5. Measure 9: quarter note D5, quarter note C5, quarter note B4. Measure 10: quarter note A4, quarter note G4, quarter note F4. Measure 11: quarter note E4, quarter note D4, quarter note C4.

15

16 17 18 19 20

Musical staff 5, measures 15-18. Treble clef, 3/4 time signature. Measure 15: quarter note G4, quarter note A4, quarter note B4. Measure 16: quarter note C5, quarter note D5, quarter note E5. Measure 17: quarter note F5, quarter note G5, quarter note A5. Measure 18: quarter note B5, quarter note C6, quarter note D6.

(♩ = 66)

6

1 2 3 4 5

Musical staff 6, measures 1-5. Treble clef, 3/4 time signature. Measure 1: quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter note C5, quarter note D5, quarter note E5. Measure 3: quarter note F5, quarter note G5, quarter note A5. Measure 4: quarter note B5, quarter note C6, quarter note D6. Measure 5: quarter note E6, quarter note F6, quarter note G6.

6

7 8 9 10 11

Musical staff 6, measures 6-11. Treble clef, 3/4 time signature. Measure 6: quarter note G6, quarter note F6, quarter note E6. Measure 7: quarter note D6, quarter note C6, quarter note B5. Measure 8: quarter note A5, quarter note G5, quarter note F5. Measure 9: quarter note E5, quarter note D5, quarter note C5. Measure 10: quarter note B4, quarter note A4, quarter note G4. Measure 11: quarter note F4, quarter note E4, quarter note D4.

(♩ = 76)

7

1 2 3 4

5 6 7 8

9 10 11 12 13

(♩ = 63)

8

1 2 3 4 5 6

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

rit. - - - -

a tempo

ACKORDSERIER

AKKORDSERIEN

CHORD SERIES

The image displays seven staves of musical notation, each representing a different chord series. The staves are numbered 1 through 7. Staves 1, 2, 3, and 5 are in treble clef, while staves 4, 6, and 7 are in bass clef. Each staff shows a sequence of chords, with the first chord of each series being a single note. The chords are represented by groups of notes on the staff, with accidentals (sharps and flats) indicating the specific notes. The series are numbered 1 through 10 across the staves. Staff 1 shows series 1-8, staff 2 shows series 1-8, staff 3 shows series 1-8, staff 4 shows series 1-10, staff 5 shows series 1-9, staff 6 shows series 1-9, and staff 7 shows series 1-8.

- | | | |
|---|---|---|
| 30. Alban Berg: Lyrisk svit. Fickpart. Philharm., s. 11. | 30. Alban Berg: Lyrische Suite. Taschenpart. Philharm., Seite 11. | 30. Alban Berg: Lyrical Suite. Pocket edition. Philharm., page 11. |
| 31. Frank Martin: Petite symphonie concertante (se nr 8), s. 91. | 31. Frank Martin: Petite symphonie concertante (siehe Nr. 8), Seite 91. | 31. Frank Martin: Petite symphonie concertante (see No. 8), page 91. |
| 32. Frank Martin: Petite symphonie concertante (se nr 8), s. 10. | 32. Frank Martin: Petite symphonie concertante (siehe Nr. 8), Seite 10. | 32. Frank Martin: Petite symphonie concertante (see No. 8), page 10. |
| 33. Arnold Schönberg: Stråkkvartett II. Fickpart. Philh., s. 49. | 33. Arnold Schönberg: Streichquartett II, Taschenpart. Philharm., Seite 49. | 33. Arnold Schoenberg: String Quartet II. Pocket edition. Philharm., page 49. |
| 34. Arnold Schönberg: Stråkkvartett IV (se nr 13), s. 32. | 34. Arnold Schönberg: Streichquartett IV (siehe Nr. 13), Seite 32. | 34. Arnold Schoenberg: String Quartet IV (see No. 13), page 32. |
| 35. Béla Bartók: Musik f. stråkinstrument, slagverk och celesta. Fickpart. Philharmonia, s. 57. | 35. Béla Bartók: Musik für Saiteninstr., Schlagwerk und Celesta. Taschenpart. Philharmonia, Seite 57. | 35. Béla Bartók: Music for string instruments, percussion and celesta, Pocket edition. Philharmonia, page 57. |
| 36. Alban Berg: Wozzeck, Three excerpts from ... Fickpart. Philharmonia, s. 54. | 36. Alban Berg: Wozzek, Three excerpts from ... Taschenpart. Philharmonia, Seite 54. | 36. Alban Berg: Wozzeck, three excerpts from ... Pocket edition. Philharmonia., page 54. |
| 37. Béla Bartók: Stråkkvartett VI (se nr 10), s. 4. | 37. Béla Bartók: Streichquartett VI (siehe Nr. 10), Seite 4. | 37. Béla Bartók: String Quartet VI (see No. 10), page 4. |
| 38. Béla Bartók: Musik f. stråkinstrument etc. (se nr 35), s. 1. | 38. Béla Bartók: Musik für Saiteninstr. etc. (siehe Nr. 35), Seite 1. | 38. Béla Bartók: Music for String Instruments, etc. (see No. 35), page 1. |
| 39. Béla Bartók: Konsert för orkester (se nr 1), s. 5. | 39. Béla Bartók: Konzert für Orchester (siehe Nr. 1), Seite 5. | 39. Béla Bartók: Concerto for Orchestra (see No. 1), page 5. |
| 40. Béla Bartók: Stråkkvartett IV. Fickpart. Philharm., s. 16. | 40. Béla Bartók: Streichquartett IV, Taschenpart. Philharm., Seite 16. | 40. Béla Bartók: String Quartet IV. Pocket edition. Philharmonia, page 16. |

1 $(\text{♩} = 73-64)$

2 $(\text{♩} = 83-90)$




A — det-ta ljus och sken, A — det-ta ljus och sken, hon skå-dar himlens stad.
 Oh, *dieser hel - le Schein,* Oh, *dieser hel - le Schein,* *Sie schaut die Himmelstadt.*



9 

10 

11 

12 

13 

14 

15 

16 

Pengar, pengar. All-tid pengar. Var-för vill ni ha så myck - et peng - ar?
Geld und Geld und wie-der Geld! Was wollt ihr denn mit so viel Geld be - gin - nen.

17 

Vi kom från jor - den, Do - ris land, kle-no-den i vårt sol - sys - tem.
Wir flohn die Er - de, Do - ris' Land, das Klei-nod der Pla - ne - ten - wald,

18

En vack - er dag var hon där ba - ra och sen
 Mit ei - nem Mal war sie da, und seit die - sem

dess har han ald - rig be - hövt sväl - ta.
 Tag ist's ihm glän - - - zend er - gan - gen.

19

(♩ = c. 44)

På sam - ma sätt i en o - änd - lig rymd där svalg av ljus - års
 Ge - nau so ist es in dem ew' - gen Raum, wo licht - jahr - tie - fer

djup sin välv - ning slår kring blå - san A - ni - a - ra där hon går.
 Ab - grund wölbt sein Rad um Bläschen A - ni - a - ras stil - len Pfad.

20

(♩ = c. 88)

Ah _____ ö _____ ver - läm - na - de åt skräck - stel rymd
 Oh! - Dem Rau _____ me aus - ge - liefert, steif von Schreck

21

(♩ = 90)

de - præ - da - - - tus est a - ni - mam me - - am

22 $(\text{♩} = 120)$

ne tran - se - at o - ra - ti - - o

23 $(\text{♩} = 60)$

In - - ci - - - pit, in - ci - pit la - men - ta - ti -

o Je - re - mi - æ Pro - phe - - - tæ - - -

24 $(\text{♩} = \text{c. } 88)$

Än ——— kän - nas min - ne - na som öm ——— ma sår:
 Gleich off - nen Wun - den brennt Er - in - ne - - rung da - ran:

25 $(\text{♩} = \text{c. } 96)$

26 $(\text{♩} = \text{c. } 54)$

27 $(\text{♩} = \text{c. } 54)$

28 (♩ = c. 200)

29 (♩ = 54)

(♩ = 100)

30

31 (♩ = 58)

32 (♩ = 104)

Mässige Viertel

33 *pp*

Mir bla-sen durch das Dun- kel die Gesich- ter, die freundlich e - ben noch sich zu mir dreh- ten.

34 (♩ = 54)

(♩ = c. 84)

35

(♩ = 72)

36

Ringel, Rin-gel, Rosenkranz, Rin - - - gel-reihn! Rin-gel, Ringel, Ro-senkranz, Rin - -

(♩ = 120)

37

(♩ = c. 116-112)

38

pp

(♩ = 83)

39

KAPITEL V.

Intervallmaterial: Tritonus (överstigande kvart, förminskad kvint)

Det föregående

De vanligaste dur/moll-tonala tydningarna av tritonusintervallet är följande:

KAPITEL V.

Intervallmaterial: Tritonus (übermäßige Quart, verminderte Quint)

Das Vorhergehende

Die gebräuchlichsten dur/moll-tonalen Deutungen des Tritonusintervalles sind folgende:

och und and

CHAPTER V.

Interval material: The Tritone (augmented fourth, diminished fifth).

The preceding material

The most common major/minor-tonal interpretations of the tritone interval are as follows:

Det gäller nu att finna övningar, som gör färdigheten att sjunga tritonus oberoende av dessa traditionella harmoniska tydningar.

Intervallat förberedes genom övning att sjunga avsnitt ur heltonsskalor, ett tritonus-tetrakord. Övningen sjunges på tonnamn från olika utgångspunkter:

Es kommt nun darauf an Übungen zu finden, die die Fertigkeit ausbilden, den Tritonus unabhängig von diesen traditionellen harmonischen Deutungen zu singen.

Das Intervall wird durch die Übung vorbereitet, Abschnitte aus Ganztonskalen, einen Tritonus-Tetrachord zu singen: Die Übung wird auf dem Tonnamen von verschiedenen Ausgangspunkten aus gesungen:

It is now a question of finding exercises that will give proficiency in singing the tritone free of the bonds of the conventional major/minor-tonal interpretations.

The interval is prepared by singing sections of the whole-tone scales, a tritone-tetrachord. The exercise should be sung on the names of the notes, from different starting-notes:



FÖRÖVNINGAR

VORÜBUNGEN

PREPARATORY EXERCISES

1 2 3

4 5 6

7 8 9

10 11 12 13 14



Musical score for measures 38-44. The score is written on three staves in treble clef. Measure 38 is in 6/8 time. Measure 39 is in 6/8 time. Measure 40 is in 6/8 time. Measure 41 is in 6/8 time. Measure 42 is in 6/8 time. Measure 43 is in 3/4 time. Measure 44 is in 3/4 time. The key signature has one sharp (F#).

MELODIER

MELODIEN

MELODIES.

Musical score for measures 1-4 and 5-8. The score is written on two staves in treble clef. Measure 1 is in 3/4 time. Measure 2 is in 3/4 time. Measure 3 is in 3/4 time. Measure 4 is in 3/4 time. Measure 5 is in 3/4 time. Measure 6 is in 3/4 time. Measure 7 is in 3/4 time. Measure 8 is in 3/4 time. The key signature has one sharp (F#). A tempo marking is present: (♩ = c. 63).

Musical score for measures 1-3 and 4-6. The score is written on two staves in treble clef. Measure 1 is in 3/4 time. Measure 2 is in 3/4 time. Measure 3 is in 3/4 time. Measure 4 is in 3/4 time. Measure 5 is in 3/4 time. Measure 6 is in 3/4 time. The key signature has one sharp (F#). A tempo marking is present: (♩ = c. 72).

(♩ c. 152)

3

1 2 3 4 5 6 7 8

9 10 11 12 13 14

(♩ = 69)

4

1 2 3 4 5 6

7 8 9 10 11

(♩ = c. 126)

5

1 2 3 4 5

6 7 8 9 10

(♩ = 66)

6

Musical notation for exercise 6, measures 1-10. The piece is in 6/8 time and G major. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 1-3 contain triplets. Measure 4 has a 3/4 time signature change. Measure 5 has a 2/4 time signature change. The exercise concludes with a double bar line at measure 10.

(♩ = c. 168)

7

Musical notation for exercise 7, measures 1-20. The piece is in 7/8 time and G major. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise concludes with a double bar line at measure 20.

ACKORDSERIER

AKKORDSERIEN

CHORD SERIES

The image displays five rows of musical notation, each representing a different chord series. The notation is organized into two columns: the left column contains treble clef staves, and the right column contains bass clef staves. Each staff is divided into measures, with numbers 1 through 9 indicating the sequence of chords. The notes are represented by black dots on the staff lines, with sharp (#) and flat (b) symbols indicating the specific pitch classes. The series progress through various intervals and chord structures, such as triads, dyads, and more complex voicings. The first row shows a series of seven chords, the second row shows seven chords, the third row shows nine chords, the fourth row shows eight chords, and the fifth row shows nine chords. The notation is clear and precise, suitable for educational or instructional purposes.

KAPITEL VI.

Intervallmaterial: Liten sext
Det föregående.

Inom dur/moll-tonaliteten har den lilla sexten vanligast sin förankring i treklangen, emellan durtreklangens ters och grundton:

KAPITEL VI

Intervallmaterial: Kleine Sext
Das Vorhergehende

Innerhalb der Dur/Moll-Tonalität hat die kleine Sext zumeist ihre Verankerung im Dreiklang, zwischen der Terz des Durdreiklangs und dem Grundton:



och emellan molltreklangens kvint och ters:

und zwischen der Quint und der Terz des Molldreiklangs:



CHAPTER VI.

Interval material: Minor sixth
The preceding material

In the major/minor tonality, the minor sixth is mostly anchored in the triad, between the major triad's third and root note:

and between the minor triad's fifth and third:

I det följande meddelas övningar, som går ut på att störa denna traditionella harmoniska tydning av den lilla sexten. Den viktigaste av dessa övningar består av en serie kombinationer av liten sext — liten ters i samma rörelseriktning. Följande formler övas ordentligt från olika utgångspunkter. De sjungs på tonnamn från uppgiven första ton:

Im folgenden werden Übungen mitgeteilt, die diese traditionelle harmonische Deutung der kleinen Sext stören sollen. Die wichtigste dieser Übungen besteht in einer Serie von Kombination kleine Sext — kleine Terz in derselben Bewegungsrichtung. Folgende Formeln werden eingehend von verschiedenen Ausgangspunkten aus geübt. Sie werden auf den Tonnamen gesungen. Der erste Ton wird angegeben.

The object of the following exercises is to disrupt this conventional harmonic interpretation of the minor sixth. The most important of these exercises consists of a series of combinations of minor sixth and minor third moving in the same direction. The following formulae should be practised thoroughly, from different starting notes. They are to be sung on the names of the notes from the first note indicated:



Formlerna ges även som klangövningar. Klängen spelas på pianot, eleven sjunger ackordet på tonnamn från namngiven lägsta ton. Ges även som notationsuppgifter. (Jmf *Akkord-serier*, sid.62).

Die Formeln werden auch als Klangübungen gegeben. Der Klang wird auf dem Klavier gespielt, der Schüler singt den Akkord auf dem Tonnamen vom angegebenen tiefsten Ton. Werden auch als Aufgaben zum Notieren gegeben. (Vgl. *Akkord-serien*, Seite 62).

The formulae are also to be used as chord exercises. The chord is played on the piano, the pupil sings it on the names of the notes, starting on the bass note indicated. Also to be given as a notation exercise (Cf. *chord exercises*, p. 62).



FÖRÖVNINGAR

VORÜBUNGEN

PREPARATORY EXERCISES

Musical score for measures 15 through 32. The score is written in 3/4 time and consists of seven staves. Measures 15-23 are in the treble clef, and measures 24-32 are in the bass clef. The key signature has one sharp (F#). Measure 15 begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. A triplet of eighth notes is marked with a '3' above it. Measures 16-17 continue in the treble clef. Measure 18 is the first measure in the bass clef. Measures 19-23 continue in the bass clef. Measure 24 is the first measure in the bass clef. Measures 25-32 continue in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with accidentals (sharps and flats). A triplet of eighth notes is also present in measure 26.

Musical score for measures 33-46. The score is written on four staves. The first staff (measures 33-35) begins with a bass clef and a common time signature. The second staff (measures 36-38) and the third staff (measures 39-42) are in treble clef with a 6/8 time signature. The fourth staff (measures 43-46) is in treble clef with a 4/4 time signature. The music consists of a single melodic line with various rhythmic values and accidentals.

MELODIER

MELODIEN

MELODIES.

Musical score for measures 1-9. The score is written on two staves in treble clef. Above the first staff, the tempo marking "(♩ = c. 66)" is present. The first staff (measures 1-5) includes time signature changes to 3/2, 2/4, and 3/2. The second staff (measures 6-9) is in 3/2 time. The music features a single melodic line with various rhythmic patterns and accidentals.

(♩ = c. 72)

2

1 2 3 4 5 6 7 8 9 10 11

Detailed description: This exercise is written on a single treble clef staff. It begins with a 2/4 time signature. The first measure (1) contains a quarter rest followed by a quarter note G4. The second measure (2) contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure (3) contains a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure (4) contains a quarter note G5, a quarter note A5, and a quarter note B5. The fifth measure (5) contains a quarter note C6, a quarter note B5, and a quarter note A5. The sixth measure (6) contains a quarter note G5, a quarter note F5, and a quarter note E5. The seventh measure (7) contains a quarter note D5, a quarter note C5, and a quarter note B4. The eighth measure (8) contains a quarter note A4, a quarter note G4, and a quarter note F4. The ninth measure (9) contains a quarter note E4, a quarter note D4, and a quarter note C4. The tenth measure (10) contains a quarter note B3, a quarter note A3, and a quarter note G3. The eleventh measure (11) contains a quarter note F3, a quarter note E3, and a quarter note D3. The piece concludes with a double bar line.

(♩ = c. 72)

3

1 2 3 4 5 6 7 8 9 10

Detailed description: This exercise is written on a single bass clef staff. It begins with a 2/4 time signature. The first measure (1) contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure (2) contains a quarter note C3, a quarter note D3, and a quarter note E3. The third measure (3) contains a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure (4) contains a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure (5) contains a quarter note E4, a quarter note F4, and a quarter note G4. The sixth measure (6) contains a quarter note A4, a quarter note B4, and a quarter note C5. The seventh measure (7) contains a quarter note D5, a quarter note E5, and a quarter note F5. The eighth measure (8) contains a quarter note G5, a quarter note A5, and a quarter note B5. The ninth measure (9) contains a quarter note C6, a quarter note B5, and a quarter note A5. The tenth measure (10) contains a quarter note G5, a quarter note F5, and a quarter note E5. The piece concludes with a double bar line.

(♩ = c. 80)

4

1 2 3 4 5 6 7 8 9

Detailed description: This exercise is written on a single treble clef staff. It begins with a 2/4 time signature. The first measure (1) contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure (2) contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure (3) contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure (4) contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure (5) contains a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure (6) contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure (7) contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure (8) contains a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure (9) contains a quarter note C2, a quarter note B1, and a quarter note A1. The piece concludes with a double bar line.

(♩ = c. 126)

5

1 2 3 4

5

5 6 7 8

Detailed description: This block contains the first two staves of exercise 5. The first staff (labeled '5') contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 written above the notes. The second staff (labeled '5') contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 written above the notes. The tempo is indicated as approximately 126 quarter notes per minute.

(♩ = c. 116)

6

1 2 3 4 5

6

6 7 8 9 10 11

Detailed description: This block contains the first two staves of exercise 6. The first staff (labeled '6') contains measures 1 through 5, with measure numbers 1, 2, 3, 4, and 5 written above the notes. The second staff (labeled '6') contains measures 6 through 11, with measure numbers 6, 7, 8, 9, 10, and 11 written above the notes. The tempo is indicated as approximately 116 quarter notes per minute.

(♩ = c. 100)

7

1 2 3 4

5

5 6 7 8

9

9 10 11 12

Detailed description: This block contains the three staves of exercise 7. The first staff (labeled '7') contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 written above the notes. The second staff (labeled '5') contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 written above the notes. The third staff (labeled '9') contains measures 9 through 12, with measure numbers 9, 10, 11, and 12 written above the notes. The tempo is indicated as approximately 100 quarter notes per minute.



ACKORDSERIER

AKKORDSERIEN

CHORD SERIES



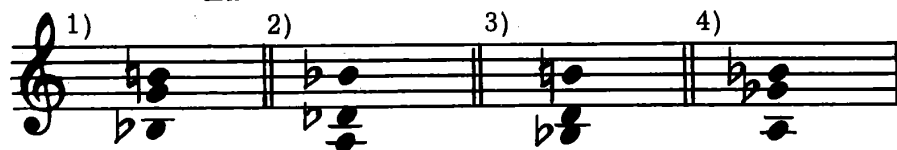
KAPITEL VII.

Intervallmaterial: Stor sext
Det föregående

Den stora sexten har *principiellt* samma förankring i dur/moll-systemet som den lilla sexten. Se föregående kap., sid. 56. För att arbeta fram en snabb uppfattning av stor sext utan dur/moll-funktionell tydning övas den tillsammans med stor ters i följande formler, som sjunges på tonnamn från olika utgångspunkter med uppgiven första ton:



Formlerna användes även som klangövningar på sätt som beskrevs i föregående kap., sid. 56.



De övas även i följande versioner:



KAPITEL VII

Intervallmaterial: Grosse Sext
Das Vorhergehende

Die grosse Sext hat *prinzipiell* die gleiche Verankerung im Dur/Moll-System wie die kleine Sext. Siehe das vorhergehende Kapitel Seite 56. Um eine schnelle Auffassung der grossen Sext ohne dur/moll-funktionelle Deutung herauszuarbeiten, wird sie zusammen mit der grossen Terz in folgenden Formeln geübt, die auf Tonnamen von verschiedenen Ausgangspunkten aus mit angegebenem ersten Ton gesungen werden:

Die Formeln werden auch als Klangübungen angewendet, wie es im vorhergehenden Kapitel Seite 56 beschrieben worden ist.

Sie werden auch in folgenden Versionen geübt:

CHAPTER VII.

Interval material: Major sixth.
The preceding material

The major sixth has *in principle* the same anchorage in the major/minor system as the minor sixth. See the preceding chapter, p. 56. In order to develop a quick recognition of a major sixth, free of any major/minor-functional interpretation, it should be practised together with a major third in the following formulae, which are to be sung on the names of the notes from different starting notes.

The formulae are also to be used as chord exercises as described in the preceding chapter, p. 56.

They should also be practised in the following versions:

FÖRÖVNINGAR

VORÜBUNGEN

PREPARATORY EXERCISES

1 2

3 4 5

6 7 8

9 10 11

12 13

14 15

16 17 18

Musical score for a single melodic line, measures 19-30. The notation is on a single treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of quarter and eighth notes, with some rests. Measure numbers 19 through 30 are indicated above the staff.

MELODIER

MELODIEN

MELODIES.

Musical score for two parts, measures 1-13. The notation is on two staves: a treble clef staff (labeled '1') and a bass clef staff (labeled '2'). The key signature has one sharp (F#). The time signature is 2/4. The tempo is marked as $\text{♩} = \text{c. } 69$ for the first part and $\text{♩} = \text{c. } 96$ for the second part. The melody consists of quarter and eighth notes, with some rests. Measure numbers 1 through 13 are indicated above the staves.

3 $(\text{♩} = \text{c. } 126)$

1 2 3 4

Staff 3: Treble clef, 3/4 time signature. Measures 1-4. Measure 1: quarter note G4, quarter note F4, quarter note E4. Measure 2: quarter note D4, quarter note C4, quarter note B3. Measure 3: quarter note A3, quarter note G3, quarter note F3. Measure 4: quarter note E3, quarter note D3, quarter note C3.

5 6 7 8 9

Staff 3: Treble clef, 3/4 time signature. Measures 5-9. Measure 5: quarter note B3, quarter note A3, quarter note G3. Measure 6: quarter note F3, quarter note E3, quarter note D3. Measure 7: quarter note C3, quarter note B2, quarter note A2. Measure 8: quarter note G2, quarter note F2, quarter note E2. Measure 9: quarter note D2, quarter note C2, quarter note B1.

4 $(\text{♩} = \text{c. } 80)$

1 2 3 4 5

Staff 4: Bass clef, 2/4 time signature. Measures 1-5. Measure 1: quarter note G2, quarter note F2. Measure 2: quarter note E2, quarter note D2. Measure 3: quarter note C2, quarter note B1. Measure 4: quarter note A1, quarter note G1. Measure 5: quarter note F1, quarter note E1.

6 7 8 9

Staff 4: Bass clef, 2/4 time signature. Measures 6-9. Measure 6: quarter note D2, quarter note C2. Measure 7: quarter note B1, quarter note A1. Measure 8: quarter note G1, quarter note F1. Measure 9: quarter note E1, quarter note D1.

10 11 12 13 14

Staff 4: Bass clef, 2/4 time signature. Measures 10-14. Measure 10: quarter note C2, quarter note B1. Measure 11: quarter note A1, quarter note G1. Measure 12: quarter note F1, quarter note E1. Measure 13: quarter note D1, quarter note C1. Measure 14: quarter note B0, quarter note A0.

5 $(\text{♩} = \text{c. } 120)$

1 2 3 4 5 6

Staff 5: Treble clef, 3/4 time signature. Measures 1-6. Measure 1: quarter note G4, quarter note F4, quarter note E4. Measure 2: quarter note D4, quarter note C4, quarter note B3. Measure 3: quarter note A3, quarter note G3, quarter note F3. Measure 4: quarter note E3, quarter note D3, quarter note C3. Measure 5: quarter note B2, quarter note A2, quarter note G2. Measure 6: quarter note F2, quarter note E2, quarter note D2.

7 8 9 10 11 12

Staff 5: Treble clef, 3/4 time signature. Measures 7-12. Measure 7: quarter note C3, quarter note B2, quarter note A2. Measure 8: quarter note G2, quarter note F2, quarter note E2. Measure 9: quarter note D2, quarter note C2, quarter note B1. Measure 10: quarter note A1, quarter note G1, quarter note F1. Measure 11: quarter note E1, quarter note D1, quarter note C1. Measure 12: quarter note B0, quarter note A0, quarter note G0.

13 14 15 16 17 18 19

Staff 5: Treble clef, 3/4 time signature. Measures 13-19. Measure 13: quarter note F1, quarter note E1. Measure 14: quarter note D1, quarter note C1. Measure 15: quarter note B0, quarter note A0. Measure 16: quarter note G0, quarter note F0. Measure 17: quarter note E0, quarter note D0. Measure 18: quarter note C0, quarter note B0. Measure 19: quarter note A0, quarter note G0.

6

1 (♩ = c. 70)

2 3 4 5 6 7 8 9 10 11

Detailed description: This block contains a musical score for guitar, numbered '6'. It consists of three staves of music in 5/4 time. The tempo is marked as '♩ = c. 70'. The score is divided into measures numbered 1 through 11. Measure 1 starts with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some chords. The key signature changes to two flats in measure 4 and back to one flat in measure 6. The piece concludes with a double bar line in measure 11.

ACKORDSERIER

AKKORDSERIEN

CHORD SERIES

1 2 3 4 5 6 7 8 9

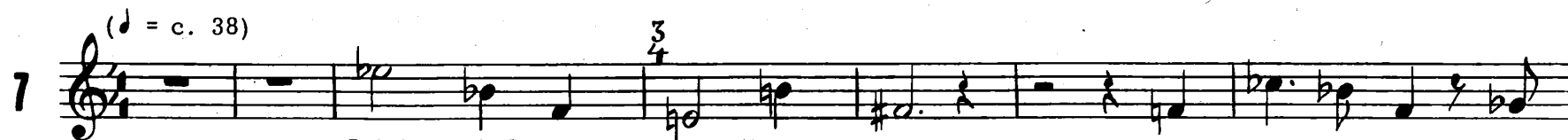
Detailed description: This block shows five staves of chord series for guitar, numbered 1 through 5. Each staff contains a sequence of chords numbered 1 through 9. The chords are written in a simplified notation with stems and dots, and some include accidentals. The series are arranged in a way that they can be played across the strings of a guitar. Staff 1 is in treble clef, staff 2 in bass clef, staff 3 in treble clef, staff 4 in bass clef, and staff 5 in treble clef.



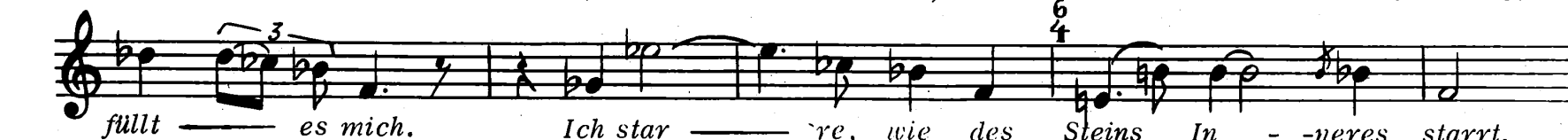
3 Men två - hund-ra kan du nog räk - na med.
 Doch zwei-hun-dert wer-den es sich - er sein.



4 Och mi - na ö - ron får ing-en-ting hö - ra
 Und ich, ich Ar - me, darf nichts da-von hö - ren



7 Jetzt wird mein E - lend voll, und na - men - los er -



füllt es mich. Ich star - re, wie des Steins In - -neres starrt.

8 *Allegro con fuoco*

9 *Andante con moto*

10 *Moderato*

11 ($\text{♩} = 54$)

12 ($\text{♩} = 100$)

13 $(\text{♩} = 69)$

Oh — My God, — if it Bee Thy Plea- sure to
cut, to cut me off, to cut me off, to cut me off be - fore night

14 $(\text{♩} = 84)$ *ff* *dim. e molto rit.*

Qui qua - si flos e - gre - - - di - tur — et con - te - ri - tur,

15 $(\text{♩} = \text{c. } 84)$

med kal-la yr-kes-böd-lar dag-ligen i tjänst vid lås, vid kranar och kon-tak - ter.
Ein Heer von Henkern Tag und Nacht am Werk an Schlössern, Hähnen und Kon-tak - ten.

16 $(\text{♩} = \text{c. } 104)$

Hur väl - - - - dig är ej rym - den, hur mäk - tig
Ge - wal - - - - tig ist der Welt - raum, wie ü - ber-

ej dess gå - ta, hur li - ten in - te jag. —
gross sein Rät - sel, wie win - zig a - ber ich. —

(♩ = 56)

17 Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son, e - le - i - son —

Chris - te e - le - i - son Chris - te e -

le - i - son Chris - te e - le - i - son, Ky - ri - e,

Ky - ri - e, Ky - ri - e e - le - i - son Ky - ri - e,

Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e Ky - ri - e e -



(♩ = c. 54)



Dort sieht man Do-ris, jetzt im sechsten Jahre, schon fast verwan-delt in ei-nen fer-nen



Stern in Son-ne die mir fun-kengleich ins Aug'brennt und ih-re



end-los lan-ge gold-ne Na-del ins Herz sticht durch die schwindelklare Fer-ne.



*hon brän-de bre-da-re när hon var nä-ra,
Sie brann-te brei-ter noch, als sie uns nah war,*



*men stin-ger dju-pa-re när hon är fjär-ran.
doch sticht sie tie-fer jetzt da sie uns fern ist.*

19  *Der Bub gibt mir ei - nen Stich ins Herz,*

20  *Sanc-tus, Do-mi-nus De-us, Sanctus, Domi-nus De-us, Sanctus, Do-mi-nus De-us, Sa-ba-oth*

21  *om - nes vinc - tos ter - ræ;*

22  *et per-cus-si - - sti nos, nec pe-persi - sti*

23  *rit.*

24  *pizz.*

19 
 Der Bub gibt mir ei - nen Stich ins Herz,

20 
 Sanc-tus, Do-mi-nus De-us, Sanctus, Domi-nus De-us, Sanctus, Do-mi-nus De-us, Sa-ba-oth

21 
 om - nes vinc - tos ter - ræ;

22 
 et per-cus-si - - sti nos, nec pe-persi - sti

23 
 rit. ---

24 
 pizz.

4 *accel.*
cresc. ----- ff

5 *(♩ = 152)*
sf

6

Var in - te dum Yo-hy-o. När hon mär-ker hur mycket du förtjänar blir hon glad hon med
Sei doch nicht dumm, Yo-hy-o. Wenn sie merkt wieviel Geld du dann verdienst, dann freut sie sich auch

7 *(♩ = 116)*
sf
Lau - da ————— te, Lau - da-te eum om — nes — po - pu-li,

8 *(♩ = 120) rubato*

9 *(♩ = 96)*
sf

30 (♩ = 88)

31 (♩ = 150)

32 (♩ = 152)

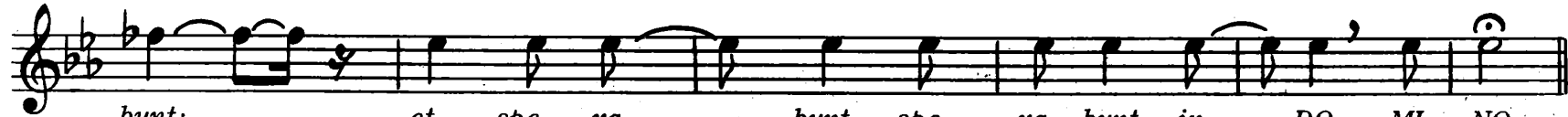
33 sehr gesanglich

34 (♩ = 60) *ff*

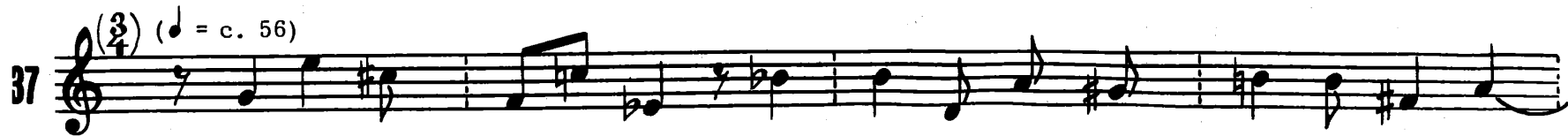
Et im-mi-si in os me-um can-ti-cum no-vum, car-men DE-O no-



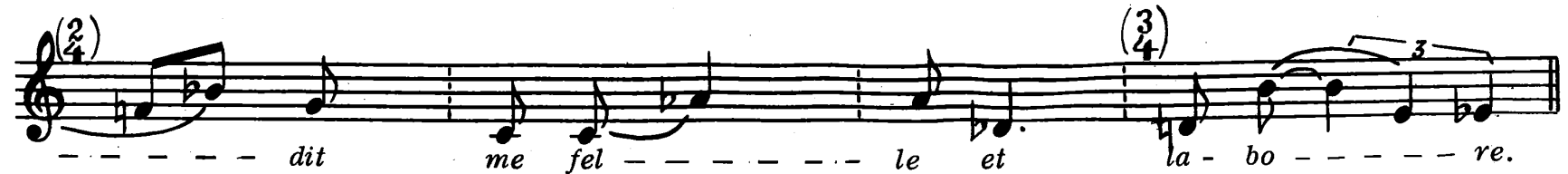
- stro. Vi - de-bunt mul - - - - ti, vi - de - bunt et ti - ma -



bunt: et spe - ra - bunt, spe - ra - bunt in - DO - MI - NO.



Ae - di - fi - ca - vit in gy - ro me - o, et cir cum - de -



dit me fel - - - - le et la - bo - - - - re.

38 $(\text{♩} = \text{c. } 168)$

Leich — te — ste Bür — den der Bäu — me

39 $(\text{♩} = \text{c. } 52)$

dann spü - len dei - ne Was-ser an die des To - des:

40 $(\text{♩} = \text{c. } 48)$

Das dunk-le Herz, das in sich lauscht, erschaut den Früh -

ling nicht nur am Hauch und Duft, der durch das Leuchten blüht:

es fühlt ihn an dem dunklen Wurz - el-reich, das an die To-ten rührt:

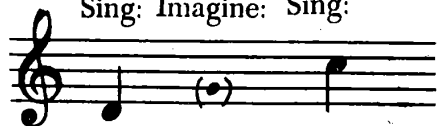
FÖRÖVNINGAR

1. Öva att sjunga små septimor uppåt och nedåt med tänkt »mellanlandning» på kvarten (allt på tonnamn!):

sjung: tänk: sjung:

sing: denk: sing:

Sing: Imagine: Sing:



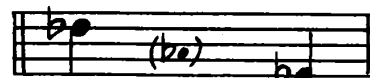
VORÜBUNGEN

1. Übe kleine Septimen nach oben und unten mit gedachter »Zwischenlandung« auf der Quart (alles auf Tonnamen!) zu singen:

sjung: tänk: sjung:

sing: denk: sing:

Sing: Imagine: Sing:



PREPARATORY EXERCISES

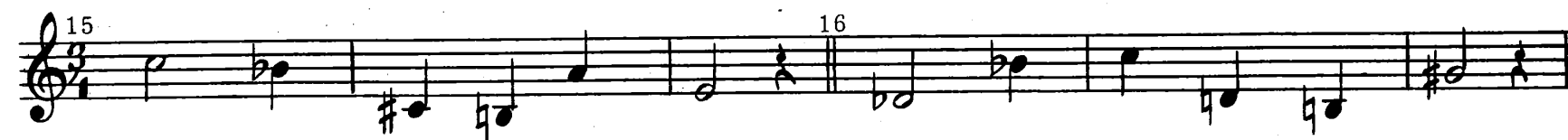
1. Practise singing minor sevenths up and down with an imagined "intermediate landing" on the fourth (all of it sung on the names of the notes!):

o.s.v. Övningen skall kunna utföras i snabbt tempo.

usw. Die Übung soll in raschem Tempo ausgeführt werden können.

and so on. The exercise should be practised until it can be sung at a fast tempo.





Musical score for three staves, measures 25-33. The first staff (measures 25-26) is in 6/8 time. The second staff (measures 27-29) is in 6/8 time. The third staff (measures 30-33) is in 4/4 time. The key signature has one sharp (F#).

MELODIER

MELODIEN

MELODIES.

Musical score for three parts, measures 1-8. Part 1 (bass clef, 4/4 time) has a tempo marking of (♩ = c. 80). Part 2 (treble clef, 6/8 time) has a tempo marking of (♩ = 112). Part 3 (treble clef, 4/4 time) has a tempo marking of (♩ = c. 72). The key signature has one sharp (F#).

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of notes including quarter, eighth, and sixteenth notes, with various accidentals (sharps and flats).

Musical staff 2: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the melodic line from staff 1, ending with a whole note.

4

Musical staff 3: Bass clef, key signature of one flat, 2/4 time signature. Tempo marking: $(\text{♩} = \text{c. } 72)$. The staff is divided into four measures, numbered 1 through 4. Measure 1 starts with a first ending bracket. Measure 3 contains a fermata over a whole note.

Musical staff 4: Bass clef, key signature of one flat, 2/4 time signature. Continuation of the bass line from staff 3, numbered measures 5 through 8.

Musical staff 5: Bass clef, key signature of one flat, 2/4 time signature. Continuation of the bass line from staff 4, numbered measures 9 through 13.

5

Musical staff 6: Treble clef, key signature of one flat, 3/4 time signature. Tempo marking: $(\text{♩} = \text{c. } 76)$. The staff is divided into five measures, numbered 1 through 5. Measure 3 is marked *rit.* and contains a fermata over a whole note. Measure 3 is also labeled "3 Vals ($\text{♩} = \text{c. } 120$)".

Musical staff 7: Treble clef, key signature of one flat, 3/4 time signature. Continuation of the melodic line from staff 6, numbered measures 6 through 10.

Musical notation for measures 11 through 20. Measures 11-15 are in treble clef. Measures 16-20 are in treble clef. Measure 18 includes the instruction *rit. - - -* and measure 19 includes *Tempo I*. The notation shows a sequence of notes and rests across two staves.

ACKORDSERIER AKKORDSERIEN CHORD SERIES

Five staves of chord series, numbered 1 through 5. Staves 1 and 2 are in treble and bass clefs respectively. Staves 3, 4, and 5 are in treble, bass, and bass clefs respectively. Each staff shows a sequence of chords numbered 1 through 9, with notes and accidentals clearly marked.

KAPITEL X.

Intervallmaterial: Stor septima.
Det föregående

Den stora septiman är ett viktigt intervall i 1900-talets musik. Inom dur/molltonaliteten har intervallet en övervägande harmonisk funktion (septimackord med stor septima). Inom samtida musik har intervallet, tack vara sin spänningsgrad, fått en mera självständigt melodisk funktion än tidigare (vidmelodik, Weitmelodik).

Som *ramintervall* har vi tidigare i denna lärobok mött stor septima i följande intervallkombinationer:



Det kan vara lämpligt att åter öva dessa delningar av den stora septiman. Sjung hörbart endast de toner, som bildar ramintervallet stor septima, men *tänk* de mellanliggande tonerna på samma sätt som beskrevs i kap. IX, sid. 82. Allt på tonnamn! Formlerna övas även i omvändning!

KAPITEL X.

Intervallmaterial: Grosse Septime
Das Vorhergehende

Die grosse Septime ist in der Musik des 20. Jahrhunderts ein wichtiges Intervall. In der Dur/Moll-Tonalität hat das Intervall eine überwiegend harmonische Funktion (Septimakkord mit grosser Septime). In der Musik der Gegenwart hat das Intervall dank seines Spannungsgrades eine selbständigere melodische Funktion als früher erhalten (Weitmelodik).

Als *Rahmenintervall* begegneten wir früher in diesem Lehrbuch der grossen Septime in folgenden Intervallkombinationen:

Es ist zu empfehlen, diese Teilungen der grossen Septime wieder zu üben. Sing nur die Töne hörbar, die das Rahmenintervall grosse Septime bilden, *denk* aber die dazwischenliegenden Töne in der gleichen Art wie es in Kapitel IX Seite 82 beschrieben wurde. Alles auf Tonnamen! Die Formeln werden auch umgekehrt geübt!

CHAPTER X.

Interval material: Major seventh
The preceding material

The major seventh is an important interval in 20th-century music. In the major/minor tonality the function of this interval is mostly harmonic (the chord of the seventh with a major seventh). In contemporary music this interval, because of its tensional character, has acquired a more independent function than before ("Weitmelodik").

We have encountered earlier in this book a major seventh as a "frame" interval in the following interval combinations:

It might be advisable to practise these intervals of the major seventh once again. Sing only the extreme notes of the major seventh, but *imagine* the intermediate notes in the same way as described in chapter IX, p. 82. Always sing the names of the notes! These formulae should also be practised in inversion.

FÖRÖVNINGAR

VORÜBUNGEN

PREPARATORY EXERCISES



4 etc.

5 6 7

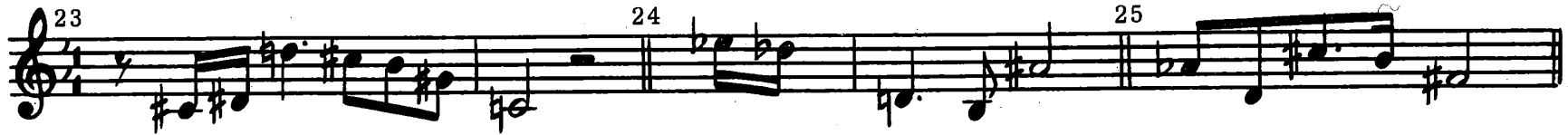
8 9 10

11 12

13 14

15 16

17 18 19



MELODIER

MELODIEN

MELODIES.

(♩ = c. 104)



(♩ = c. 66)



(♩ = c. 132)

3

1 2 3 4

5 6 7 8

9 10 11

(♩ = c. 76)

4

1 2 3 4 rit ----- 5 a tempo

6 7 8 9

10 11 12 13

ACKORDSERIER

AKKORDSERIEN

CHORD SERIES

The image displays five musical staves, each representing a different chord series. Each staff contains seven measures, numbered 1 through 7. The notation uses treble and bass clefs and includes various accidentals (sharps, flats, and naturals) to indicate the specific notes of the chords. The series are arranged vertically, with the first series at the top and the fifth at the bottom.

Series 1: Treble clef. Measure 1: G4 (sharp). Measure 2: G4 (sharp), B4. Measure 3: G4 (sharp), B4, D5 (sharp). Measure 4: G4 (sharp), B4, D5 (sharp), F5 (sharp). Measure 5: G4 (sharp), B4, D5 (sharp), F5 (sharp), A5 (sharp). Measure 6: G4 (sharp), B4, D5 (sharp), F5 (sharp), A5 (sharp), C6. Measure 7: G4 (sharp), B4, D5 (sharp), F5 (sharp), A5 (sharp), C6, E6 (flat).

Series 2: Bass clef. Measure 1: G2. Measure 2: G2, B2. Measure 3: G2, B2, D3 (flat). Measure 4: G2, B2, D3 (flat), F3 (flat). Measure 5: G2, B2, D3 (flat), F3 (flat), A3 (flat). Measure 6: G2, B2, D3 (flat), F3 (flat), A3 (flat), C4 (flat). Measure 7: G2, B2, D3 (flat), F3 (flat), A3 (flat), C4 (flat), E4 (flat).

Series 3: Treble clef. Measure 1: G4. Measure 2: G4, B4 (flat). Measure 3: G4, B4 (flat), D5 (flat). Measure 4: G4, B4 (flat), D5 (flat), F5 (flat). Measure 5: G4, B4 (flat), D5 (flat), F5 (flat), A5 (flat). Measure 6: G4, B4 (flat), D5 (flat), F5 (flat), A5 (flat), C6 (flat). Measure 7: G4, B4 (flat), D5 (flat), F5 (flat), A5 (flat), C6 (flat), E6 (flat).

Series 4: Bass clef. Measure 1: G2, B2. Measure 2: G2, B2, D3 (flat). Measure 3: G2, B2, D3 (flat), F3 (flat). Measure 4: G2, B2, D3 (flat), F3 (flat), A3 (flat). Measure 5: G2, B2, D3 (flat), F3 (flat), A3 (flat), C4 (flat). Measure 6: G2, B2, D3 (flat), F3 (flat), A3 (flat), C4 (flat), E4 (flat). Measure 7: G2, B2, D3 (flat), F3 (flat), A3 (flat), C4 (flat), E4 (flat), G4 (flat).

Series 5: Treble clef. Measure 1: G4, B4. Measure 2: G4, B4, D5 (flat). Measure 3: G4, B4, D5 (flat), F5 (flat). Measure 4: G4, B4, D5 (flat), F5 (flat), A5 (flat). Measure 5: G4, B4, D5 (flat), F5 (flat), A5 (flat), C6 (flat). Measure 6: G4, B4, D5 (flat), F5 (flat), A5 (flat), C6 (flat), E6 (flat). Measure 7: G4, B4, D5 (flat), F5 (flat), A5 (flat), C6 (flat), E6 (flat), G6 (sharp).

(♩ = c. 88)



På släk - tets färd har all - tid of - fer krävts! Men
 Der Mensch - heit Weg war stets an Op - fern reich! Doch



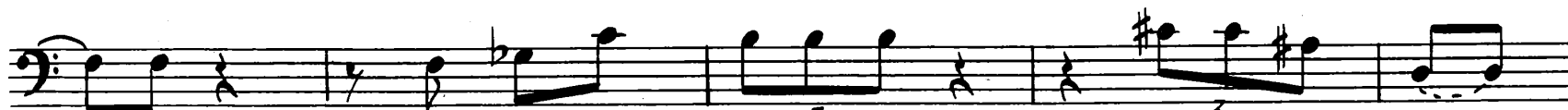
ni är gyn - na - de. Ni har ej stör - tat mot nå - gon
 Ihr seid bes - ser dran. Auf kei - ne Ster - ne seid Ihr ge -



stjär - na el - ler dess dra - ban - ter. I stäl - let har ni
 stürzt, auf kei - ne Sa - tell - i - ten. Statt des - sen habt Ihr



här er färd fram - för er, en livs - tid fram e - mot ett slut, som än - då skulle kom -
 hier die Rei - se vor Euch, auf Le - bens - zeit, dem En - de zu, das uns vor - ausbestimmt



ma. Ja, ni är gyn - na - de, ni har ej stör - tat
 ist. Ja, ihr seid bes - ser dran! Seid nicht ge - stürzt!

2 
 Nej först mås - te jag sät - ta sop - pan på el - den.
 Nein, erst muss ja doch mal die Sup - pe aufs Feu - er.

3 
 Å Yo-hy-o, kommer du änt - li - gen. Låt oss ä - ta. Ri-set är ko - kat, soppan är fär-dig.
 Ach, Yohy-o, endlich zu Haus bei mir! Komm jetzt es-sen! Fertig der Reis und fertig die Sup-pe.

4 
 Hjort lil - la hjort, hur mån - ga horn? När jag ber dig kan du väl
 Ja, das wär fein, ach spiel doch mit. Wenn ich bit - te, kannst du doch


 kom - ma. Rin - ge - li - ring. Rin - ge - ling - ring och
 kom - men." Flie - gen - der Ball." "Jagd ü - berm See" und


 Hjort lil - la hjort, när jag ber dig, jag ber dig.
 "Spu - ren im Schnee." Wenn ich so schön dich bit - te!

5 (♩ = bis 40)

O hast du dies ge-wollt, du hät-test nicht durch ei-nes Weibes Leib entspringen dürfen:

6 (♩ = c. 44)

Du machst mich al - lein. Dich ein - zig kann ich ver - rausch - en.

7 (♩ = c. 86) *parodico*

Det kun - ne va-rit li - ka il - la här.
Das konn - te bei-nah auch ge - schehn mit uns!

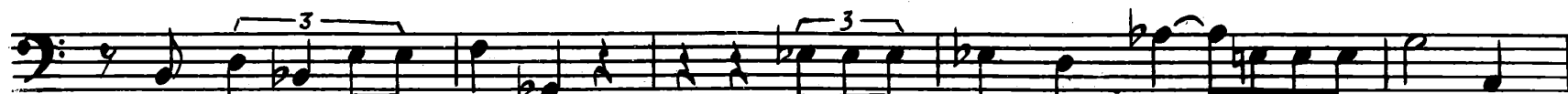
Men vi är gyn - na - de. För vi är långt från Do- ris.
Doch wir sind bes-ser dran, wir sind ja weit von Do- ris.

8 (♩ = c. 44) *p dolciss.*

När den man äls - kat nått till dö-dens dörr står rym - den hård och
Steht die Ge - lieb - te an des To - des Tor, wirkt hart der Raum und

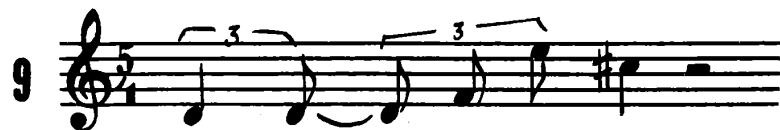
(♩ = ca. 88)

grym-ma-re än förr. Vi res-te all - tet runt
grau-sa-mer als zu - vor. So reisen weit im All!



men kun - de in - te fa - ra
Und nir-gendhin ge - lan - gen!

vi sutto fång - na här i A - ni - a - ra.
in A - ni - a - ra sas - sen wir ge - fan - gen.



9 Tsu, vart skall du gå?
Tsu, wo willst du hin?



10 Som ryck - te pi - len ur min rygg.
Der einst mich von dem Pfeil be - freit.



11 Jag ska vä - va din väv. Men ett må - ste du lo - va:
Ich werd tun was du willst. Doch eins musst du ver - spre - chen:



12 Å, Yo - hy - o, hjälp. Du blir allt av - lägs - na - re, allt mindre och mind - re.
Ach, Yo - hy - o, hilf! Du gehst, entfernst dich von mir, wirst kleiner und klei - ner.



13 That I may be one of those sin - gers who shall cry to Thee Al - lel - lui - a

14 $(\text{♩} = 46)$

Se din Ko-nung kommer till dig, se din Ko-nung kom-mer till dig
 See Thy Lord now co-meth to Thee see Thy Lord now co-meth to The

15 $(\text{♩} = \text{c. } 60)$ *pp*

Fahr hin, o Seel', zu dei - nem Gott,

p *pp* *p*

der dich aus nichts ge - stal-tet, der dich er - löst durch sei - nen

p *p* *pp* *p*

Tod, den Him - mel of - fen hal-tet. Fahr hin zu

p *p* *p* *pp* *p* *pp*

dem der in der Tauf' die Un - schuld dir ge - ge - ben, er

pp

neh - - - - me dich barm - - - - her - - - - zig auf in

pp

je - - - - nes bess' - - - - re Le - - - - ben.

a) $(d = 100)$

Exercise a) is a single staff in treble clef with a key signature of one flat (B-flat). It begins with a quarter rest followed by a quarter note G4, then a quarter note F4, and a quarter note E4. A slur covers the next six notes: D4, C4, B3, A3, G3, and F3. The piece ends with a quarter note E3.

b) $(d = 100)$

Exercise b) is a single staff in treble clef with a key signature of one sharp (F-sharp). It begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piece ends with a quarter note E4.

c) $(d = 100)$

Exercise c) is a single staff in bass clef with a key signature of one sharp (F-sharp). It begins with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3. The piece ends with a quarter note E2.

17

a) $(\text{♩} = 152)$

b)

c)

d)

e)

f)

Exercise 17 consists of six staves (a-f) in treble clef with a key signature of one flat (B-flat). Staves a, b, and c are in 3/4 time. Staves d, e, and f are in 3/8 time. The piece is divided into three measures by double bar lines. Each measure contains two staves. The first measure starts with a quarter rest, followed by quarter notes G4, F4, and E4. The second measure starts with a quarter note D4, followed by quarter notes C4, B3, and A3. The third measure starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The piece ends with a quarter note C3.

18

$(\text{♩} = 152)$

p

3

3

3

Exercise 18 is a single staff in bass clef with a key signature of one sharp (F-sharp) and a 3/4 time signature. It begins with a quarter rest, followed by a triplet of quarter notes G2, A2, and B2. This is followed by quarter notes C3, D3, and E3. The piece ends with a quarter note D2.

19

$(\text{♩} = 152)$

p

3

3

3

Exercise 19 is a single staff in treble clef with a key signature of one sharp (F-sharp) and a 4/4 time signature. It begins with a quarter rest, followed by a triplet of quarter notes G4, A4, and B4. This is followed by quarter notes C5, D5, and E5. The piece ends with a quarter note D4.

(♩ = c. 66)

20

Vad är det som står på? Fyrvær-ke - ri? El-ler den
 Na - nu, was ist denn los? Il-lumi- na - tion? Geht uns- rer

stackars Do - ris spö-ke - ri? El-ler ett bud om ny - a, bätt - re världar?
 ar - men Do - ris Geisthier um? Versprachgar Je - mand neu - e, bess' - re Wel - ten?

(♩ = c. 50) *mf*

21

Du, der ichs nicht sa - ge, dass ich bei Nacht wei - nend lie - ge,

p *pp rit.*

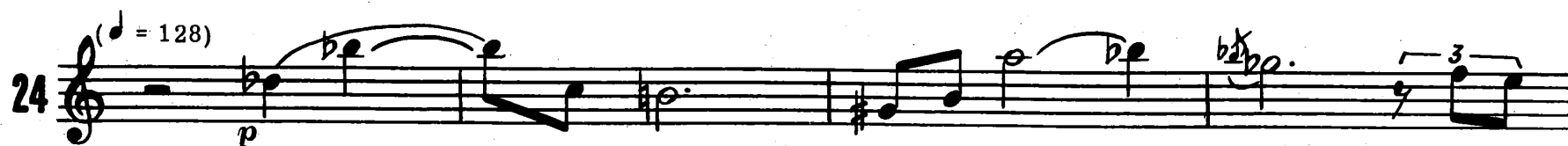
de - ren We - sen mich mü - de macht wie ei - ne Wie - ge.

(♩ = 60)

22

23 
 Mig bryr du dig in - te om. Du äls - kar peng - ar - na mer än mig.
 Ich bin dir wohl gar - nichts wert? Du liebst das Geld ja viel mehr als mich.


 Drakfjäl-len klir - ra för di - na ö-ron. Du hör dem klir- ra. Mig bryr du dig in - te om.
 Dra — chen-schuppen, die hörst du klirren, nur zu gern hörst dus. Ich bin dir ja gar-nichts wert.

24 
 (♩ = 128)
 p



25 
 (♩ = 112)

26 $(\text{♩} = 76-80)$ *dolciss, quasi parlato* *pp* *piu cantato, ma sempre dolciss.*

Komm, dass ich dich wie-der ha-be, Dich mit Kuss und Lie-dern

la-be, Bist du still in dich ge-keh-ret;

(interrogando, ma non drammatico!) *pp* *ppp* *(non !)*

Was be-engt und drückt und stö-ret?

27 $(\text{♩} = \text{c. } 56)$ *Monodia*

E-go vir vi-dens pau-per ta-men me-am in vir-ga in-

di-gna-ti-o-nis e-jus. Me-me-na-vit,

et ad - du - xit in te - ne-bras, et non in lu - - - cem et non in lu - cem.

28 $(\text{♩} = \text{c. } 112)$

Så ta - la - de den Dö - ve som var stum. Men då det
So sprach zu uns der Tau-be, er war stumm. Doch da man

sagts att ste-nar sko-la ro - pa, så ta - la - de de dö - da i en sten.
sag - te, Stei-ne wer-den schrei-en, so sprachen drum die To-ten aus dem Stein.

Han ro - pa - de ur ste-nen: Kan ni hö - ra? Han
Sein Schrei erhör aus Stei-nen: Könnt Ihr's hö - ren? Sein

ro - pa - de ur ste-nen: Hör ni in - te? Jag kom-mer i - från sta - den Do - risburg.
Ruf er - tönt aus Steinen: Hört Ihr denn nicht? Ich kom - me aus der Erdstadt Do - risburg.

29 $(\text{♩} = 112)$ *f* *secco ma con forza*

Det är in - te första gång det hän - der. För sex - ti år sen gick en
 Das ge - schieht ja nicht zum er - sten Male. Vor sechzig Jah - ren ging ein

stor gon - dol - der med fjor - ton - tu - sen själar helt för - lo - rad, fick in - stru -
 Gross - gon - dol - der mit vier - zeh - n tau - send See - len spurlos un - ter, ein In - stru -
p *cresc.*

ment - kol - laps i riktnin - gen O - ri - on och dök med snabbt ad - de - rad hastighet mot
 ment zusammenbruch kurz vor dem O - ri - on. Man saust' mit ma - gischer Beschleunigung gen

Ju - pi - ter och uppslöks av dess ök - nar be - grovs i jät - te - stjärnans
 Ju - pi - ter, ver - schwand in des - sen Wü - sten; zum Grab ward so des Rie - sen

tung - a höl - je, dess on - da döds - madrass av ned - kylt vä - te som med ett
 schwe - re Hül - le, ver - ei - sten Wasser - stof - fes töd - lich Bet - te, das un - ge -
dim *3*

djup av nä - ra tu - sen mil med köld och he - li - um be - pans - rar
 fähr zeh - n - tau - send Mei - len tief den Teu - fels - stern mit He - li - um und