



Kees Schoonenbeek

Netherlands, Dieren

Reflection 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 "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: Reflection III

Composer: Schoonenbeek, Kees

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Instrumentation: Organ solo

Style: Modern classical

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



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'Reflection III'

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Andante sostenuto $\text{♩} = 60$

Measures 1-3 of the piece. The music is in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *mp*.

Measures 4-7. Measure 4 is marked with a fermata. The tempo changes to *Allargando* (marked with a fermata symbol) for measures 5 and 6, then returns to *A tempo* for measure 7. The dynamic marking is *mf*. The time signature changes from 4/4 to 3/4 for measures 5 and 6, and back to 4/4 for measure 7.

Measures 8-10. The time signature changes to 5/4 for measures 8 and 9, and back to 4/4 for measure 10. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Measures 11-13. The time signature changes to 3/4 for measures 11 and 12, and back to 4/4 for measure 13. A slur is placed over the right hand in measure 13, with the dynamic marking *mp*.

Measures 14-16. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A slur is placed over the right hand in measure 14.

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17

Musical notation for measures 17-19. The piece is in G major (one sharp). Measure 17 has a whole rest in the treble and a half note G in the bass. Measure 18 has a whole rest in the treble and a half note A in the bass. Measure 19 has a half note B in the treble and a half note G in the bass, with a slur over the bass line.

20

Musical notation for measures 20-21. Measure 20 has a half note B in the treble and a half note G in the bass. Measure 21 has a half note A in the treble and a half note G in the bass. The dynamic marking *mf* is placed between the staves.

22

Musical notation for measures 22-24. Measure 22 has a half note B in the treble and a half note G in the bass. Measure 23 has a half note A in the treble and a half note G in the bass. Measure 24 has a half note B in the treble and a half note G in the bass. The dynamic marking *mp* is placed between the staves.

25

Musical notation for measures 25-28. Measure 25 has a half note B in the treble and a half note G in the bass. Measure 26 has a half note A in the treble and a half note G in the bass. Measure 27 has a half note B in the treble and a half note G in the bass. Measure 28 has a half note B in the treble and a half note G in the bass. The dynamic marking *mf* is placed between the staves. A fermata is placed over the final note in measure 28. The time signature 1'40" is written at the end of the system.