



Molenaar Edition

Liberation

Composer

Vlak, Kees

Arranger

Order number

011941080

Duration

Diff

C

Mini - Score

Kees Vlak

LIBERATION

For Band

Harmonie / Fanfare

Condensed Score

03.1941.08



MBCD 18

Uitgave, Verlag,
Edition;



Molenaar Edition BV
Muziekuitgeverij
Wormerveer
Holland

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N

KEES VLAK

Kees Vlak, geboren in 1938, slaagde in 1959 voor piano en een jaar later voor trompet aan het Amsterdamse Conservatorium. Daarna studeerde hij nog enkele jaren kompositie en directie aan het Muziek Lyceum. Tijdens zijn studie speelde hij bij operettes en musicals; bij het kabaret van Wim Kan; bij de radio- en t.v.-orkesten en bij symphonieorkesten.

Hij werkte bij de N.O.S., eerst als kopiist, later als arrangeur. In 1968 werd zijn kompositie, de "Western Rhapsody", bekroond met de prijs van Hilvarenbeek.

Hij werkt graag met jonge musici en zijn composities zijn dan ook dikwijls daarop afgestemd; vrolijk en eenvoudig van opbouw. Andere composities van zijn hand zijn: Paso Cabaio; Paso Flamenco; De Bovenwindse Eilanden (een soortgelijk werk als Antilliaanse Suite); Persons in Britain; Music for a Movie-picture e.a.

E

KEES VLAK

Kees Vlak, born in 1938, obtained his diploma for piano in 1959 and a year after that he passed for his trumpet examination at the Amsterdam Conservatory. After these studies he took a course in composition and conducting at the "Muziek Lyceum" for several years. In that period he performed with many different orchestras, such as operetta and musical-orchestras, radio and television orchestras as well as with several symphony orchestras.

He worked with the N.O.S. (Dutch Broadcasting Corp.), first as a copyist and later as an arranger. In 1968 his composition "Western Rhapsody" was awarded the "Hilvarenbeek-Prize".

He likes to work with student musicians and in many cases his works are adapted to this category; gay and with structural simplicity.

Other compositions of his are: "Paso Cabaio"; "Paso Flamenco"; "The Windward Islands" (a work similar to the Antillian Suite); "Persons in Britain" and "Music for a Movie Picture".

F

KEES VLAK

Kees Vlak, né en 1938, a obtenu le diplôme final au Conservatoire d'Amsterdam en 1959. Après avoir étudié le piano et la trompette, il prend pendant trois ans des cours de compositions et de direction d'orchestre. Pendant cette période il joue dans différents orchestres pour subvenir à ses dépenses. Il écrit aussi des arrangements pour l'orchestre de la radio. Avec sa première parution, "Western Rhapsody", Kees Vlak obtient un premier prix au concours de composition de Hilvarenbeek (Hollande) et, en 1974, même prix avec "Fantasy Frise".

Son répertoire comprend de nombreuses pièces pour orchestres de jeunes. Outre la série des six nomades "Around the World", citons "Danzas Folclorísticas"; "Happy Sound" (nr. 1-2 ou 3; et "Paso Flamenco".

Relevons encore les titres de "Paso Cabaio"; "Paso Flamenco"; deux suites, "El Tio" et "Paso doble"; une "Suite Antillaise"; "Music for a Movie-Picture" et "Persons in Britain".

D

KEES VLAK

Kees Vlak, geboren 1938, obsolvte das Amsterdamer Konservatorium um ein Jahr später mit Trompete. Danach studierte er noch einige Jahre an der Musik Lyzeum. Während seines Studiums spielte er bei Operetten, Kabarett von Wim Kan, in Rundfunk- und Fernsehorchestern. Er war bei N.O.S. zuerst als Kopist und später als Arrangeur. In 1968 wurde seine Komposition "Western Rhapsody" mit dem Preis von Hilvarenbeek ausgezeichnet. Er arbeitet gern mit jungen Musikern zusammen, und seine Werke sind oft darauf abgestimmt mit fröhlichem und einfachem Aufbau. Andere Kompositionen von seiner Hand sind "Paso Cabaio"; "Paso Flamenco"; "De Bovenwindse Eilanden" (ein ähnliches Werk wie die "Antilliaanse Suite"); "Persons in Britain" und "Music for a Movie Picture".



INSTRUMENTATION "LIBERATION" - 01.1941.08

HARMONIE / CONCERT BAND / SYMPHONIC BAND

1 Full Score Harm.	2 Tenor Saxophone	4 Basses (Tuba) C I + II
1 Condensed Score	1 Baritone Saxophone	1 Timpani
1 Piccolo C	3 Cornet/Trumpet I	3 Percussion
8 Flute	3 Cornet/Trumpet II	(S.D., B.D.)
2 Oboe I + II	3 Cornet/Trumpet III	ADDITIONAL PARTS
2 Bassoon	2 Horn I	1 Trombone I Bb
1 Eb Clarinet	1 Horn II } Eb/F	1 Trombone II Bb
5 Clarinet I	1 Horn III }	1 Trombone III Bb
5 Clarinet II	2 Trombone I C	2 Barit.Euph. Bb
5 Clarinet III	2 Trombone II C	2 Eb Bass
1 Alto Clarinet	2 Trombone III C	2 Bb Bass
1 Bass Clarinet	2 Barit.Euph. C	
2 Alto Saxophone	2 Barit.Euph. Bb	2 Flügelhorn I
		2 Flügelhorn II

FANFARE - 02.1941.08

1 Full Score Fanf.	3 Cornet/Trumpet II	1 Timpani
1 Condensed Score	3 Cornet/Trumpet III	3 Percussion
2 Soprano Saxophone	2 Horn I	(S.D., B.D.)
2 Alto Saxophone	1 Horn II } Eb/F	ADDITIONAL PARTS
2 Tenor Saxophone	1 Horn III }	1 Trombone I Bb
1 Baritone Saxophone	2 Trombone I C	1 Trombone II Bb
1 Eb Flügelhorn	2 Trombone II C	1 Trombone III Bb
4 Flügelhorn I	2 Trombone III C	2 Barit.Euph. Bb
4 Flügelhorn II	2 Barit.Euph. C	2 Eb Bass
4 Flügelhorn III	2 Barit.Euph. Bb	2 Bb Bass
3 Cornet/Trumpet I	4 Basses (Tuba) C I + II	

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HAFA

Total duration 7' 00"

In opdracht van VARA--BFO

LIBERATION

Divertimento for band

KEES VLAK



March ♩ = 126-132

Trpt. 1 *con sord. (un poco agitato)*

Trb. *f con sord.*

I. MARCH

W.W. Bugles

5

7 8 9 10 11 12

13 14 15 16 17 18

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19 20 21 *marcato* 22 23 24

Trb. *f* tutti *f*

Wood-block *f*

25 26 27 28 29 30

31 32 33 34 35 *poco allarg.* 36

37 *a tempo* ♩ = 126 38 39 40 41 42 43

cantabile *p* Bugle / Clar. *p*

p Baritone (no Bass) *pp* *p*

44 (s) 45 46 47 48 49 50

(+Glockenspiel) 51 52 53 54 55 56

Trb. II+III *p* *p* *p* +Bass *p*

Measures 57-62. The score is written for four staves. Measures 57-60 feature a melodic line in the upper staff with various ornaments and a steady accompaniment in the lower staves. Measure 61 includes a dynamic marking of *mf*. Measure 62 continues the melodic development.

Measures 63-68. The score continues with the same instrumentation. Measures 63-67 show a melodic line with a crescendo leading to measure 68, which is marked *mf*. A section starting at measure 69 is marked *marcato* for Trumpets, Trb., and Bass, with a dynamic of *mf*.

Measures 70-76. The score continues with the same instrumentation. Measures 70-72 feature a melodic line with a crescendo. Measures 73-76 show a melodic line with a crescendo, marked *pp* and *cresc.*, leading to a *mf* dynamic in measure 76.

Measures 77-83. The score continues with the same instrumentation. Measure 77 is marked *tempo primo*. Measures 78-83 show a melodic line with a crescendo, marked *f* in measure 80.

Measures 84-90. The score continues with the same instrumentation. Measures 84-89 show a melodic line with a crescendo, marked *f* in measure 85. Measure 90 continues the melodic development.

Measures 91-97. The score continues with the same instrumentation. Measures 91-94 show a melodic line with a crescendo, marked *cresc.* and *sfz*. Measures 95-97 show a melodic line with a crescendo, marked *ff* in measure 96.

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II. ELEGY

Lento $\text{♩} = +40$ (con moto)
Sax. 8va, W.W.

1 2 3 4 5

Clars. Bugles

Trpt. con sord. p

Hrns. p

Trb. con sord. p

Bar. mf

Hrns. Sax. (pp)

Bass p

pp

6 7 8 9 10

+Trp./Trb.

Bugles/Clars.

11 12 13 14 15

+Trp.

+Hrns.

Trb. open p

16 17 18 19 20

Sax. 8va W.W.
Trp. con sord.

Trb. con sord. p

pp

21 22 23 24 25

più movimento
+8 bassa
Bugle/Clar.

mp

p

mp

mp

26 27 28 29 30 31

+8va Sax.

03.1941.08

1' 55''

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This musical score is for the song "The Rose Tree" from the Broadway musical "The Sound of Music". It is a piano arrangement for a three-piece ensemble consisting of a piano, a horn, and a trumpet. The score is written in 3/4 time and features a key signature of one sharp (F#). The music is divided into three systems, each containing three staves. The first system covers measures 15 to 19, the second system covers measures 20 to 24, and the third system covers measures 25 to 29. The piano part includes various dynamics such as *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The horn and trumpet parts are marked with *mf* and *p*. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and triplets. A large blue diagonal watermark reading "Sale Not for Sale Not for Sale" is visible across the bottom right portion of the image.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano and voice. The score is divided into three systems, each with four measures. The piano part consists of a treble and bass staff. The voice part is a single staff. The key signature has one sharp (F#), and the time signature is 3/4.

System 1 (Measures 30-34): The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The voice part enters in measure 30 with the melody.

System 2 (Measures 35-38): The piano part continues with the same rhythmic pattern. The voice part continues the melody. A dynamic marking of *p* (piano) is present in measure 37.

System 3 (Measures 39-42): The piano part continues with the same rhythmic pattern. The voice part continues the melody. A dynamic marking of *p* (piano) is present in measure 41. The score ends with a final measure in measure 42.

The score includes a large diagonal watermark reading "Sale Not for Sale Not for Sale".

Musical score for page 12, measures 43-54. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked *pp* (pianissimo). The score includes measures 43-46, 47-50, and 51-54. Measures 52, 53, and 54 are marked *poco cresc.* (poco crescendo).

Musical score for page 13, measures 55-66. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked *p* (piano). The score includes measures 55-58, 59-62, and 63-66. Measures 59-62 are marked *cresc.* (crescendo) and *poco a poco* (poco a poco). Measures 63-66 are marked *cresc.* (crescendo) and *poco a poco* (poco a poco). The score includes parts for Bugle/Clar. Horn, +Trb., and Sax.

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IV. FINAL-DANCE

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