



Molenaar Edition

Novam Mars

Accordeon Orkest

Composer

Lijnschooten, Henk van

Arranger

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Order number

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Duration

Diff

Mini - Score

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Henk van Lijnschooten

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HENK VAN LIJSCHOOTEN

Geboren in Den Haag, 28 maart 1928. Daar kreeg hij ook zijn muzikale vorming en daarna speelde hij twaalf jaar in de Koninklijke Militaire Kapel (klarinet en viool). In 1956 studeerde hij cum laude af aan het Koninklijk Conservatorium in Den Haag.

In 1957 tot 1964 was hij Kapitein-Directeur van de Mariniers Kapel met welk orkest hij veel plaatopnamen maakte. Van 1965 tot 1970 was hij werkzaam als directeur van de afdeling blaas-instrumenten aan de Rotterdamse muziekschool. Thans is hij leraar Ha-Fa-directie aan het Arnhem Conservatorium en daarnaast is hij muzikaal adviseur van de Koninklijke Nederlandse Federatie van Harmonie- en Fanfare-gezelschappen. In het buitenland is hij een veel gevraagd jury-lid en ook als gastdirigent heeft hij, buiten bijna alle Europese landen, ook de U.S.A.; Canada en Japan bezocht. Henk van Lijschooten is tweemaal voorzitter geweest van de internationale conferenties van de C.I.S.P.M. (Confédération Internationale des Sociétés Populaires de Musique) en hij is ere-lid van verscheidene buitenlandse muziekgroeperingen.

Als componist legt hij zich voornamelijk toe op Ha-Fa muziek en op dit gebied bestrijkt hij veel genres. Talrijke werken zijn er al uitgegeven, voornamelijk bij Molenaar's Muziekcentrale, Holland.

HENK VAN LIJSCHOOTEN

Born at The Hague - Holland, March 28th, 1928. He received his music education there and played the clarinet and the violin in the Royal Military Band. In 1956 he graduated from the Royal Conservatory (The Hague) with distinction. He was Bandmaster of the band of the Royal Dutch Marines from 1957 to 1964, and made many recordings with this orchestra. From 1965 till 1970 he was Educational Director for wind instruments at the Rotterdam Music School. At present he teaches Windband conducting at the Arnhem Conservatory and he also holds a Councillorship for music with the Royal Netherlands Federation of Bands.

He frequently serves as an adjudicator and guest-conductor in almost all European countries as well as in the United States, Canada and Japan. Henk van Lijschooten presided two International conferences of the C.I.S.P.M. (Confédération Internationale des Sociétés Populaires de Musique) and is an honorary member of several foreign organisations in the field of music.

As a composer he concentrates mainly on band music and in that field he covers many styles. Numerous works have been published, mainly with Molenaar's Muziekcentrale - Holland.

HENK VAN LIJSCHOOTEN

Geboren in Den Haag am 28. März 1928. Hier bekam er auch seine musikalische Ausbildung; danach spielte er zwölf Jahre in der Königlichen Militärkapelle (Klarinette und Geige). 1956 Vollendete er sein Studium am Königlichen Konservatorium in Den Haag cum laude.

1957 - 1964 War er Kapitän-Direktor der "Mariniers Kapel"; mit diesem Orchester machte er auch viele Schallplatten aufnahmen.

Gegenwärtig ist er Lehrer Harmonie-Blasorchesterleitung am Konservatorium Arnhem und daneben auch musikalischer Berater der Königlich-Niederländischen Föderation von Harmonie- und Blasorchestervereinen.

Im Ausland ist er häufig erbetenes Jurymitglied, und auch als Gastdirigent hat er neben fast allen europäischen Ländern auch die USA, Kanada und Japan besucht. Henk van Lijschooten war zweimal Vorsitzender internationaler Konferenzen der C.I.S.P.M. (Confédération Internationale des Sociétés Populaires de Musique), und er ist Ehrenmitglied zahlreicher ausländischer Musikorganisationen.

Als Komponist legt er sich vor allem zu auf Harmonie- und Blasmusik, und in diesem Bereich wurden bereits zahlreiche Werke von ihm verlegt; vor allem bei Molenaar's Muziekcentrale.

HENK VAN LIJSCHOOTEN

Henk van Lijschooten est né à La Haye le 28 mars 1928, et c'est dans cette ville

L'âge de 12 ans, il jouait de la clarinette et du violon dans l'Orchestre Royal.

En 1956, il acheva de brillantes études au Conservatoire Royal de La Haye.

De 1957 à 1964, il assumait les fonctions de Capitaine-Directeur de l'Orchestre des Mariniers.

Depuis 1965, il travaille à l'Ecole de Musique de Rotterdam en qualité de Directeur.

Actuellement, il enseigne la direction harmonie et fanfare au Conservatoire d'Arnhem.

Il est également membre du Comité National de la Fédération Royale Néerlandaise des Sociétés de Fanfare et d'Harmonie.

Régulièrement invité à l'étranger non seulement comme membre de jury, mais aussi comme directeur.

Il a présidé deux fois des conférences internationales de la C.I.S.P.M. (Confédération Internationale des Sociétés Populaires de Musique).

Il est également membre d'un grand nombre de sociétés musicales.

La plupart de ses compositions, de genres variés, sont destinées à la musique de fanfare.

Plusieurs de ses œuvres ont été éditées à ce jour, principalement par les éditions Molenaar.

NOVAM

NOVAM staat voor "Nederlandse Organisatie voor Akkordeon en Mondharmonika".

Sedert haar ontstaan in 1927 beijvert deze organisatie zich met succes voor de verbetering van het muzikale peil en de opleidingen. Ter gelegenheid van het 60-jarig bestaan werd aan Henk van Lijschooten de opdracht verstrekt een jubileummars te componeren. De mars heeft een ceremonieel karakter dat vooral tot uitdrukking komt in het "trio".

In het eerste deel wordt in het basregister gebruik gemaakt van het oud-Nederlandse volkslied "O Nederland let op Uw zaak".

NOVAM

NOVAM ist die Abkürzung von "Niederländische Organisatie voor Akkordeon en Mondharmonika" ("Niederländischer Verband für das Akkordeon und die Mundharmonika"). Seit seiner Gründung 1927 ist dieser Verband bestrebt mit der Verbesserung des musikalischen Niveaus und der Ausbildungen.

Anlässlich des 60. Jahrestages des Verbandes wurde Henk van Lijschooten gebeten um einen Jubiläumsmarsch zu komponieren. Dieser Marsch hat einen feierlichen Charakter, besonders in dem Trio. Im ersten Teil spielen die Baßinstrumente das alt-niederländische Lied "O Nederland let op uw zaak".

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1 Condensed Score
4 Accordion I
4 Accordion II
4 Accordion III
4 Accordion IV
1 Electronium
1 Bass Accordion
3 Percussion

Gecomponeerd in opdracht van de NOVAM t.g.v. haar 60-jarig bestaan

HENK VAN LIJNSCHOOTEN



Henk van Lijnschoten

Tempo di marcia

cordeon. 1

cordeon. 2

cordeon. 3

cordeon. 4

euphonium.

ass. Accordeon.

Snare dr.

Bass dr.

Cymbals

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2

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano and bass drum arrangement. The score is written for six staves: five for the piano and one for the bass drum. The piano part is in treble clef, and the bass drum part is in bass clef. The tempo is marked "Moderato". The key signature has one sharp (F#), and the time signature is 4/4. The score includes a "1. Solo" section starting at measure 15, marked with a circled "1" and a "Solo" instruction. The dynamics are marked "mf" (mezzo-forte) throughout. The score includes measure numbers 15 and 20 in circles. The piano part features a melodic line with various intervals and a bass line with sustained notes and chords. The bass drum part provides a steady rhythmic accompaniment with eighth and sixteenth notes.

[illegible]

2

[illegible]

The image shows a musical score for the song 'The Rose Tree'. It is a multi-stemmed score with six staves. The top two staves are for the vocal melody, with the first staff starting at measure 35 and the second at measure 40. The bottom four staves are for the piano accompaniment. The piano part includes a 'portato' marking on the first three staves. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. A large blue diagonal watermark is present across the bottom right of the page, reading 'For Sale Not for Sale' and 'www.molenaar.com'.

The image shows a page of musical notation for the song 'The Rose Tree' in G major. The notation is arranged in two systems, each with a treble and bass staff. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and ornaments. A large diagonal watermark reading 'Not for Sale Not for Sale' and the website 'www.molenaar.com' is overlaid on the page.

Musical score for page 4, measures 41-45. The score is written for a piano and features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has two flats (B-flat and E-flat). Measure 45 is circled with the number 45.

Musical score for page 4, measures 46-50. The score continues the complex rhythmic pattern. Measure 50 is circled with the number 50. The dynamic marking *mf* (mezzo-forte) is present in measures 48, 49, and 50.

Musical score for page 5, measures 51-55. The score continues the complex rhythmic pattern. Measure 55 is circled with the number 55. The dynamic marking *f* (forte) is present in measures 54 and 55.

+Cymb.

Musical score for page 5, measures 56-60. The score continues the complex rhythmic pattern. Measure 60 is circled with the number 60. The dynamic marking *f* (forte) is present in measures 59 and 60.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on eight staves. The first four staves are in treble clef, and the last four are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a melody in the upper staves and a bass line in the lower staves. There are several measures of rests and some complex chordal textures. A page number '105' is visible in a circle at the top center. A large diagonal watermark 'For Sale Not for Sale' and the website 'www.molenaar.com' are overlaid on the right side of the image.

This musical score is for the song "The Girl on the Train" by Rachel Watson. It is a 12-measure piece in 4/4 time, featuring a key signature of one flat (B-flat). The score is arranged for a band consisting of four Accordion parts (Acc. 1, 2, 3, 4), Electric Instrument (El.), Bass Accordion (B. Acc.), and Drums (Dr.).

The notation includes various musical symbols such as treble and bass clefs, time signatures, key signatures, and dynamic markings like *mf* (mezzo-forte). The Drums part includes a cymbal effect, indicated by a "Cymb." marking. The score is divided into measures by vertical bar lines, and a rehearsal mark "110" is present at the beginning of the second measure.

The image shows a musical score for the song 'The Rose Tree'. The score is written for a band and includes the following parts: Acc. 1a, Acc. 1b, Acc. 2, Acc. 3, Acc. 4, El. (Electric), B. Acc. (Bass), and Dr. (Drum). The music is in 2/4 time and features a key signature of one flat (B-flat). The score is divided into two systems, with measures 115 and 120 marked. The music is written in treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings (f). A large diagonal watermark is present across the bottom right of the page, reading 'For Sale Not for Sale' and 'www.molenaar.com'.

Acc. 1a

Acc. 1b

Acc. 2

Acc. 3

Acc. 4

El.

B. Acc.

Dr.

125

Acc. 1a

Acc. 1b

Acc. 2

Acc. 3

Acc. 4

El.

B. Acc.

Dr.

130

Acc. 1a

Acc. 1b

Acc. 2

Acc. 3

Acc. 4

El.

B. Acc.

Dr.

135

Acc. 1a

Acc. 1b

Acc. 2

Acc. 3

Acc. 4

El.

B. Acc.

Dr.

140

al Coda

Acc. 1a

Acc. 1b

Acc. 2

Acc. 3

Acc. 4

El.

B. Acc.

Dr.

ff marcato

ff marcato

ff marcato

ff marcato

Tutti

Acc. 1

Acc. 2

Acc. 3

Acc. 4

El.

B. Acc.

Dr.

155

160

1.

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165

14 Coda

D.S. al Coda

Trompet.

170

B.D. only

174

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