



# Kees Schoonenbeek

Pays-Bas, Dieren

## Prelude Bach, Johann Sebastian

### A propos de l'artiste

Kees Schoonenbeek est né le 1 octobre 1947 à Arnhem, aux Pays-Bas. Il suivit les cours de piano au Conservatoire d'Arnhem et acheva sa formation au Conservatoire Brabancon de Tilburg en y étudiant la théorie musicale et la composition. De 1975 à 1977, Schoonenbeek y fut engagé en tant que professeur et y obtint le prix de composition en 1978. Avant son retour en 1980 à Tilburg, il était professeur durant trois ans à l'Université d'Amsterdam, Groupement des Sciences Musicales. Comme compositeur, Schoonenbeek recherche un idioom sonore qui soit susceptible d'intéresser un vaste public. Son répertoire est très disparate car il comprend, non seulement des oeuvres pour musique de chambre, mais aussi des oeuvres pour chorales, orchestres et orchestres à vent. Son intérêt pour la musique à vent s'éveilla en 1980. C'est en cette année qu'... (la suite en ligne)

**Qualification :** maître

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### A propos de la pièce



**Titre :** Prelude  
**Compositeur :** Bach, Johann Sebastian  
**Arrangeur :** Schoonenbeek, Kees  
**Droit d'auteur :** Copyright © Kees Schoonenbeek  
**Instrumentation :** Piano et Cordes  
**Style :** Baroque

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# Prelude

from BWV 855a

Bach/Siloti  
arr Kees Schoonenbeek

♩ = 60

Piano

*mp*

Violin solo

Violin 1

*p*

Violin 2

*p*

Viola

*p*

ViolonCello

*p*

DoubleBass

*p*

4

Pno

Solo

VI 1

VI 2

Vla

VC

DB

7

Piano score for measures 7-9. The Pno part features a complex texture with sixteenth-note runs in both hands. The Solo part is silent. The string parts (VI 1, VI 2, Vla, VC, DB) provide harmonic support with sustained notes and simple rhythmic patterns.

Pno

Solo

VI 1

VI 2

Vla

VC

DB

10

Piano score for measures 10-12. The Pno part continues with intricate sixteenth-note passages. The Solo part remains silent. The string parts continue their accompaniment, with the VC part showing some movement in the lower register.

Pno

Solo

VI 1

VI 2

Vla

VC

DB

13

Piano score for measures 13-15. The Pno part features a complex texture with sixteenth-note runs in both hands. The Solo part is silent. The string parts (VI 1, VI 2, Vla, VC, DB) provide harmonic support with sustained notes and some melodic movement.

Pno

Solo

VI 1

VI 2

Vla

VC

DB

16

Continuation of the musical score for measures 16-18. The Pno part continues with intricate sixteenth-note patterns. The Solo part remains silent. The string parts continue their harmonic and melodic roles.

Pno

Solo

VI 1

VI 2

Vla

VC

DB

Prelude

19

Pno

Solo

VI 1

VI 2

Vla

VC

DB

*Espr*

*mp*

22

Pno

Solo

VI 1

VI 2

Vla

VC

DB

Prelude

25

Piano score for measures 25-27. The Pno part features a complex texture with sixteenth-note patterns in both hands. The Solo part has a melodic line with some rests. The string parts (VI 1, VI 2, Vla, VC, DB) provide harmonic support with sustained notes.

Pno

Solo

VI 1

VI 2

Vla

VC

DB

28

Musical score for measures 28-30. The Pno part continues with similar textures, including a section marked *8va* (octave up) starting at measure 29. The Solo part has a more active melodic line. The string parts continue with sustained notes.

Pno

Solo

VI 1

VI 2

Vla

VC

DB

(8<sup>va</sup>)

31

Piano score for measures 31-33. The Pno part features a complex texture with sixteenth-note patterns in both hands. The Solo part has a melodic line with slurs. The string parts (VI 1, VI 2, Vla, VC, DB) provide harmonic support with sustained notes and some movement.

34

Piano score for measures 34-36. The Pno part continues with intricate sixteenth-note patterns. The Solo part has a more active melodic line. The string parts continue their harmonic support.

Prelude

37

Pno

Solo

VI 1

VI 2

Vla

VC

DB

40

Pno

Solo

VI 1

VI 2

Vla

VC

DB

Ca 3'