



Kees Schoonenbeek

Netherlands, Dieren

Reflection VIII

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 VIII

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 VIII'

Kees Schoonenbeek

$\text{♩} = 45$

Organ

mp

Musical notation for measures 1-8. The piece is in 3/2 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 45. The dynamics are mezzo-piano (mp). The notation features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing marks.

Musical notation for measures 9-16. The melodic line continues with a series of eighth and sixteenth notes, while the bass line provides harmonic support with chords and moving lines.

Musical notation for measures 17-23. The piece maintains its melodic and harmonic development, with the right hand playing a more active role in the upper register.

Musical notation for measures 24-29. The texture becomes more complex with overlapping melodic lines in both hands, leading to a more intricate harmonic structure.

Musical notation for measures 30-34. The piece reaches a more active section with rapid sixteenth-note passages in both hands, creating a sense of forward motion.

Musical notation for measures 35-40. The piece concludes with a section marked 'Rit' (ritardando) and a final time signature change to 3/4. The tempo is indicated as 1'30". The notation features a final melodic flourish in the right hand and a sustained bass line.