



Molenaar Edition

## Quatro VariationsMusicali Con Tema Popolare

Kees Vlak

Art.nr: 012151080  
Difficulty: D  
Duration: 7:46  
Concert Band  
Recorded on: Upside Down (311030720)

## Original Pieces

Colofon

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Kees Vlak

## QUATRO VARIAZIONI

## MUSICALI

## Con Tema Popolare

For Band

### Introduzione

1. Variazione Pastorale
2. Variazione Capriccio
3. Variazione Lirico
4. Variazione Scherzo
5. Tema (finale)



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 compositie en directie aan het Muziek Lyceum. Tijdens zijn studie speelde hij bij operettes en musicals; bij het kabarett van Wim Kan; bij de radio- en t.v.-orkesten en bij symphonieorkesten. Hij werkte bij de N.O.S., eerst als kopiïst, 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 komposities zijn dan ook dikwijls daarop afgestemd; vrolijk en eenvoudig van opbouw. Andere komposities 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 Friese".

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

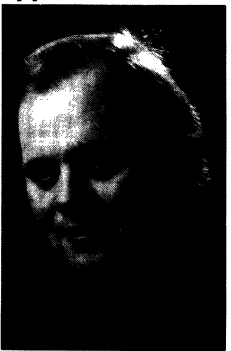
Relevons encore les titres de "Paso Cabaio"; "Paso Flamenco"; "The Windward Islands" (a work similar to the Antillian Suite); "Persons in Britain" and "Music for a Movie Picture".

D

#### KEES VLAK

Kees Vlak, geboren 1938, absolvierte das Amsterdamse Konservatorium für Klavier und ein Jahr später mit Trompete. Danach studierte er noch einige Jahre Komposition und Dirigieren am Musik Lyceum. Während seines Studiums spielte er bei Operetten und Musicalen, beim Kabarett von Wim Kan, in Rundfunk- und Fernsehorchestern und bei Sinfonieorchestern. Er war bei N.O.S. zuerst als Kopist und später als Arrangeur tätig. 1968 erhielt er für seine Komposition "Western Rhapsody" mit dem Preis von Hilvarenbeek ausgezeichnet.

Er arbeitet gern mit jungen Musikern zusammen, und seine Kompositionen sind daher auch oft darauf abgestimmt mit fröhlichem und einfachem Aufbau. Andere Kompositionen seiner Hand sind "Paso Cabaio"; "Paso Flamenco"; "De Bovenwindse Eilanden" (ein ähnliches Werk wie die "Antilliaanse Suite"); "Persons in Britain"; "Music for a Movie Picture"; u.a.w.



**QUATRO VARIAZIONI MUSICALI CON  
TEMA POPULARE - Kees Vlak**

**N** Kees Vlak componeerde op verzoek van Albert Hoekman deze muzikale variaties op het limburgse volkslied. Dit thema is zo overbekend dat de componist besloot het thema degelijk te verstoppen. Het is dan ook geen thema met variaties maar het thema komt aan het slot.

Na de introductie waarin kleine motiefjes uit het thema zijn verwerkt, komt de werkelijke variatie waarin het thema alleen bij het klokkenspel te vinden is. De tweede variatie contrasteert door z'n nuttige karakter sterk terwijl de 3e variatie een zangrijk in de Brahmsstijl geschreven karakter heeft.

De 4e variatie is zeer Italiaans en snel als een Saltarello (zie de Italiaanse Symphonie van Mendelssohn).

Tot slot komt na een introductie dan het werkelijke thema.

**QUATRO VARIAZIONI MUSICALI CON  
TEMA POPULARE - Kees Vlak**

**D** Diese Variationen über die limburgische Regionallied wurde im Auftrag Albert Hoekman komponiert. Da die Melodie sehr bekannt ist hat der Komponist entschlossen sie gut zu verstecken. So gibt es kein klassisches Thema mit Variationen weil das Thema nur am Ende des Stückes auftaucht. In der Introduction gibt es einige kurze Motive des Themas; in der ersten Variation blirt man das Thema beim Glockenspiel. Die zweite Variation kontrastiert mit der ersten Variation durch ihren obstinaten Charakter, weil die dritte Variation, im Stil von Brahms komponiert, bestimmt eher lyrisch zu nennen sei. Die vierte Variation ist in einer typischen italienischen Saltarelloestil geschrieben (gerade wie Mendelssohn es in seiner Italienischen Symphonie gemacht hat). In dem Finale wird das Thema vollständig entwickelt.

**QUATRO VARIAZIONI MUSICALI CON  
TEMA POPULARE - Kees Vlak**

**F** A la demande de Albert Hoekman, Kees Vlak a composé ces variations musicales sur l'hymne limbourgeois. Ce thème est tellement populaire que le compositeur a décidé de bien le cacher. Il ne s'agit donc pas d'un thème et variations car le thème n'apparaît qu'à la fin. L'introduction qui contient quelques brefs motifs du thème est suivie d'une variation dans laquelle on retrouve le thème joué par le glockenspiel. La deuxième variation forme un grand contraste avec son caractère obstiné. La troisième variation est plutôt lyrique et composée dans le style de Brahms. La quatrième variation est nettement de caractère italien et aussi rapide qu'un saltarello (comme dans la Symphonie Italienne de Mendelssohn). Le final est composé par l'exposition du thème complet.

**QUATRO VARIAZIONI MUSICALI CON  
TEMA POPULARE - Kees Vlak**

**E** These variations on the Limburg Regional Anthem have been commissioned by Albert Hoekman. As the theme is extremely popular the composer decided to hide the theme very carefully. So we do not have the classical theme and variations form as the theme only emerges at the end of the composition. The introduction uses some very short clues of the theme. In the first variation the theme is to be heard with the glockenspiel. The second variation contrasts because of its obstinate character, whereas the third variation, written in the style of Brahms, is far more lyrical. The fourth variation is written in a pure Italian style as a quick saltarello (as Mendelssohn did in his Italian Symphony). The theme is being wholly developed in the final.

**INSTRUMENTATION 'QUATRO VARIAZIONI MUSICALI' - 03.2151.08  
HARMONIE / CONCERT BAND / SYMPHONIC BAND**

1 Condensed Score	4 Basses (Tuba) C I + II
1 Piccolo C	1 Timpani
8 Flute	2 Percussion I (Snare Drum, Woodblock, Triangle)
2 Oboe	2 Percussion II (Cymb. Bass Drum, Tambourine)
2 Bassoon	
1 Eb Clarinet	
5 Clarinet I	<b>ADDITIONAL PARTS</b>
5 Clarinet II	1 Trombone I Bb
5 Clarinet III	1 Trombone II Bb
1 Alto Clarinet	1 Trombone III Bb
1 Bass Clarinet	2 Barit.Euph. Bb
2 Alto Saxophone	2 Eb Bass
2 Tenor Saxophone	2 Bb Bass
1 Baritone Saxophone	
3 Cornet/Trumpet I	
3 Cornet/Trumpet II	1 Soprano Saxophone
3 Cornet/Trumpet III	1 Eb Flügelhorn
1 Horn I Eb/F	2 Solo Flügelhorn + I
1 Horn II Eb/F	2 Flügelhorn II
1 Horn III Eb/F	1 Flügelhorn III
1 Horn IV Eb/F	
2 Trombone I C	<b>FANFARE PARTS</b>
2 Trombone II C	1 Soprano Saxophone
2 Trombone III C	2 Solo Flügelhorn + I
2 Barit.Euph. C	2 Flügelhorn II
2 Barit.Euph. Bb	3 Flügelhorn III



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(In opdracht van Albert Hoekman, Vollenhoven)

**QUATRO VARIAZIONI MUSICALI**  
CON TEMA POPULARE

Intro Kees Vlak

**Allegro con spirito**  $\text{♩} = 116$

**risoluto**



8 *stringendo* 9 10 *cresc.* 11 *♩ = +92 Largemente*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

12 *rall.* 13 *Var. I (Pastorale) Moderato* 14 *♩ = +80*

*rall.*

*pp*

*mp*

*pp*

*pp*

*p*

03.2151.08



Glockenspiel *discreto* 15 *p* 16 17 18

*p*

*mp*

19 20 21 22

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23 24 25 26

27 28 29 30

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31 32 33 34 *Var. 2 (Capriccio) ♩ = +132*  
*Allegro agitato*

*p*

*p*

*p*

*p*

Snare off

36 37 38 39 40 41

03.2151.08





Musical score for measures 79-83. The score is for a full ensemble including strings, woodwinds, wood blocks, and percussion. Dynamic markings include *pp*, *cresc.*, and *mf sub.*.

Musical score for measures 84-87. The score continues with various instruments. Dynamic markings include *pp*, *mf*, *f*, and *ppp*. A watermark "Mini Score" is visible over the score.

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Musical score for measures 88-91. The score features complex rhythmic patterns in the strings and woodwinds. Dynamic markings include *pp*.

Musical score for measures 92-96. This section includes a xylophone part. Dynamic markings include *pp* and *ppp*. A watermark "Mini Score" is visible over the score.

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Musical score for measures 97-101. The score includes a saxophone solo. The tempo is marked "Andantino" with a tempo of  $\text{♩} = \pm 69$ . Dynamic markings include *p*.

Musical score for measures 102-106. The score continues with various instruments. Dynamic markings include *p* and *cresc.*. A watermark "Mini Score" is visible over the score.

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Musical score for measures 107-111. The score includes a saxophone part. The tempo is marked "Piu mosso" with a tempo of  $\text{♩} = 92$ . Dynamic markings include *pp*, *ppp*, and *stringendo (cresc e accel.)*.

Musical score for measures 112-116. The score includes a saxophone part. The tempo is marked "lento" and "Mod. Valse (Rubato)". Dynamic markings include *pp*, *ppp*, and *rall. e dim*. A watermark "Mini Score" is visible over the score.

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117 (accel.) 118 *rall.* 119 120 121

*mf con calore*  
*pp accel.*  
*mf con calore*  
*pp con calore*  
*accel.*

122 123 *tenuto* (124) *Tranquillo* 125

*rall.* *pp* *pp* *pp* *pp*  
*mp* *rall.* *pp* *pp* *pp*

126 *stringendo* 127 128 *cresc.* 129 *rall.*

130 131 132 *Mosso* ♩ = 84 133 134 *rall.*

Ten Sax  
B. Cl.

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*mp* *p* *mp* *p* *mp* *p* *mp* *p*

*espressivo.*

135 oboe 136 *Andantino* ♩ = 72 137 138 *rit.* 139 *Tranquillo* ♩ = 84

*mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*allegro*  
*ten.*  
con sord.  
con sord.  
con sord.  
con sord.  
al  
Tgl.  
pp

140 141 142 143 144

(non cresc.)

Lento 145 146 147 *PPP* *Vivace Volante* ♩ = 84 *+ 8/32* 148 149 *Var. 4 Scherzando (leggero)* ♩ = 126

open  
open  
con sord.  
Sn. Dr.

150 151 152 153

Tambourin de Provence

Musical score for page 18, measures 154-161. The score includes piano and bass staves with various dynamics such as *mp* and *p*. A *Trgl.* marking is present above measure 160. The score is overlaid with a large, semi-transparent watermark that reads "Mini Score" in a stylized font.

03.2151.08

Musical score for page 19, measures 162-169. The score includes piano and bass staves with dynamics such as *p* and *Hirs. marcato*. A *Trgl.* marking is present above measure 168. The score is overlaid with a large, semi-transparent watermark that reads "Mini Score" in a stylized font.

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Musical score for page 20, measures 170-177. The score includes piano and bass staves with dynamics such as *p*, *mp*, and *cresc.*. A *Trgl.* marking is present above measure 172. The score is overlaid with a large, semi-transparent watermark that reads "Mini Score" in a stylized font.

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Musical score for page 21, measures 178-185. The score includes piano and bass staves with dynamics such as *p*, *mp*, and *Senza sordino*. A *sax* marking is present above measure 180. The score is overlaid with a large, semi-transparent watermark that reads "Mini Score" in a stylized font.

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Musical score for page 22, measures 186-193. The score consists of multiple staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page.

Musical score for page 23, measures 194-201. The score consists of multiple staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page.

Musical score for page 24, measures 202-209. The score consists of multiple staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page.

Musical score for page 25, measures 210-219. The score consists of multiple staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page. The word "Finale" is written above measure 213, and "Timp. Bass" is written above measure 218.



220 221 222 *cresc.*

223 224 225 *rall.* **Thema Festoso** *f* **++94**

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*Mini Score*

227 228 229

230 231 232

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*Mini Score*

233 234 235

236 237 238

03.2151.08

*Mini Score*

239 240 241

242 243 244 245 *poco allarg.*

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*Mini Score*