

Det jyske Musikkonservatorium  
2012

## **Kandidatuddannelsen i klassisk hørelærepædagogik**

### **OPTAGELSESPRØVE**

#### **2. del**

#### ***PRØVE I EGNE HØRELÆREFÆRDIGHEDER INKLUSIVE BRUGSKLAVER***

Prøven svarer til BA-uddannelsens afsluttende eksamen i hørelære efter 6. semester.

Der gives 30 minutters forberedelsestid til opgaverne i egne hørelærefærdigheder dvs. rytme- og melodilæsning samt visuel og auditiv analyse i et lokale med stemmegaffel, metronom og cd-afspiller.

Opgaverne i brugsklaver udleveres særskilt 24 timer før prøvens afholdelse.

## **Eksempelsamling**

# MUNDTLIG PRØVE / ORAL TEST

## I. Rytme / *Rhythm*

### 3 opgavetyper / 3 sorts of test

#### Ryt-A

Rytmen i et instrumentalt/vokalt nodeeksempel gengives med ledsagende taktering. Tempoangivelser, frasering, dynamik etc. skal så vidt muligt overholdes. Sangere kan evt. udføre opgaven med tekst, hvis en sådan findes.

*The candidate should perform and conduct the rhythm in an instrumental/vocal score. Specifications in terms of tempo, phrasing, dynamics, etc., should be followed as far as possible. In vocal examples, singers may execute the test with text.*

#### 2 eksempler / 2 examples

s.5: Ryt-A1: Adagio, cellostemmen/ *cello part*

s.7: Ryt-A4: Alla breve, sangstemmen/ *the voice*

#### Ryt-B

En melodisk opgave med enklere figurer synges med ledsagende taktering eller spilles på eget instrument eller klaver.

*The candidate should sing and conduct a melodic score that includes simple figures, or alternatively perform it on her own instrument or on piano.*

#### 1 eksempel / 1 example

s.9: Ryt-B2: Vekslende taktarter/*changing meter*

#### Ryt-C

En polyrytmisk kombinationsopgave/ *polyrhythmic test*

#### 1 eksempel / 1 example

s.10: Ryt-C2: syng melodien og bank modstemme / *sing the melody and tap the other voice*

## II. Melodi / *Melody*

(Sangstuderende synger med tekst / *Singers should execute the test with text*)

### 3 opgavetyper / 3 sorts of test

#### Mel-A

Uakkompagneret atonalt/fritonalt melodiforløb eller korstemme  
*Unaccompanied atonal melody or part from a choral score*

#### 1 eksempel / 1 example

s.11: Mel-A: Paul Hindemith: Gloria, altstemmen / *the alto voice*

### **Mel-B**

Syngespil en to-stemmig sats / *Sing-and-play a score with two voices.*

1 eksempel / 1 example

s. 12: Mel-B: Kodaly; 44 2-st. øvelser nr. 8

### **Mel-C Obligatorisk / Mandatory**

Akkompagneret sang fra barok til nyere tid

*Accompanied song from the period of Baroque to early 20th Century.*

3 eksempler / 3 examples

s.13: Mel-C1: Barok; J.S.Bach: Agnus Dei fra h-mol messe

s.16: Mel-C2: Romantik; Schumann: Warnung op. 119/2

s.18: Mel-C4: Impressionisme; Debussy: Les Cloches

## **III. Nodelæsning / Score Reading**

Obligatorisk / *Mandatory*

Harmonisk analyse af koral, melodi med akkompagnement eller tilsvarende overvejende homofon sats. / *Harmonic analysis of a predominantly homophonic score*

1 eksempel / 1 example

s.21: A.P.Berggreen: Far verden, far vel

## **IV. Auditiv analyse / Aural Analysis**

Obligatorisk / *Mandatory*

### **Aud-A**

I en forespillet sats på en udleveret cd redegøres for formale, melodiske, harmoniske, rytmiske og andre sammenhænge med udgangspunkt i medfølgende spørgsmål.

*The candidate should describe formal, melodic, harmonic, rhythmic/metric and other structures in a piece presented on cd, making use of the questions provided, which are intended to serve as guidelines.*

1 eksempel / 1 example

s.22: Aud-A1: Haydn; Strygekvartet op. 64/5, 2.sats

s.23: Opgavespørgsmål / *Questions*

## **V. Brugsklaver / Functional Piano**

6 opgavetyper / *6 sorts of test*

(Den studerende vælger selv hvilken type / *the student choose herself which sort of test*)

### **Brug-A**

Transponering af klaversats/*Transposition of piano score*

1 eksempel / 1 example:

s. 24: Schubert; "Liebeständelei"

### **Brug-B**

Becifringsopgave/*Chord Symbols*

1 eksempel / 1 example:

s. 25: M. Jermiin Nissen; "Noget om skærsommernætter"

### **Brug-C**

Gehørsharmonisering/*Harmonisation by ear.*

1 eksempel / 1 example:

s. 26: A. Toft; "Den gule lupin"

### **Brug-D**

Transponerende instrumenter/*Transposing instruments.*

1 eksempel / 1 example:

s. 27: A-transponering

### **Brug-E**

2-stemmigt nøglespil. *Playing with clefs in 2 staves*

G-, F- og C-nøgler (alt og tenor) *Treble, Bass, Alto and Tenor clefs.*

1 eksempel / 1 example:

s. 28: Händel: 2-st. sats i G dur

### **Brug-F**

Korpartitur/ *Choral score*

1 eksempel / 1 example:

s. 29: Brahms: "Dein Herzlein mild"

## SKRIFTLIG PRØVE / WRITTEN TEST

### VI: Auditiv analyse og diktat / *Aural analysis and dictation*

Opgaven udleveres på CD med tilhørende opgaveark. Der forlanges nedskrivning af minimum 2 stemmer (melodi- og basstemme) samt harmonisk analyse (funktion eller becifring). Der gives 2 timer til løsning i et lokale med CD-afspiller og instrument (klaver eller eget instrument) til rådighed.

*The test is given on a cd together with an assignment. Write as minimum 2 voices (melody and bass) and add harmonic analysis (with functions or chord names). You will have 2 hours in a room with cd- player and instrument (piano or your own instrument) at your disposal.*

1 eksempel / 1 example:

s.30: Haydn; strygekvartet op. 76 nr. 2, 2. sats tema

s.31: Opgaveark / *Questions*

3. ÅRS EKSAMEN  
PARADIGME

RYT - A1

Adagio

Var. VI

Lv. Beethoven

20

86 Adagio

Musical score for measures 86-87. The system includes a grand staff with treble and bass clefs. The tempo is marked 'Adagio' and the dynamics 'p dolce'. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 2, 1, 2). The left hand has a rhythmic accompaniment with slurs and fingerings (3, 4, 5).

87

Musical score for measures 87-88. The system includes a grand staff with treble and bass clefs. The right hand features a melodic line with a trill ('tr') and slurs. The left hand has a rhythmic accompaniment with slurs and fingerings (1, 2, 4, 5).

89

Musical score for measures 89-90. The system includes a grand staff with treble and bass clefs. The right hand features a melodic line with a slur and fingerings (1, 2, 3, 4). The left hand has a rhythmic accompaniment with a 'cresc. p' marking and fingerings (5, 2, 4, 7, 3).

91

Musical score for measures 91-92. The system includes a grand staff with treble and bass clefs. The right hand features a melodic line with a slur and fingerings (1, 2, 3, 4). The left hand has a rhythmic accompaniment with a 'cresc.' marking and fingerings (5, 1, 1, 4).

93

Musical score for measures 93-94. The system includes a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and fingerings (4, 2, 4, 3, 4, 3). The left hand has a rhythmic accompaniment with a slur and fingerings (1, 2).



3. ÄRS EKSAMEN; RYT-A4  
PARADIGMÄ

II

# Erlösung

(aus „Des Knaben Wunderhorn“)

Anton Webern  
3 Lieder op. 18

Sehr bewegt (♩ = ca 100)

Gesang

Maria *f*

Es-Klarinette

Mein Kind, sieh an die

Gitarre

*fp* *f* *fp* *f* *f* *più f*

Brü - ste mein, kein Sün - der. laß ver - lo - ren sein.

*f* *f* *f* *p*

*f* *ff* *f* *mf* *p*

tempo  
Christus

Mut - ter, sieh an die Wun - - - - den,

*f* *f* *f* *f*

*f* *f* *f* *f*



rit. - *fp* - - - etwas breiter (♩ = ca 80)

die ich für dein Sünd trag al le Stunden. Va - ter, laß dir die

Wun - den mein, ein Op - fer für die

rit. - - - tempo I (♩ = ca 100)

Vater *più p* - zart *p*  
Sün - de sein. *ruhig* Sohn, lie - ber Sohn mein,

rit. - - - accel. tempo

al - les was du be-gehrt, das soll sein.

J = ca. 110

c 3.

The image shows three staves of handwritten musical notation. The first staff is in 4/4 time and contains a sequence of notes with some rests. The second and third staves are in 3/4 time. The second staff has a triplet bracket over three notes. The third staff also has a triplet bracket over three notes. The notation is written in a cursive, handwritten style.

9.

3. ÅRS EKSAMEN. RYT- B2

PARADIGME

melodisk vekslede  
synes med ledsagende taktering  
eller spilles på instrument

6 5

3. ÅRS EKSAMEN.  
PARADIGME

RYT-C2

Kombi-opgave  
Melodien synes og  
modstemmen bæres  
eller klappes dahl.

POLYRYTMISK KOMBINATIONSOPGAVE.

The first system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melody starting with a quarter rest, followed by a quarter note, and then a 4-measure phrase of eighth notes (G4, A4, B4, C5) with a slur and the number '4' above it. This is followed by a quarter rest, a quarter note, and a 3-measure phrase of eighth notes (B4, A4, G4) with a slur and the number '3' above it. The lower staff is in bass clef with a 3/4 time signature, featuring a steady eighth-note accompaniment of G3, A3, B3, C4.

The second system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melody starting with a 3-measure phrase of eighth notes (G4, A4, B4) with a slur and the number '3' above it, followed by a quarter rest, a 4-measure phrase of eighth notes (C5, B4, A4, G4) with a slur and the number '4' above it, and finally a 3-measure phrase of eighth notes (F4, E4, D4) with a slur and the number '3' above it. The lower staff is in bass clef with a 3/4 time signature, featuring a steady eighth-note accompaniment of G3, A3, B3, C4, with two triplet markings '3' below the notes.

The third system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melody starting with a quarter rest, a quarter note, and a 5-measure phrase of eighth notes (G4, A4, B4, C5, B4) with a slur and the number '5' above it. The lower staff is in bass clef with a 3/4 time signature, featuring a steady eighth-note accompaniment of G3, A3, B3, C4, with a triplet marking '3' below the notes. A key signature change to 2/4 is indicated by a double bar line with a key signature change symbol.

Gloria

Paul Hindemith

Breit bewegt  $\text{♩}$  bis 152

Et in - ter - ra pax ho - mi - ni - bus  
Et in - ter - ra pax ho - mi - ni - bus  
Et in - ter - ra pax ho - mi - ni - bus  
Glo - ri - a in excel - sis De - o.

Breiter *f* *sempre molto legato*

bo - nae vo - lun - ta - tis. Lau - da - mus  
bo - nae vo - lun - ta - tis bo - nae vo - lun - ta - tis. Lau - da - mus  
bo - nae vo - lun - ta - tis. Lau - da - mus  
Lau - da - mus

te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.  
te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.  
te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.  
te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.

Wie vorher

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti.  
Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti.  
Glo - ri - fi - ca - mus te.  
Glo - ri - fi - ca - mus te.

3. ARS EXAMEN;  
PARADIGME

MEZ-B

L: Syngé / ~~spinnale~~

12

8 [Moderato]

Z. KODALY

Musical notation for measures 1-8. The score is in 8/8 time with a tempo marking of [Moderato]. The key signature has one flat. The vocal line starts with the syllable 'lah' and includes a slur over measures 1-4 with the syllable 'su' written above it. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Measure numbers 10 and 20 are boxed in the right margin.

Musical notation for measures 9-18. The vocal line continues with the syllable 'ta se' in measure 10. The piano accompaniment maintains its rhythmic pattern.

Musical notation for measures 19-28. The vocal line includes the syllables 'fe' and 're' in measures 22 and 24 respectively. The piano accompaniment continues with its characteristic eighth-note accompaniment.

Musical notation for measures 29-38. The piano accompaniment features a prominent eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand.

Musical notation for measures 39-48. The piano accompaniment continues with its characteristic eighth-note accompaniment.

Musical notation for measures 49-58. The piano accompaniment continues with its characteristic eighth-note accompaniment.

3. ARS  
50

EKSAMEN  
PARADIGME

MEL - C 1

Barok

# H-moll-Messe von J.S. Bach.

Adagio con moto.

11. *mf*

alt

A - gnus De - - -

- - - i, qui tol - - - - lis pec - ca - - - ta mun - - -

di, qui tol - lis pec - ca - ta, pec - ca - - - ta mun - di, mi - se - re - -

Edition Peters.

(MEL-C1)

- re no - - bis, mi - se - re - - re no - - bis,

*espress.*

mi - - se - re - - re no - bis, qui tol - - lis pec - ca - - ta, pec - ca - - ta

mun - di, mi - se - re - re no - - bis.

*espressivo*

A - - gnus De - - -

*p*

- - - i, qui tol - - - lis pec - ca - - - ta mun - di,

J.S. Bach : H-mol messe . Agnus Dei

(MEL-C1)

52

a - gnus De - - - i, qui tol - - - lis pec - ca -

- ta, qui tol-lis pec - ca - ta, pec-ca - - ta mun - di, qui tol - - lis pec-

ca - ta, mi - se - re - re, qui tol - - lis pec - ca - ta, mi - - se - re - re

no - bis, mi - se - re - - - re no - - bis, mi - - se - re - re no -

bis, mi - - se - re - - re no - bis, mi - se - re - re no - - bis.



Fr. 4  
s. 6 D<sup>7</sup>  
trit.

# Warnung

(Orig. E moll)  
Mezzo

(S. Pfarfins.)

R. Schumann III

Op. 119 Nr. 2

Langsam

56.

Es geht der

Tag zur Nei - ge, der Licht und Frei - heit bot, o schwei - ge,

Vög - lein, schwei - ge, du singst dich in den Tod!

Die Win - de nächt - lich rau - schen,

(MEZ-C2)

120

die Blät - ter zit - tern bang, den Fein - den, die drin

Red. \* Red. \* Red. \* Red. \*

lau - schen, ver - rät dich dein Ge - sang.

fp Red. \* Red. \* Red. \*

Glut - au - gig durch's Ge - zwei - - ge

Red. \* Red. \* Red. \* Red. \*

der finst - re Schu - hu droht: o schwei - ge, Vög - lein,

Red. \* Red. \* Red. \*

schwei - ge, du singst dich in den Tod!

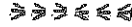
Red. \*

577

Les Cloches

(THE BELLS)

Poesie de PAUL BOURGET



Musique de

English words by NITA COX

CLAUDE DEBUSSY

(1891)

Sanger syngar <sup>(TRANSPPOSITION)</sup> så vidt unlyt på tebst.

Andantino quasi Allto

CHANT

Les feuil - les sou -  
Spring flowers pe.ep

*p*

Andantino quasi Allto

PIANO

*p et léger*

\_vraient sur le bord des bran - ches, Dé - li - ca - te - ment,  
out with rap - tu - rous eyes, — Glad that spring is here,

*poco cresc.*

Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé - ment.  
And dis - tant bells sing to — the skies — Anthems sweet and clear:

Rit

*poco cresc.*

*p*

*p*

Ryth - - - mique et fer - vent comme une an - ti -  
 Their clear, ryth - mic voice re - calls un - to

*a Tempo*

*p doux*

- en - - - ne, Ce loin - tain ap - pel Me re - mé - mo -  
 me The days long gone by, And those ho - ly

*Rit.*  
*dim.*

- rait la blancheur chré - tien - - ne Des fleurs de l'au - tel.  
 al - tars where per - pe - tual - - ly Pure white li - lies lie.

*Rit.*  
*dim.*

Un peu plus lent

*p*

*p doux et expressif*

Ces clo - ches par - laient d'heu - reu - ses an - né -  
 Dear bells! what com - fort from you I ga -

- es, Et dans le grand bois Sem - blaient re - ver -  
 - thered You can e - ven make The leaves of past

- dir les feuil - les fa - né - es Des jours d'autre - fois.  
 years I thought brown and wi - thered To new life a - wake.

1<sup>o</sup> Tempo

læs, og jeg  
ke - des nu  
ved For - fæn - ge - lig -  
hed!

12874

du ha - ver  
byl - tet mig  
paa, dem  
ka - ster jeg  
af mig og  
vil dem for -  
smaa; jeg  
ri - ver mig

Far,  
Ver - den, far  
vel, jeg  
ke - des ved  
læn - ger at  
væ - re din  
Træl, de  
Byr - der, som

Nr. 54. Far, Verden, far vel.

A. P. Berggreen

IV. Auditiv analyse . e. . Gør rede for formale, melodiske, rytmiske og harmoniske elementer.  
(Eksamplet er på CD-med i forberedelsen)

2. sats II Aud-A1 : Haydn op 64/5  
Adagio cantabile

The musical score is handwritten and consists of six systems of four staves each. The first system is marked '2. sats II Aud-A1 : Haydn op 64/5' and 'Adagio cantabile'. It includes the tempo and dynamics markings 'p dolce'. The score is in G major and 3/4 time. Measure numbers 10, 20, and 30 are indicated at the start of their respective systems. The score concludes with a double bar line and repeat dots.

## Aud- Aflytningen. Spørgsmål nr. 2.

DJM28-01-07

Til mulig inspiration får du hér nogle spørgsmål, du kan bruge, hvis du har lyst. Men du behøver ikke gøre det og skal i alt fald ikke prøve at besvare dem alle. Censor/eksaminator ser i øvrigt lige så gerne, at du gør dine egne observationer og organiserer dem, som du vil.

- 1) Vi kan opfatte sætten i fire led med formen ...? [A<sub>1</sub>-A<sub>2</sub>-B-A<sub>3</sub>.]
- 2) Toneart og halv- eller helstumning efter hvert led?
- 3) Hvad er de mest åbenlyse forskelle mellem A-leddene og B-leddet? [B-leddet er i mol. Kromatisk faldende baslinje.]
- 4) Hvor lange er de tre A-led? [8, 8, 12 takter]
- 5) De tre A-led begynder helt ens. Hvor længe fortsætter ligheden? [4 takter.]
- 6) De første to A-led ligner hinanden mest? Hvorledes adskiller A<sub>3</sub> sig fra A<sub>1</sub> og A<sub>2</sub>? [A<sub>3</sub> er (som allerede registreret) længere i sin helhed. Eftersætningen er længere og uregelmæssig i taktgrupperingen (hvilket kan beskrives nøjere). Og meget andet.]
- 7) Hvilke forskelle er der mellem de to første A-led?
- 8) Både A<sub>1</sub> og A<sub>2</sub> er formet som for- og eftersætning. Hvilke forskelle er der begge gange mellem for- og eftersætningen? Akkompagnementsfigurer? Melodisk-rytmiske figurer i melodien? Andet?
- 9) Hvilket materiale fra A-leddene benyttes i B-leddet?

DJM28-01-07

## Eksamen i Auditiv Analyse efter 3. år

Det jyske Musikonservatorium  
2007

## EKSEMPEL

Du hører en sats, der begynder således:

Adagio cantabile

Fortæl, hvorledes sætten er bygget op. Fortæl, hvad du i øvrigt finder vigtigt i det, du hører. Fortæl også gerne noget, du ikke er sikker på, er så vigtigt. Det er helt op til dig selv. Tag noter, hvis du har lyst til det. Men husk: du har kun fem minutter til fremlæggelsen!

Hvem tror du, komponisten er?



# Liebeständelei

11

(Original Es Dur)

(Th. Körner)

Etwas geschwind

$\text{♩} = 56$

Schubert

26. Mai 1816

1. Sü - Bes Lieb - chen! Komm zu mir! Tau - send Küs - se geb. ich
2. Mäd - chen, wer - de doch nicht rot! Wenn's die Mut - ter auch ver -
3. Lieb - chen, war - um zierst du dich? Hö - re doch und küs - se
4. Sieh, dein Sträu - ben hilft dir nicht; schon hab ich nach Sän - gers

Tu D  
ell. 8.  
B<sup>b</sup>

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

3. ÅRS EKSAMEN . PARADIGME

BRUG - B

Becifningsopgave

Noget om skærsommernætter

Mogens Jermiin Nissen

Nu ne - jer blom - ster - ne. Og ge - den bræ - ger ve - mo - digt,  
 mens den ber sin ro - sen - krans. På Kon - gens Ny - torv sid - der Oeh - len - schlä - ger  
 og tæn - ker på, at snart er det Sankt Hans. I Vin - je sid - der Ves - aas, der er  
 nord - mand, og nyn - ner Sol - veigs sang. I Malm - ø ser hr. Svens - son  
 op mod him - len fra den jord han må - ske skal him - le fra om tre kvar - ter \_\_\_\_ .

: Harmonisering efter gehør.

1. Den gule lupin

Alfred Toft, 1909

Musical score for 'Den gule lupin' by Alfred Toft, 1909. The score consists of three staves of music in G major and 2/4 time. The melody is simple and characteristic of a children's song.

2. Fantasiestykker i min egen manér

Knud Vad Thomsen, 1947

Musical score for 'Fantasiestykker i min egen manér' by Knud Vad Thomsen, 1947. The score consists of four staves of music in G major and 3/4 time. The melody is more complex and rhythmic than the first piece. A large diagonal line is drawn across the score, crossing out the music.

## KLARINET

A

A

A

3. års eksamen  
PARADIGME

BRUG - D

A-transponering.

Spilles på klaver.

Tasterpillere, teoretikere og komponister udfører opgaven som en to-stemmig sats.

Øvrige spilles kun A-stemmen

## BRUG - E

## 2-st. nøglespil

HÄNDEL

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a common time signature, followed by a series of eighth and sixteenth notes in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, featuring some slurs and ties.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, featuring some slurs and ties.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, featuring some slurs and ties.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, featuring some slurs and ties.

158

Dein Herzlein mild  
(Aus dem Jungbrunnen von Paul Heyse)

85

Andante grazioso (♩ = etwa 84)

Brahms  
Op. 82 Nr. 4*Zart, leicht, gut gesprochen*

1. Dein Herz-lein mild, du lie - bes Bild, das ist noch nicht er -  
*p dolce*

2. Es hat die Nacht ein'n Tau ge-bracht den Knos - pen all im  
*p dolce*

1. Dein Herz-lein mild, du lie - bes Bild, das ist noch nicht er -  
2. Es hat die Nacht ein'n Tau ge-bracht den Knos - pen all im  
*p dolce*

glom-men, und drin-nen ruht ver-träum - te Glut, wird bald zu Ta - ge  
*poco f*

Wal - de, und mor-gensdrauf da blühts zu-hauf und duf - tet durch die  
*poco f*

glom-men, und drin-nen ruht ver-träum - te Glut, wird bald zu  
Wal - de, und mor-gensdrauf da blühts zu-hauf und duf - tet  
*poco f*

kom - men, wird bald, wird bald zu Ta - - - ge kom-men.  
*p einfach*

Hal - de, und duf - tet, und duf-tet, und duf - tet durch die Hal - de.  
*p*

Ta - ge kom - men, wird bald, wird bald zu Ta - ge kom-men.  
durch die Hal - de, und duf - tet, duf - tet durch die Hal - de.  
*p*

bald zu Ta - ge,  
duf - tet, und  
*p*



# 3. ÅRS EKSAMEN . VI: Auditiv analyse og diktat

## OPGAVEARK

J. Haydn: Strygekvartet op. 76/2, 2. sats

Nedskriv minimum 1. vl. og cello i t. 1-15 men gerne flere stemmer. Tilføj akkordanalyse.  
Lyt resten af satsen igennem og giv en kort beskrivelse af form og indhold.

Andante o piu tosto allegretto

VI.1

VI.2

Vla.

Vcl.

D: T 5 T<sub>3</sub>

