

Meerkeuze: omcirkel het antwoord; geef verbeteringen duidelijk aan:

A  B C D of A   C D of A   D B

### Blok 1 A. Caldara - Missa Dolorosa, Gloria

1 .....

2 vanaf maat .....

3 .....

4

Et in ter-ra pax in ter-ra pax et in ter-ra pax in ter-ra

pax pax ho - mi - ni-bus bo-nae vo-lun - ta - tis pax ho -

mi - ni-bus bo-nae vo-lun - ta

tis in ter - ra in ter - ra pax

5

Lau - da - mus lau - da - mus te

6 polyfone compositietechniek .....

motiefverwerking .....

7 1 .....

.....

2 .....

.....

8 blaasinstrument .....

basso continuo

1 .....

2 .....

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partituur bij vraag 9 t/m 12

1 2 3  
B Cum san-cto Spi - ri - tu, in glo-ri-a De - i Pa-tris. A-men. a -

4 5 6  
B - men, a - men, a-men, a - men, a - -

7 8 9  
T a - men.  
B - men, a - men, a - men.

10 11 12  
S  
A  
T  
B

13 14 15  
S  
A  
T  
B

Detailed description: This is a musical score for a choir and bassoon. It consists of five systems of staves. The first system (measures 1-3) features a Bassoon (B) staff with a circled first measure and lyrics 'Cum san-cto Spi - ri - tu, in glo-ri-a De - i Pa-tris. A-men. a -'. The second system (measures 4-6) continues the Bassoon part with lyrics '- men, a - men, a-men, a - men, a - -'. The third system (measures 7-9) includes a Tenor (T) staff with lyrics 'a - men.' and a Bassoon (B) staff with lyrics '- men, a - men, a - men.'. The fourth system (measures 10-12) features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth system (measures 13-15) continues the four vocal staves. The key signature has one sharp (F#) and the time signature is common time (C).

16 17 18

Musical score for measures 16, 17, and 18. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). Measure 16 shows the Soprano line with a melodic line starting on G4, moving to A4, B4, and C5. The Alto line has a whole rest, followed by a half note G4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3. Measure 17 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3. Measure 18 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3.

19 20 21

Musical score for measures 19, 20, and 21. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). Measure 19 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3. Measure 20 shows the Soprano line with a whole rest. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3. Measure 21 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3.

22 23 24

Musical score for measures 22, 23, and 24. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). Measure 22 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3. Measure 23 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3. Measure 24 shows the Soprano line with a half note G4, followed by a half note F#4. The Alto line has a half note G4, followed by a half note F#4. The Tenor line has a half note G3, followed by a half note F#4. The Bass line has a half note G2, followed by a half note F#3.

- 9 Bas - ..... - ..... - .....
- 10 in maat .....
- 11 *Omcirkel de antwoorden in de partituur op pagina 4 en 5 in deze uitwerkbijlage.*
- 12 bewering 1 juist / onjuist (*Omcirkel één van beide.*)  
 bewering 2 juist / onjuist (*Omcirkel één van beide.*)
- 13 1 .....  
 .....
- 2 .....  
 .....
- 14 .....  
 .....

## Blok 2 P. Glass - Symfonie nr. 4, deel 4

15 .....

16

1 2 3

4 5 6

- 17 haak 1 .....
- haak 2 .....
- haak 3 .....
- 18 eerst .....
- daarna .....

*Ga verder op de volgende pagina.*

partituur bij vraag 19 t/m 22

The musical score is divided into three systems. The first system (measures 1-4) features a clarinet with a melodic line, a harp with a rhythmic accompaniment, an alto flute with a steady eighth-note pattern, and a cello with a single note. The second system (measures 5-8) continues the harp and alto flute parts, while the clarinet has a melodic line with a slur over measures 5 and 6, and another slur over measures 7 and 8. The cello part remains simple. The third system (measures 9-10) introduces a violin part with triplets, while the harp, alto flute, and cello continue their respective parts.

1 2 3 4

klarinet

harp

altviool

cello

5 6 7 8

klarinet

harp

altviool

cello

9 10

harp

viol 1+2

altviool

cello

19 maat 1 .....

maat 2 .....

20 .....

.....

21 .....

22 .....

23

<b>melodierichting</b>	<b>maat 1 t/m 4</b>	<b>maat 5 t/m 8</b>	<b>maat 9 t/m 12</b>
hoge blazers			
lage blazers			

<b>ritme</b>	<b>maat 1 t/m 4</b>	<b>maat 5 t/m 8</b>	<b>maat 9 t/m 12</b>
hoge blazers			
lage blazers			

24 .....

25 motiefverwerking

1 .....

.....

2 .....

.....

articulatie .....

.....



- 26 1 .....
- 2 .....
- 3 .....

27

	majeur-akkoord	mineur-akkoord	kwint
eerste gedeelte			
tweede gedeelte			
derde gedeelte			

28

partij	notenvoorbeeld
zang	
saxofoon	
synthesizer	
basgitaar	

29 A B C D

- 30 materiaal 1 wel / niet (*Omcirkel één van beide.*)  
 materiaal 2 wel / niet (*Omcirkel één van beide.*)

### Blok 3 A. Dvořák - Drobnosti, opus 75a

- 31 ja / nee (*Omcirkel één van beide.*), omdat .....
- .....

32

Bes groot ..... .....

33 in maat 5 / 6 / 7 (Omcirkel één van de drie.), omdat .....

.....

34 1 .....

.....

2 .....

.....

35

5 6

5 6

36

37 A B C D

38 1 .....

.....

2 .....

.....

39 .....

40

maat	1	2	3	4	5	6	7	8	9
variatie		1							

## Blok 4 Kovacs - Diggin'

---

41 .....

.....

42 laag 1  $\frac{4}{4}$  |

laag 2  $\frac{4}{4}$  |

laag 3  $\frac{4}{4}$   |

43 .....

44 1 .....

.....

2 .....

.....




3 .....

.....

45 .....

.....

- 46 1 a Look here, there's something to know  
 2 b I'm not like others, this needs to go slow  
 3 a Got things, things on my mind  
 4 b' Visions to make and gold dust to find  
 5 ..... It's not you, it's definitely me  
 6 ..... Got dreams to believe in and bright lights to see  
 7 ..... No spark, starting to doubt  
 8 ..... I've got the feeling that this won't work out

47  $\frac{4}{4}$        (7) |  
 Me and my re-cords all a - lone feels right

$\frac{4}{4}$        (7) |  
 Me and my re-cords all a - lone feels right

48

	voor	op	na
1 To find gold need plenty of souls			
2 And everyone needs their separate goals			
3 This band makes me inspired			
4 They have the flames that light up my fire			
5 Although already sold			
6 But it doesn't mean the story's untold			
7 I'm near in finding the sound			
8 Don't have the feeling I'm hanging around			

49 ... - ... - ... - ... - ... - ... - ... - ...

- 50 I'm diggin'  
 I'm diggin' it out  
 I'm dig, dig, dig, diggin' it out  
 I'm diggin'  
 I'm diggin' it out  
 Baby I've gone dig, dig, diggin'

51 .....

52 fragment 2 .....

fragment 3 .....

fragment 4 .....