

YARI ZAMANLI 1

SINAV DOSYASI

(YARI ZAMANLI 2'YE GİRİŞ)

EŞLİKLİ OKUMA PARÇALARI

An der Freundschaft *A l'amitié*

J. HAYDN
(1732-1809)

Andante $\text{♩} = 72$

Ses *mf*

In stil ler Weh mut in Sehn suchts trä nen schmilzt mei ne See le

Piyano *mf*

7

wie Wachs da hin. *f* O Trost im Lei den; lass dich er bit ten,

13

p sprich, heil' ge Freund schaft, Freund schaft, mir Trost, mir Trost in's Herz.

p

CHANSON D'AMOUR

Minnelied

Franz SCHUBERT
(1797-1828)

Modère

Ses

Piyano

p

2 3 4

Hol derk lingt der Vo gel sang, wenn die En gel rei ne,
Oh ne sie ist al les tot, welk sind Blüt und Kräu ter;

5 6 7 8 9

die mein Jüng lings herz be zwang, wan delt durch die Hai ne, Rö ter blü het
und kein Früh lings a bend rot, dünk mir schön und hei ter. Trau te, min nig

10 11 12 13

Tal und Au, grü ner wird der Wa sen, wo mir Blu men
li che Frau, wol lest nim mer flie hen, hen, daß mein Herz gleich

14 15 16 17 18

rot und blau ih re Hän de la sen, wo mir Blu men rot und blau
die ser Au mög in Won ne blü hen, hen, daß mein Herz gleich die ser Au

19 20 21 22 23 24

ih re Hän de la sen.
mög in Won ne blü hen!

LE BOURGEOIS GENTILHOMME

Chanson de Jeanneton

Jean-Baptiste LULLY
(1632-1687)

un poco allegretto

1 2 3 4 5 6

Ses Je croy ais Jean ne ton Aus si dou ce que bel le,

Piyano *mf* *marcato*

7 8 9 10 11 12

Je croy ais Jean ne ton Plus dou ce qu'un mou ton!

13 14 15 16 17 18

Hé las! hé las! elle est cent fois, Mil le

19 20 21 22 23

fois plus cru el le Que n'est le tigre au bois.

p rit.

BET'ÁRSKA PĪESEN

Mèlancolie

Bela BARTOK
(1881-1945)

Andante $\text{♩} = 84$

p dolce

5

9

mp

13

poco rit.

più p

ALLARME NO 11

This musical score is for a piece titled "ALLARME NO 11". It is written for a single melodic instrument (likely a flute or violin) and a piano accompaniment. The music is in 3/4 time and begins with a piano (*p*) dynamic marking. The score is organized into three systems, each with a single staff and a grand staff (treble and bass clef). The first system contains six measures, the second system contains six measures, and the third system contains six measures, concluding with a double bar line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand, often using chords and single notes. The melodic line consists of eighth and sixteenth notes, some with slurs and ties, creating a rhythmic and melodic flow.

ALLARME NO 21

This musical score is for a piece titled "ALLARME NO 21". It is written for a single melodic instrument (likely a flute or violin) and a piano accompaniment. The score is organized into three systems, each with a single staff and a grand staff (treble and bass clefs).

The first system begins with a piano (*p*) dynamic marking. The melodic line features a series of eighth-note runs, while the piano accompaniment consists of chords and a steady eighth-note bass line.

The second system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte). The melodic line continues with eighth-note patterns, and the piano accompaniment provides harmonic support with chords and a consistent bass line.

The third system concludes the piece with a piano (*p*) dynamic marking. The melodic line ends with a long, sweeping phrase, and the piano accompaniment provides a final harmonic setting.

RİTİM OKUMA PARÇALARI

1

Exercise 1 is written in 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, with a slur over the final two measures. The second staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures.

2

Allegretto $\text{♩} = 72$

Exercise 2 is written in 3/4 time. The first staff begins with a treble clef, a 3/4 time signature, and a mezzo-forte (*mf*) dynamic marking. The tempo is marked "Allegretto" with a quarter note equal to 72 beats per minute ($\text{♩} = 72$). The melody is composed of eighth and quarter notes, with a slur over the final two measures. The second staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures. The third staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures. The fourth staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures.

3

$\text{♩} = 72$

Exercise 3 is written in C major (one sharp, F#). The first staff begins with a treble clef, a common time signature, and a piano (*p*) dynamic marking. The tempo is marked with a quarter note equal to 72 beats per minute ($\text{♩} = 72$). The melody is composed of eighth and quarter notes, with a slur over the final two measures. The second staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures. The third staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures. The fourth staff continues the melody with eighth and quarter notes, also featuring a slur over the final two measures.

4

Allegretto ♩ = 84

f

mf

5

♩ = 76

p

6

♩ = 72

mf

p

f

7

Andante $\text{♩} = 52$

p

mf

8

$\text{♩} = 72$

f

mf

RİTİMLER ALKIŞ İLE VURULACAKTIR

