



Molenaar Edition

Rhapsody From Scotland

Composer

Lijnschooten, Henk van

Arranger

Order number

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Duration

Diff

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Mini - Score

Henk van Lijnschooten

RHAPSODY FROM SCOTLAND

For Band

Harmonie

Full Score

01.1948.08



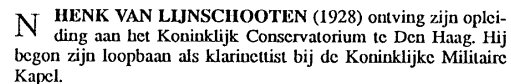
Uitgave, Verlag,
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Molenaar's
Muziekcentrale NV
Wormerveer
Holland

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Als dirigent kreeg Van Lijnschooten grote bekendheid toen hij de leiding had van de befaamde Marinierskapel. Na deze periode werd hij docent voor directie en instrumentatie aan de Conservatoria van Rotterdam, Utrecht en Arnhem.

Zijn internationale doorbraak als componist begon in de zestiger jaren. Vanaf dat moment schreef hij een groot aantal werken, in hoofdzaak voor blaasorkesten. Zijn veelzijdige oeuvre omvat werken in praktisch alle stijlen en genres. In de meeste composities geeft hij blijk een grote voorliefde te hebben voor het volkslied. Ook schreef hij educatieve werken en muziek voor variabele bezetting.

Henk van Lijnschooten is een veel gevraagd jurylid, gastdirigent en referent. Als zodanig trad hij op in bijna alle landen van Europa, alsmede in de Verenigde Staten, Canada, Japan en de Sovjetunie.

E **HENK VAN LIJNSCHOOTEN** (1928) received his musical education at the Royal Conservatory in The Hague. He began his career as clarinetist with the Royal Dutch Military Band.

He made quite a name as conductor when he was director of the famous band of the Royal Dutch Marines. After this period he was appointed as a teacher for windbandconducting and instrumentation at the Conservatories of Rotterdam, Arnhem and Utrecht.

His international break-through as a composer began in the sixties. From that period on he wrote a large number of works, mainly for windband. His versatile "oeuvre" comprises works in all genres and styles. The greater part of his compositions show his great liking of the folksong idiom. He also wrote educational works and music for variable combinations.

Henk van Lijschooten is much sought-after adjudicator, guest-conductor and speaker on matters concerning windband. In these qualities he has travelled almost all European countries (including the Soviet Union) and the U.S.A., Canada and Japan.

D IENK VAN LIJNSCHOOTEN (1928) erhielt seine Ausbildung am Königlichen Konservatorium in Den Haag. Seine Laufbahn begann er als Klarinetist bei der Königlichen Militärkapelle. Weitklingenden Ruf gewann er als Dirigent, als ihm die Leitung der berühmten Marinierskapelle übertragen wurde.

Nach dieser Periode wurde er Dozent für Dirigieren und Instrumentierung an den Konservatorien in Rotterdam, Utrecht und Aachen. In den sechziger Jahren begann sein internationaler Durchbruch als Komponist.

Von jener Zeit an schrieb er eine Vielzahl Werke, vor allem für Bläserorchester. Sein vielseitiges Oeuvre erstreckt sich über nahezu alle Stilformen und Genres. In den meisten Kompositionen tritt seine grosse Vorliebe für das Volkslied zutage. Er schrieb auch edukative Werke und Musik für variabel besetzung.

Henk van Lijnschooten ist als Wertungsrichter, Gastdirigent und Referent stark gefragt. In diesen Eigenschaften besuchte er fast alle Länder Europas, die Vereinigten Staaten, Kanada, Japan und die Sowjetunion.

F HENK VAN LIJNSCHOOTEN (1928) reçut sa formation musicale au Conservatoire royal de La Haye. Il débuta comme clarinetiste de l'harmonie royale militaire, puis acquit une grande notoriété en dirigeant le célèbre harmonie de la Force navale. Il enseigna ensuite la direction d'orchestre et l'instrumentation aux Conservatoires de Rotterdam, Utrecht et Arnhem.

[illegible]

N Deze rapsodie is gebaseerd op bekende volksliedjes en dansen zoals "Annie Laurie", "Gina Body", "Meet a Baby", "Hundred Pipers" en "Auld Lang Syne".

F Cette rhapsodie est basée sur des chansons populaires et des airs de danses célèbres, tels que "Annie Laurie", "Gina Body", "Meet a Baby", "Hundred Pipers", et "Auld Lang Syne".

Diese Rhapsodie basiert auf beliebten Volksmelodien und -tänzen wie "Annie Laurie", "Gina Body", "Meet a Baby", "Hundred Pipers" und "Auld Lang Syne".

E This rhapsody is based on popular folk tunes and dances such as "Annie Laurie", "Gina Body", "Meet a Baby", "Hundred Pipers" and "Auld Lang Syne".

1	Full Score	2	Horn I + II Eb/F		
	Condensed Score (available)	2	Horn III + IV Eb/F		
4	Flute I	2	Trombone I C	}	♯
4	Flute II/Piccolo C	4	Trombone II + III C		
2	Oboe	2	Barit.Euph. C		
2	Bassoon	2	Barit.Euph. Bb		♯
1	E♭ Clarinet	1	Stringbass C		
5	Clarinet I	4	Basses (Tuba) C I + II		
5	Clarinet II	1	Timpani		
5	Clarinet III	3	Percussion (S.D., B.D.)		
1	Alto Clarinet	1	Xylophone/Glockenspiel		
1	Bass Clarinet				
2	Alto Saxophone I + II		<u>ADDITIONAL PARTS</u>		
2	Tenor Saxophone	1	Trombone I Bb	}	♯ . ♯
1	Baritone Saxophone	2	Trombone II + III Bb		
3	Cornet/Trumpet I	2	Barit.Euph. Bb		♯
3	Cornet/Trumpet II	2	E♭ Bass	}	♯ . ♯
3	Cornet/Trumpet III	2	B♭ Bass		

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Allegro vivace (♩ = 144)

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Holland

[illegible]

Fl. 1 19 20 21 22 23 24 25

Fl. 2 (+Picc.)

Ob.

Bssn.

E♭ Clar.

Clar. 1 Solo *p* Tutti *f*

Clar. 2

Clar. 3

Alto Clar. Eb

Bass Clar. Bb

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1 (Trp.)

Cort. 2 (Trp.)

Cort. 3 (Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C+1

Timp.

Xylo. Glock.

S.D. Cymb. B.D.

Fl. 1 26 27 28 29 30 31 32

Fl. 2 (+Picc.) *P* Piccolo Solo

Ob.

Bssn. *mf* Solo *staccato*

E♭ Clar.

Clar. 1 *p*

Clar. 2 *p*

Clar. 3 *p*

Alto Clar. Eb

Bass Clar. Bb

Alto Sax. 1+2

Ten. Sax. *Bssn. Solo* *staccato*

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1 (Trp.)

Cort. 2 (Trp.)

Cort. 3 (Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C+1

Timp.

Xylo. Glock.

S.D. Cymb. B.D.

Fl. 1 33 34 35 36 37 38 39 40 *accel.*

Fl. 2 (+Picc.)

Ob.

Bssn. *p* Solo

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar. E♭

Bass Clar. B♭

Alto Sax. 1+2

Ten. Sax. *f* (Bssn.)

Bar. Sax.

F Hrn. 1+2 1.

F Hrn. 3+4

Cort. 1 (Trp.)

Cort. 2 (Trp.)

Cort. 3 (Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C I+II

Timp.

Xylo. Glock.

S.D. Cymb. B.D.

Fl. 1 41 42 43 44 *a tempo* 45 46 47 48 49 50 *dim.*

Fl. 2 (+Picc.) *f* Fl. + Picc. *dim.* 1.

Ob. *f* *dim.* Solo

Bssn. *f* Solo *f* *dim.*

E♭ Clar. *f* *dim.* Ob. *p*

Clar. 1 *f* *dim.*

Clar. 2 *f* *dim.*

Clar. 3 *f* *dim.*

Alto Clar. E♭ *f* *dim.*

Bass Clar. B♭ *f* *dim.*

Alto Sax. 1+2 *f* *dim.*

Ten. Sax. *f* (Bssn.) *f* *obl.* *dim.*

Bar. Sax. *f* *dim.*

F Hrn. 1+2 *f* *dim.*

F Hrn. 3+4 *f* *dim.*

Cort. 1 (Trp.) *f* *dim.*

Cort. 2 (Trp.) *f* *dim.*

Cort. 3 (Trp.) *f* *dim.*

C Trb. 1 *f* *dim.*

C Trb. 2+3 *f* *dim.*

Bar. C *f* *dim.*

B.T. C I+II *f* *dim.*

Timp. *f* *dim.*

Xylo. Glock.

S.D. Cymb. B.D.

Moderato rubato (♩ = 84)

Fl. 1

Fl. 2 (+Picc.)

Ob.

Bssn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar. E♭

Bass Clar. B♭

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1 (Trp.)

Cort. 2 (Trp.)

Cort. 3 (Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C 1+II

Timp.

Xylo.

Glock.

S.D.

Cymb.

B.D.

Presto

Fl. 1

Fl. 2 (+Picc.)

Ob.

Bssn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto Clar. E♭

Bass Clar. B♭

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1 (Trp.)

Cort. 2 (Trp.)

Cort. 3 (Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C 1+II

Timp.

Xylo.

Glock.

S.D.

Cymb.

B.D.

Fl. 1

Fl. 2
(+Picc.)

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto
Clar. E♭

Bass
Clar. B♭

Alto
Sax. 1+2

Ten. Sax.

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1
(Trp.)

Cort. 2
(Trp.)

Cort. 3
(Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C 1+11

Timp.

Xylo.
Glock.

S.D.
Cymb.
B.D.

Tempo precedente (♩ = 84)

Fl. 1

Fl. 2
(+Picc.)

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto
Clar. E♭

Bass
Clar. B♭

Alto
Sax. 1+2

Ten. Sax.

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1
(Trp.)

Cort. 2
(Trp.)

Cort. 3
(Trp.)

C Trb. 1

C Trb. 2+3

Bar. C

B.T. C 1+11

Timp.

Xylo.
Glock.

S.D.
Cymb.
B.D.

1. Solo

poetico

tutti

Fl. 1
 Fl. 2
 (+Picc.)
 Ob.
 Bsn.
 Eb Clar.
 Clar. 1
 Clar. 2
 Clar. 3
 Alto
 Clar. Eb
 Bass
 Clar. Bb
 Alto
 Sax. 1+2
 Ten. Sax.
 Bar. Sax.
 F Hrn. 1+2
 F Hrn. 3+4
 Cort. 1
 (Trp.)
 Cort. 2
 (Trp.)
 Cort. 3
 (Trp.)
 C Trb. 1
 C Trb. 2+3
 Bar. C
 B.T. C1+II
 Timp.
 Xylo.
 Glock.
 S.D.
 Cymb.
 B.D.

Presto

Fl. 1

Fl. 2
(+Picc.)

Ob.

Bsn.

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Alto
Clar. E♭

Bass
Clar. B♭

Alto
Sax. 1+2

Ten. Sax.

Bar. Sax.

F Hrn. 1+2

F Hrn. 3+4

Cort. 1
(Trp.)

Cort. 2
(Trp.)

Cort. 3
(Trp.)

C Trb. 1

C Trb. 2+3

Bar. C.

B.T. C 1+1

Timp.

Xylo.
Glock.
S.D.
Cymb.
B.D.

The image shows a page of musical notation for the song "The Rose Tree" in G major. The notation is written on a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. A large, diagonal watermark reading "Not for Sale Not for Sale Not for Sale" is overlaid across the page.

This image shows a blank sheet of music manuscript paper. It features five horizontal systems, each consisting of two five-line staves. The paper is white, and the staves are printed in black. A prominent blue diagonal watermark with the text "Not for Sale" is repeated twice across the entire page, from the bottom-left corner towards the top-right corner.