

# Pie Jesu

## Sections:

Melody: 4 - 12

A Section: 13-21

B Section: 22 - 29

A' Section: 30 - 45

## Instrumentation:

- Piano
- Soprano
- Alto
- Bari

## Significant musical elements:

- **A Section:** This section maintains a consistent tempo throughout and stays MF with a slight decrescendo at the end, followed by a poco accel.
- **B Section:** Begins with a key change in MF and states “Con Moto, (With Movement)”. There's a crescendo to forte in measures 26 - 27, followed by a decrescendo. Then a rit in measure 28
- **A' Section:** Begins in MF and returns to the original tempo. Has a rit in measure 40 and slows gradually in measure 42 to the end.

## Characters Of Section:

- **A Section:** The A section begins with a hopeful sound that maintains its presence throughout. The frequent V-I progression is what helps maintain it. The section ends with an acceleration that builds suspense.
- **B Section:** The B section begins with a key change that starts an aggressive twist on the A section. It commands attention and has a triumphant feel to it.
- **A' Section:** The A' section is mostly identical to the A section. It closes with a Perfect cadence that seems to be the satisfying conclusion; however, it is then followed up with a non-diatonic progression that gives a feeling of uncertainty, followed by a return to a triumphant conclusion.

## Three Challenges:

- There are lots of leaps in this song. This can be a large challenge for singers unfamiliar with these intervals. To adapt, we could work on practising common songs that include these intervals, such as "Happy Birthday," "My Bonnie," and "Take on Me," among others.
- There are also many dotted quarter notes followed by eighths. It can be a struggle for students to stay together when they are faced with these kinds of rhythms. To help with this, we could divide the levels of note durations and practice combining different amounts while counting out 16th notes.
- Many times throughout the piece, there are major second clashes. The dissonance in these chords can be a struggle to maintain without wavering in pitch. To help with these, we could practice moving in and out of the seconds until the students are successful and entering the second and staying in tune.

### **Warm Up:**

To begin class, I will direct the students to sing a major scale to refresh their memories. Following this, I will split the class into two halves. The students will then follow my hands and sing the solfege that I give out. I will then bring one group of students up to Re, while keeping the others at Do. After doing so, I'll ask the class what they noticed about those two pitches together. After hearing the students' responses, I'll continue to have each half of the class practice moving in and out of the major second until they are more familiar.