



Kees Schoonenbeek

Netherlands, Dieren

Méditation I

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 "Symfonietta". 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: Méditation I

Composer: Schoonenbeek, Kees

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Instrumentation: Organ solo

Style: Modern classical

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'Méditation I'

Kees Schoonenbeek

Organ

mp

6

p

12

A tempo

mp

18

p

24

31

mp

37

Musical score for measures 37-42. The piece is in a minor key, indicated by three flats in the key signature. The music is written for piano in a 3/4 time signature. The upper staff (treble clef) features a melodic line with a mix of eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present at the beginning of the system.

43

Musical score for measures 43-49. The melodic line continues with similar rhythmic patterns. The accompaniment remains consistent with the previous system. The dynamic marking *p* is maintained.

50

Musical score for measures 50-55. The melodic line becomes more active with sixteenth-note passages. The accompaniment features more complex chordal textures. A dynamic marking of *mp* (mezzo-piano) is introduced in measure 52.

56

Musical score for measures 56-61. The melodic line is highly rhythmic with frequent sixteenth-note runs. The accompaniment consists of chords and moving bass lines. A dynamic marking of *p* (piano) is present in measure 59.

62

Musical score for measures 62-68. The melodic line continues with sixteenth-note patterns. The accompaniment features chords and moving bass lines. A dynamic marking of *pp* (pianissimo) is present in measure 67.

69

Musical score for measures 69-74. The melodic line is characterized by a steady eighth-note pattern. The accompaniment consists of chords and moving bass lines. A dynamic marking of *pp* is present in measure 73. The system concludes with a **Ritenuito** marking and a time signature of 3'50".