



Kees Schoonenbeek

Netherlands, Dieren

Concertino for oboe and strings III

About the artist

Kees Schoonenbeek was born in Arnhem, the Netherlands, on October 1 st 1947. He studied the piano at the Conservatory in Arnhem and completed his studies in music theory and composition at the Conservatory of Brabant in Tilburg. Schoonenbeek taught at the latter institute from 1975 till 1977, where he also won the Composition award in 1978. Before he returned to Tilburg in 1980 he taught at the university of Amsterdam at the music faculty. As a composer Schoonenbeek makes use of sound idioms which are accessible to a large audience. His compositions are very diverse and include, besides chamber music, works for choir, orchestra and wind ensembles. He became interested in wind music in 1980, the year in which he received a commission to compose for brass band, which resulted in his work "Symfonieta". Much more music for wind band followed. Kees Schoonenbeek's interests cover a wide range of music, with a preference for English composers such as Benjamin Britten and Ralph ... (more online)

Qualification: Master

Associate: BUMA - IPI code of the artist : I-001156705-6

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-canzona.htm>

About the piece



Title: Concertino for oboe and strings III
Composer: Schoonenbeek, Kees
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Instrumentation: Oboe, String orchestra
Style: Modern classical

Kees Schoonenbeek on [free-scores.com](https://www.free-scores.com)



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Concertino for oboe and strings

Kees Schoonenbeek

Allegro ♩ = 120

The score consists of ten staves. The Oboe solo part begins in measure 1 with a forte (*f*) dynamic. The Violin 1 and Violin 2 parts enter in measure 11 with a forte (*f*) dynamic. The ViolonCello and DoubleBass parts play a pizzicato (*Pizz*) accompaniment starting in measure 1, with a mezzo-forte (*mf*) dynamic. The Solo part enters in measure 14 with a forte (*f*) dynamic. The Violin 1 and Violin 2 parts re-enter in measure 14 with a forte (*f*) dynamic. The Viola part enters in measure 14 with a forte (*f*) dynamic. The ViolonCello and DoubleBass parts continue their pizzicato accompaniment.

27

Solo

VI 1

VI 2

Vla

VC

DB

f

mf

mf

40

Solo

VI 1

VI 2

Vla

VC

DB

mf

mf

mf Arco

53

Solo

VI 1

VI 2

Vla

VC

DB

mf

p

p

p

p

f

p

Arco

66

Solo

VI 1

VI 2

Vla

VC

DB

79

Solo

VI 1

VI 2

Vla

VC

DB

p

Div

p

Div

3

Solo

VI 1

VI 2

Vla

VC

DB

mf

mf

mf

16

Solo

VI 1

VI 2

Vla

VC

DB

Div

p

29

Solo

VI 1

VI 2

Vla

VC

DB

mf

42

Solo

VI 1

VI 2

Vla

VC

DB

f

mf

mf

55

Solo

VI 1

VI 2

Vla

VC

DB

f

f

f

68

Musical score for measures 68-80. The score is for Solo, VI 1, VI 2, Vla, VC, and DB. The Solo part begins with a melodic line in G major, marked *f*. The VI 1 and VI 2 parts enter in measure 69 with a similar melodic line, also marked *f*. The Vla part enters in measure 70 with a similar melodic line, marked *f*. The VC and DB parts provide a harmonic accompaniment with a steady eighth-note pattern. The Solo part continues with a melodic line that moves to G minor in measure 75.

81

Musical score for measures 81-89. The score is for Solo, VI 1, VI 2, Vla, VC, and DB. The Solo part begins with a melodic line in G major, marked *f*. The VI 1 and VI 2 parts enter in measure 81 with a similar melodic line, marked *mf*. The Vla part enters in measure 82 with a similar melodic line, marked *mf*. The VC and DB parts provide a harmonic accompaniment with a steady eighth-note pattern. The Solo part continues with a melodic line that moves to G minor in measure 85.

II

94

Solo

VI 1

VI 2

Vla

VC

DB

mp

p

Pizz

mp

p

Pizz

p

Pizz

mf

p

Pizz