



Kees Schoonenbeek

Pays-Bas, Dieren

Chanson sans paroles I

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'...

Qualification : maître

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A propos de la pièce



Titre : Chanson sans paroles I

Compositeur : Schoonenbeek, Kees

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Instrumentation : Orgue seul

Style : Classique moderne

Commentaire : An arrangement of a part from my 'Requiem for the freemacon'.

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'Song without words'

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Allegretto $\text{♩} = 60$

Organ

f *Marcato*

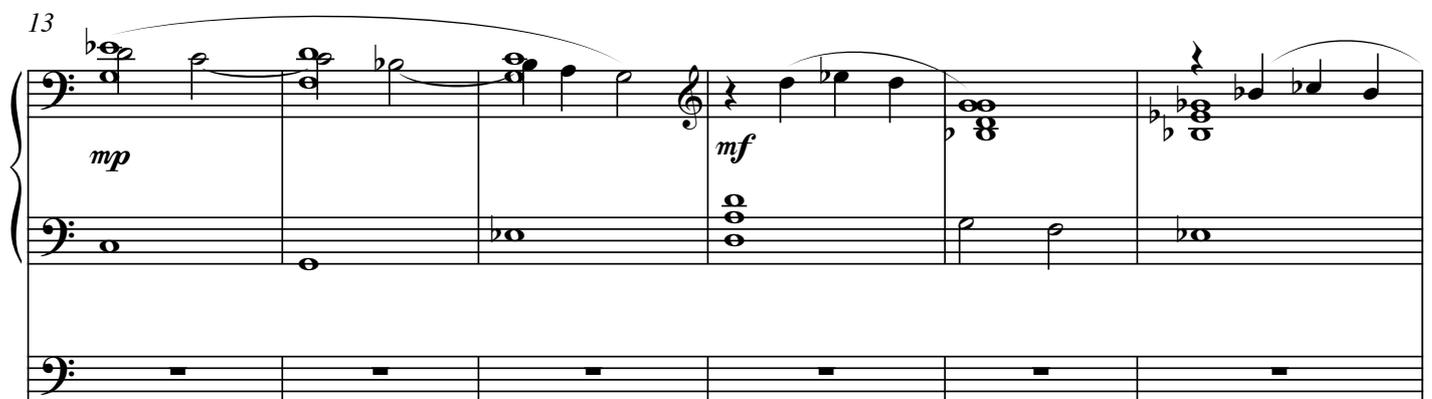


6



13

mp *mf*



19



'Song without words'

25

Musical score for measures 25-30. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one sharp (F#) and a common time signature. The first measure starts with a treble clef and a sharp sign. The second measure is marked with a forte *f* dynamic. The third measure is marked with a mezzo-piano *mp* dynamic. The music features flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

31

Musical score for measures 31-36. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand. The key signature remains one sharp (F#).

37

Musical score for measures 37-42. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand. The key signature remains one sharp (F#).

43

Musical score for measures 43-48. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand. The key signature remains one sharp (F#).

'Song without words'

49

Marcato

f

55

61

mp

67

mf

'Song without words'

73

Musical score for measures 73-78. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines. The bottom staff is empty.

79

Musical score for measures 79-84. The right hand has a more active, rhythmic melody with frequent beaming and slurs. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) is present at the beginning of measure 79. The bottom staff is empty.

85

Musical score for measures 85-90. The right hand features a melodic line with a prominent slur across several measures. The left hand has a more complex accompaniment with some triplets. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of measure 85. The bottom staff is empty.

91

Musical score for measures 91-96. The right hand has a melodic line with a long slur. The left hand provides a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 91. The bottom staff is empty.

'Song without words'

97

Musical score for measures 97-102. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The melody is primarily in the right hand of the grand staff, with a supporting bass line in the left hand and the separate bass staff. The piece concludes with a fermata over the final chord.

103

Musical score for measures 103-108. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues in the same key and time signature. The melody is primarily in the right hand of the grand staff, with a supporting bass line in the left hand and the separate bass staff. The piece concludes with a fermata over the final chord.

109

Musical score for measures 109-115. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues in the same key and time signature. The melody is primarily in the right hand of the grand staff, with a supporting bass line in the left hand and the separate bass staff. The piece concludes with a fermata over the final chord.

116

Ritenu 4'15"

Musical score for measures 116-121. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues in the same key and time signature. The melody is primarily in the right hand of the grand staff, with a supporting bass line in the left hand and the separate bass staff. The piece concludes with a fermata over the final chord. A dynamic marking of *f* (forte) is present at the beginning of the system.