



Karel Van Steenhoven

Pays-Bas, Pfinztal-Söllingen

7 Romantic Studies / 7 Romantische Studien (for Alto Recorder with e'-Extension)

A propos de l'artiste

Le flûtiste à bec et compositeur Karel van Steenhoven né en 1958 à Voorburg, Pays-Bas a étudié la composition avec Robert Heppener et Tristan Keuris au Conservatoire Sweelinck d'Amsterdam. Certaines de ses compositions Silent Danger et La Chanteuse et le Bois sauvage ont été enregistrées sur CD par le Amsterdam Loeki Stardust Quartet. En tant que compositeur, il est représenté par Schott-Verlag depuis 2008. Depuis 1995, il est professeur de flûte à bec à l'Université de musique de Karlsruhe, où il a fondé le Creative Music Lab. En 2013, il a été nommé professeur international invité à la Guildhall School en Londres.

Qualification : Solo Diplom

Sociétaire : BUMA - Code IPI artiste : 00223807877

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A propos de la pièce



Titre : 7 Romantic Studies / 7 Romantische Studien
[for Alto Recorder with e'-Extension]

Compositeur : Van Steenhoven, Karel

Arrangeur : Van Steenhoven, Karel

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Editeur : Van Steenhoven, Karel

Instrumentation : Flûte à bec Alto

Style : Romantique

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7 Romantic Studies

7 Romantische Studien

arranged by Karel van Steenhoven

for

f'-Alto Recorder with e'-extension

für Altblockflöte mit erweitertem Ambitus



7 Romantic Studies

for f-Alto Recorder with e'-extension

Study 1

Ludwig Milde
(1849 - 1913)

Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

from: "Studien über Tonleiter- und Akkordzerlegungen für Fagott"

♩ = 112 M.M.



18

21

24

27

30



Study 2

Cyrille Rose
(1830-1902)

Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

Allegretto

from "32 Studies for Clarinet"

♩ = 92 M.M.



7 Romantic Studies
Study 2



Study 3

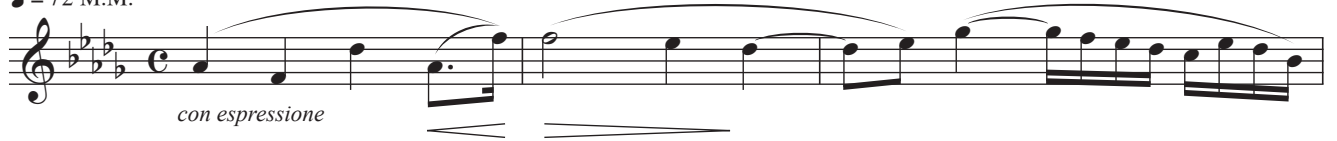
Cyrille Rose
(1830-1902)

Adagio

from "32 Studies for Clarinet"

Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

♩ = 72 M.M.



7 Romantic Studies
Study 3

Musical score for Study 3, measures 22-36. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features various dynamics and articulations:

- Measure 22: *p* (piano), includes a trill (*tr*).
- Measure 25: *mf* (mezzo-forte).
- Measure 27: *tr* (trill), *espress.* (espressivo).
- Measure 30: *p* (piano).
- Measure 32: *dolce* (dolce), *p* (piano).
- Measure 34: *pp* (pianissimo).
- Measure 36: *p* (piano), includes a fermata.



Study 4

Ludwig Milde
(1849 - 1913)

Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

from: "Studien über Tonleiter- und Akkordzerlegungen für Fagott"

♩ = 80 M.M.



Study 4

15



17



19




21




23




25



27



29



31



Study 5

Cyrille Rose
(1830 - 1902)

Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

Andante Cantabile

from: "32 etudes"
inspired by Op. 31 of Franz Wilhelm Ferling (1796-1874)

♩ = 88 M.M.

p

5

mf *f*

9

mf

13

tr

17

f



7 Romantic Studies
Study 5

20 *p* *f* *dim.* *tr*

Musical staff 20-23: Treble clef, key signature of two flats, 3/4 time. Measures 20-23. Measure 20 starts with a piano (*p*) dynamic and a series of eighth-note chords. Measure 21 features a crescendo leading to a forte (*f*) dynamic. Measure 22 has a trill (*tr*) over a half note. Measure 23 ends with a decrescendo (*dim.*) over a half note.

24 *rit.* *a tempo* *p* *tr* *tr*

Musical staff 24-27: Treble clef, key signature of two flats, 3/4 time. Measures 24-27. Measure 24 starts with a ritardando (*rit.*) over eighth-note chords. Measure 25 returns to *a tempo* with a piano (*p*) dynamic. Measure 26 has a trill (*tr*) over a half note. Measure 27 ends with another trill (*tr*) over a half note.

28 *rit.*

Musical staff 28-30: Treble clef, key signature of two flats, 3/4 time. Measures 28-30. Measure 28 starts with a ritardando (*rit.*) over eighth-note chords. Measure 29 has a trill (*tr*) over a half note. Measure 30 ends with a ritardando (*rit.*) over eighth-note chords.

31 *tr* *a tempo* *dolce*

Musical staff 31-33: Treble clef, key signature of two flats, 3/4 time. Measures 31-33. Measure 31 starts with a trill (*tr*) over a half note. Measure 32 returns to *a tempo* with a piano (*p*) dynamic. Measure 33 ends with a dolce (*dolce*) dynamic over eighth-note chords.

34

Musical staff 34-37: Treble clef, key signature of two flats, 3/4 time. Measures 34-37. Measure 34 starts with eighth-note chords. Measure 35 has a trill (*tr*) over a half note. Measure 36 has a trill (*tr*) over a half note. Measure 37 ends with eighth-note chords.

38

Musical staff 38-41: Treble clef, key signature of two flats, 3/4 time. Measures 38-41. Measure 38 starts with eighth-note chords. Measure 39 has a trill (*tr*) over a half note. Measure 40 has a trill (*tr*) over a half note. Measure 41 ends with a half note.

Study 6

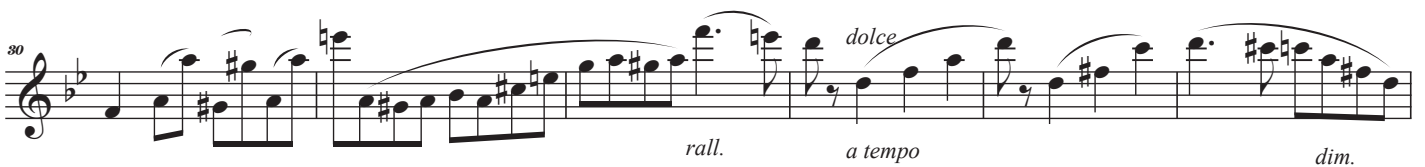
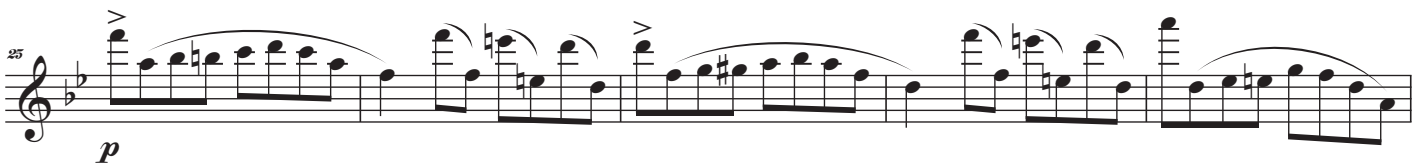
Ernesto Köhler
(1849-1907)

Allegro

from Op.33, 35 Exercises for Flute

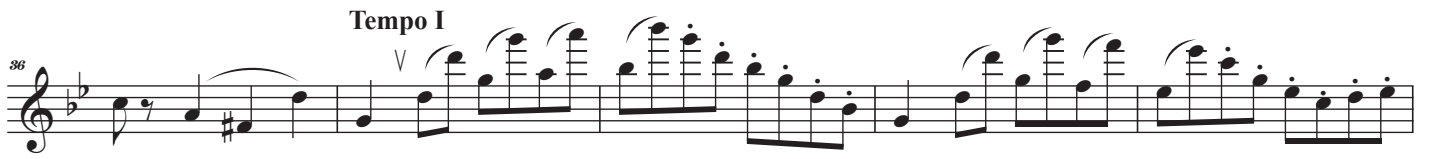
Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

$\text{♩} = 68 \text{ M.M.}$



7 Romantic Studies
Study 6

36 **Tempo I**



Musical staff 36-40: Treble clef, key signature of two flats (B-flat, E-flat). Measure 36 starts with a quarter rest followed by a quarter note G4, then a quarter note A4 with a sharp sign, and a quarter note B4. Measure 37 begins with a dynamic marking 'V' and a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measures 38-40 continue with eighth-note patterns, including a triplet of eighth notes in measure 39.

41



Musical staff 41-45: Continuation of the eighth-note patterns from the previous staff, with various accidentals and phrasing slurs.

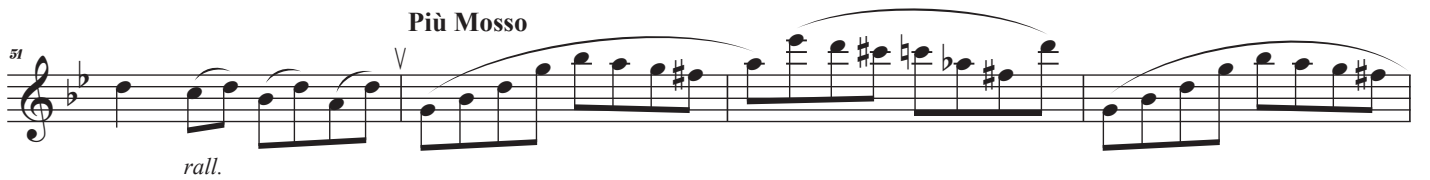
46



Musical staff 46-50: Continuation of the eighth-note patterns, featuring a triplet of eighth notes in measure 49.

51 **Più Mosso**

rall.



Musical staff 51-54: Treble clef, key signature of two flats. Measure 51 starts with a dynamic marking 'V' and a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 52 begins with a dynamic marking 'rall.' and a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measures 53-54 continue with eighth-note patterns, including a triplet of eighth notes in measure 53.

55



Musical staff 55-58: Continuation of the eighth-note patterns, featuring a triplet of eighth notes in measure 57.

59



Musical staff 59-62: Continuation of the eighth-note patterns, ending with a quarter rest in measure 62.



Study 7

Sigfrid Karg-Elert
(1877-1933)Arrangement for extended f-Alto Recorder
by Karel van Steenhoven**Velocissimo e brillante. (Äußerst lebhaft und glänzend.)**

from Op.107, Studie 4.

♩. = 58 M.M.

64 *mf*

70

76 *f*

82

87

92

98

103



Notes to 7 Romantic Studies

These studies are meant as exercises for original Neo Romantic and Neo Classicist music (1940 - 1990) for recorders by composers like Stanley Bate, Gordon Jacob, Hans Ulrich Staeps, Henk Badings Eugène Bozza, York Bowen and many others.

They don't imply that the music of the late romantic period (1850 - 1900) should also be played by recorders. It is just, that we don't have so many preparatory studies in this style and it might be nice to compare yourself as a recorder player with the standard skills of the other modern woodwind instruments by practicing their study material as well.

Playing on recorders with an extended ambitus (Eagle by Adriana Breukink, Helder by Maarten Helder, Modern recorder by Nik Tarasov or EWI) will be the best way to discover this soundscape, but of course all other recorders might work as well.

Have fun!

Karel van Steenhoven, March, 2023

Study 1 - Legato arpeggi

Study 2 - Staccato

Study 3 - Melodic dynamic tone and phrase development

Study 4 - Slurred sixths and thirds

Study 5 - Expressive cantabile

Study 6 - Octaves

Study 7 - Virtuoso legato tone patterns

Notizen zu 7 romantischen Etüden

Diese Studien sind gedacht als Übungen für originale neoromantische und neoklassizistische Musik (1940 - 1990) für Blockflöten von Komponisten wie Stanley Bate, Gordon Jacob, Hans Ulrich Staeps, Henk Badings Eugène Bozza, York Bowen und viele andere.

Mit dieser Ausgabe impliziere ich also nicht, dass die Musik der Spätromantik (1850 - 1900) auch von Blockflöten gespielt werden sollte. Es ist nur so, dass wir nicht so viele vorbereitende Studien für unseres Instrument in diesem Stil haben. Auch ist es schön sich als Blockflötenspieler*in auf dieser Weise vergleichen zu können mit den Standardfähigkeiten der anderen modernen Holzbläser, indem man auch ihr Lernmaterial mal übt.

Spielen auf Blockflöten mit erweitertem Ambitus (Eagle von Adriana Breukink, Helder von Maarten Helder, Modern Recorder von Nik Tarasov oder Midi/EWI-Blockflöte) ist der beste Weg, diese Klangwelt zu entdecken, aber natürlich funktionieren auch alle anderen Blockflöten.

Viel Spaß!

Karel van Steenhoven, März, 2023

Studie 1 – Legato Arpeggi

Studie 2 - Staccato

Studie 3 – Melodisch-dynamische Ton- und Phrasenentwicklung

Studie 4 - Gebundene Sexten und Terzen

Studie 5 - Ausdrucksvolles Cantabile

Studie 6 - Oktaven

Studie 7 – Virtuose Legato-Tonfiguren

