

Slåskamp: hver deres tæret

han: E-dur $\leftrightarrow$ hun: H-dur

1. Form:

Intro - ^{2x}A - ^{2x}A - B - A - A - B - ^{2x}Instrumentalt
 (che) (Eva) (duet) (che) (Eva) (duet) (over #)

(brød stikke)

- C - ^{outro} csp. guitar

(Eva, ballade)
 (som fra "Don't Cry...")
 i sin form

temposang $\rightarrow$ ballade (m. træk fra "Don't Cry...")
 stil!

$\Rightarrow$ ^{udvidet} pop form: stort karakterstykke.

2. Harmonik:

gennemgået!

3. Melodik:

A = a - b - c - d

a = fokus ank. $G^{\sharp}$

b = opadgående kintbevegelse fra $G^{\sharp} \rightarrow D^{\sharp}$

c = bevægelse / trins op fra $F^{\sharp} \rightarrow$ (kint)
 a = selvst

d = atonale spring = dramatik!

4. sound:

• waltz $\rightarrow$ ballade, bandsound

• fuldt symfoniskor!

fokus på shyge + træbløse (+sp. gt. tilslut!)

de lyse instr.

(= sårbarhed)!

Rythmik:

Jders på waltzen i 3/4



Gennemgørende rytmeverdi i
(Sang) + orkester = 4 dele

Indtil C-stk: 4/4 → 8. del's
rytme ("fingerspil" i alleanfegnement)

1 2 3 4 5 6 7 8
 E - F[#]_m - G[#]_m - A - H - C[#]_m - D[#]₀ - E
 T Sp Dp S D Tp Ø T

1 2 3 4 5 6 7 8
 H - C[#]_m - D[#]_m - E - F[#] - G[#]_m - A^{B⁰} - H
 T Sp Dp S D Tp Ø T

Form

Waltz
 A - A^{E-dur} - A^{H-dur} - A^{H-dur} - B - A^{E-dur} - A^{E-dur} - B - Efterspil (A)...
 Che EV2 duet + Che EV2... duet + Ev2...

↓
 mæge
 chh. skift

Han: Hædefuld / oprørske, anklager hende for
 "kortsyn", magtsædelt / magtliderlig

Hun: Beder ham finde oprør et andet
 sted, til at afløb for sit had.
 vil fremad, vil "føre" folket.

De danser / synger en vals: Burde være "let"
 og fuld af kærlighed, men der er varerensskumler,
 og derfor synger de også duet ("stæs")
 - Hvem skal "føre" i valsen? Hvem bestemmer?

Karaktersang → viser deres personlighed

WALZ
Funktionsanalyse
Kerpa
Bright Wallz

orgelpt. = $\textcircled{\text{E}}$

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

WALZ
Funktionsanalyse
Kerpa
Bright Wallz

WALTZ FOR EVA AND CHE

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

funktionsanalyse
hectic

Bright Waltz

C7/E Em C7/E Em

Che: Tell me be - fore I waltz out of your life, be-fore turn - ing my

E
T
a
F#m7
S#2 b

back on the past ———— For - give my im - per - tin - ent be -

B7 D-
E/C# T3 C →

wednesday
D
TP
C#m
C#
TPv.
D
B

hav - e our but how long do you think this pain - to - mine can

last? Tell me be - fore I ride off in the sun - set, there's

E T

B7 D2

E T

one thing I nev - er got clear. How can you

F#m7 B7 E

Sp2 D2 T

Handwritten: *medadgaedae*

claim you're our sav - iour when those who op - pose you are

D? SS TP TPV

C#m C#

Handwritten: *medadgaedae*

stepped on or cut up or sim - ply dis - ap - pear? Ever Tell me be -

A#m A E B

Handwritten: *medadgaedae*

for you get on - to your bus, be - fore join - ing the for - got - ten bri - gade

Bm7 B6 B C#m C#m7

TA T6 T SP SP2

Handwritten: *medadgaedae*

How can one per - son like me,

F#7 B

D T

Handwritten: *medadgaedae*

say, al - ter the time hon - oured way the game is played?

G F

Handwritten: *medadgaedae*

Tell me be - fore you get on - to your high horse just what you ex -

A (Eva) B Bm7 B6 B C#m

Handwritten: *medadgaedae*

C#m7 *5p* F#7 *67*

pect me to do? — I don't care what the hour - geol -

site I'm not in bus - ness for them, but to

give all my des - can - i - sa - dos a mag - i - cal mo - ment or

Both: There is ev - er a -

Handwritten notes: *SS*, *chromatic*, *5p*, *67*

Handwritten notes: *5p*, *67*, *chromatic*

B F#m7 B6 Fm

round. fun - da - men - tal sys - tem of gov - ern - ment quite in - ci -

den - tal. *Env:* So what are my chance - es of hon - est ad -

vaac - es? I'd say low. Bet - ter to win by ad - mit - ting my

Handwritten notes: *5p*, *67*, *chromatic*

Handwritten notes: *5p*, *67*, *chromatic*

Handwritten notes: *5p*, *67*, *chromatic*

Handwritten notes: *5p*, *67*, *chromatic*

Handwritten notes: *5p*, *67*, *chromatic*

E

F#m7

Cher: Tell me be - fore I seek worth - i - er pas - tures and there - by re -

B7 **Emaj7**

store self es - teem. How can you be so short -

D **C#** **Dm7**

sight ed, to look nev - er fur - ther than this week or

Bbm **A** **F** **E** **A (E) B**

next week, to have no im - pos - si - ble dream?

Evar: A1 -

C#m

low me to help you sink off to the side - lines and mark your a - di

E6 **F#** **F#7** **B**

— with three cheers. But first tell me who'd be -

A **G#m** **G#** **Dm**

light ed if I said I'd take on the world's great - est

Eb **F#** **A#** **C#7** **Am7**

prob - lems from war to pol - lu - tion, no hope of sol - u - tion.

E^m E⁹ C^m B⁹ F[#]
 e - ven if I live for one hun - dred years? *Both: There is*

B Bm^{aj7} F[#]11 F[#] B
 e - vil - ev - er a - round, fun - da - men - tal

F[#] B F[#]m⁷ B⁶ F[#]m B⁷ F[#]m⁷
 sys - tem of gov - ern - ment quite in - ci - den - tal. *Ever: So*

B^{7b9} B¹¹ Bm⁷ D^{b5} D B^{7b9} B¹¹ Bm⁷ D^{b5} D B^{7b9}
 go if you're a - ble to some - where un - sta - ble and stay there.

E⁷ E^{7sus}
 Whip up your hate in some tot - ter - ing state, but not here, dea

B E E^{maj7}
 — is that clear, dear? *2. After we hear i chords*

E⁶ E F[#]m⁷ B⁷
 (Musical notation with chords)

E D
 (Musical notation with chords)

C#m C# B E