Were you expecting me?

Recitative

Slowly

Ped.  b3  b7  *ped

3

Sostenuto

*ped

fff

dim

 molto rit.

PP

k(3)

b7  b7

PPP
Take these rhythms and attempt to create musical expectation.
TACET

for Solo F Horn

by Lee Eddie Johnson 87

A jazz satire
In swing style
Medium Groove

F Horn

Lee Eddie Johnson

a la walking bass

Value rips

Combination rapid uneven multi-tongue with rapid valve-till and rapid + e

Rapid valve-till short fall

Value rips

Be Bop Preto

Fretted

G.P.

Poco

Medium Groove

Value-till

Second pp
Violin Piece for Paula  

June 15 87

1. High on G and C strings
2. Harmonics
3. Triple & Quad Steps

This chord doesn't need an open string.

and on G string
Key relationships
Derived from notes of opening chord
June 17 - Happy Birthday Troels!  

Soli Deo Gloria  
And I mean it!

Jazz influence  
Possibly chaconne

Most Extended Techniques used here,

Chaconne  Active lyrical figure  Active Chaconne

Rich but not Distant Chaconne Base warms Harmonies

7 6 5 4 3 2 1  

Part 1 Development

Key relationships

Based on chord from Chaconne

Based on chord from Chaconne

Based on chord from Chaconne

2 3 4 5 6 7
Why Chaconne? Jazz is the current best user of the Chaconne by its solo rides over a given chord progression.

Chaconne - must have 4 principle chords

State 4 chords

First chord contains and lead centers for all sections

\[
\begin{array}{c}
C & G & F & Bb \\
0 & 5 & 0 & 0 \\
0 & 0 & 5 & 0 \\
0 & 0 & 0 & 5 \\
\end{array}
\]

Chord Analysis

\[
\begin{array}{c}
Cmaj7 & Gbm7 & Fmaj7 & Bbmaj7 \\
0 & 5 & 0 & 0 \\
0 & 0 & 5 & 0 \\
0 & 0 & 0 & 5 \\
\end{array}
\]

What elements of the chord are best suited for dev or emphasis or should I concentrate on different elements at different times?
Climaxs

Decide where they belong, how big they are and how far apart they are.

Where is the culmination? → THE END such a long work needs to end strongly?

Remember: B minor first-diminished 6th Chaconne-ended stake.
Britten: Passacaglia

Maestro 2nd String Quartet H. Purcell

Last movement
All from should be app.
[Manuscript] In 60

VI

C I
Who can find a virtuous woman? for her price is far above rubies.
The heart of her husband doth safely trust in her, so that
even her husband is known in the gates, when he sitteth among
the elders of the land.
She will do him good and not evil all the
days of her life.

She riseth also while it is yet night, and giveth meat to her
household and a portion to her maidens. She stretcheth forth her
hand to the poor; yea, she reacheth forth her hand to the needy.
She perceiveth that her merchandise is good, her candle goeth not
out by night.

She considereth a field and buyeth it; then she planteth a vineyard.
She is like the merchant ships; she bringeth her food
from afar. She openeth her hand and giveth; her right hand
holdeth the distaff. She maketh fine linen and selleth it; and delivereth girdles
and the merchant. She is not afraid of snow for her household
for all her household are clothed in scarlet.

She openeth her mouth with wisdom and in her tongue is the law
of kindness. Strength and honor are her clothing and she shall
rejoice in time to come. Her children arise up and call her blessed.
her husband also and her praise is her.

Who can find a virtuous woman? for her price is far above rubies.
Give her the fruit of her hands and let her own works praise her
in the gates. Favour is deceitful and beauty is vain but a woman
that feareth the Lord she shall be praised. Many daughters
have done virtuously, but thou excellest them all.
Song I  Intro - Theme 1st movement 1:00
A theme can exist 1:00
Within the 1st 2:30
Song II  Strophic/Chaconne/Passacaglia
Song III  Variations "Scherzo"
Song IV  Slow Ridge legs Theme lifted from Passacaglia
paratelic
Song V  Bold Slow thinner higher rather vanish
Strong B Theme A Theme Intro as codly

Ach Form
who can find a virtuous woman

Archives
a virtuous woman who can find...