



# Kees Schoonenbeek

Pays-Bas, Dieren

## Ambient Music III

### 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'...

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### A propos de la pièce



**Titre :** Ambient Music III

**Compositeur :** Schoonenbeek, Kees

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**Instrumentation :** Piano et Cordes

**Style :** Romantique

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# 'Ambient Music III'

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Andante espressivo ♩ = 75

Piano

*mp*

Violin 1

*p*

Violin 2

*p*

Viola

*p*

Cello

*Pizz*

*p*

DoubleBass

*Pizz*

*p*

8

Pno

VI 1

VI 2

Vla

VC

DB

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15

Piano score for measures 15-21. The score is for a piano (Pno), two violins (VI 1, VI 2), a viola (Vla), a cello (VC), and a double bass (DB). The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand. The violin parts play sustained notes, while the viola, cello, and double bass provide harmonic support with sustained notes and a rhythmic pattern.

22

Piano score for measures 22-28. The score is for a piano (Pno), two violins (VI 1, VI 2), a viola (Vla), a cello (VC), and a double bass (DB). The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand. The violin parts play sustained notes, while the viola, cello, and double bass provide harmonic support with sustained notes and a rhythmic pattern.

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29

Musical score for measures 29-35. The score is for a piano (Pno), two violins (VI 1, VI 2), a viola (Vla), a violoncello (VC), and a double bass (DB). The key signature is two sharps (F# and C#). The tempo is marked *mf*. The piano part features a complex texture with chords and moving lines. The strings play a rhythmic accompaniment with eighth and sixteenth notes.

36

Musical score for measures 36-42. The score continues with the same instruments and key signature. The piano part has a more active role with rapid sixteenth-note passages. The strings continue their rhythmic accompaniment. The tempo remains *mf*.

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43

Piano score for measures 43-48. The score is in D major (two sharps) and 4/4 time. It features a complex piano accompaniment with rapid sixteenth-note patterns in both hands. The strings (VI 1, VI 2, Vla, VC, DB) play a simple harmonic accompaniment consisting of quarter and eighth notes.

Pno

VI 1

VI 2

Vla

VC

DB

49

Piano score for measures 49-54. The score continues the piano accompaniment with similar rapid sixteenth-note patterns. The string parts remain consistent with the previous system, providing a steady harmonic foundation.

Pno

VI 1

VI 2

Vla

VC

DB

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55

Piano score for measures 55-62. The score includes staves for Pno, VI 1, VI 2, Vla, VC, and DB. The Pno part features a melodic line in the right hand and a bass line in the left hand, with a *mp* dynamic marking. The string parts (VI 1, VI 2, Vla, VC, DB) provide harmonic support with various textures and dynamics, including a *p* marking for the VC part.

63

Piano score for measures 63-70. The score includes staves for Pno, VI 1, VI 2, Vla, VC, and DB. The Pno part continues with a melodic line in the right hand and a bass line in the left hand. The string parts (VI 1, VI 2, Vla, VC, DB) continue their harmonic support, with a *p* dynamic marking for the VC part.

70

Pno

VI 1

VI 2

Vla

VC

DB

*Solo*

*mf*

77

Pno

VI 1

VI 2

Vla

VC

DB

*Solo*

*mf*

85

Musical score for measures 85-91. The score includes parts for Pno, VI 1, VI 2, Vla, VC, and DB. The key signature is two sharps (F# and C#). The Pno part features chords in the right hand and a bass line in the left hand. The string parts (VI 1, VI 2, Vla, VC, DB) are marked with dynamics *p* and *mp*, and the word *Tutti* is written above the VI 1 and Vla staves.

92

Musical score for measures 92-98. The score includes parts for Pno, VI 1, VI 2, Vla, VC, and DB. The key signature is two sharps (F# and C#). The Pno part features chords in the right hand and a bass line in the left hand. The string parts (VI 1, VI 2, Vla, VC, DB) continue with dynamics *p* and *mp*. A slur is present over the VC part in measure 92.



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99

Musical score for measures 99-105. The score is for a piano (Pno) and a double bass (DB). The piano part features a complex texture with multiple voices in both hands, including chords and melodic lines. A circled section in the piano right hand shows a specific melodic phrase. The double bass part provides a steady accompaniment with a mix of eighth and quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

106

Musical score for measures 106-111. The score is for a piano (Pno) and a double bass (DB). The piano part features a complex texture with multiple voices in both hands, including chords and melodic lines. The double bass part provides a steady accompaniment with a mix of eighth and quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

111

Pno

VI 1

VI 2

Vla

VC

DB

118

Pno

VI 1

VI 2

Vla

VC

DB

*mp*

*mp*

*mp*

126

Pno

VI 1

VI 2

Vla

VC

DB

133

Ritenuato

3'30"

Pno

VI 1

VI 2

Vla

VC

DB

Arco

Arco