



Kees Schoonenbeek

Netherlands, Dieren

Dewdrops

About the artist

Kees Schoonenbeek was born in Arnhem, the Netherlands, on October 1 st 1947. He studied the piano at the Conservatory in Arnhem and completed his studies in music theory and composition at the Conservatory of Brabant in Tilburg. Schoonenbeek taught at the latter institute from 1975 till 1977, where he also won the Composition award in 1978. Before he returned to Tilburg in 1980 he taught at the university of Amsterdam at the music faculty. As a composer Schoonenbeek makes use of sound idioms which are accessible to a large audience. His compositions are very diverse and include, besides chamber music, works for choir, orchestra and wind ensembles. He became interested in wind music in 1980, the year in which he received a commission to compose for brass band, which resulted in his work "Symfonieta". Much more music for wind band followed. Kees Schoonenbeek's interests cover a wide range of music, with a preference for English composers such as Benjamin Britten and Ralph ... (more online)

Qualification: Master

Associate: BUMA - IPI code of the artist : I-001156705-6

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-canzona.htm>

About the piece



Title: Dewdrops

Composer: Schoonenbeek, Kees

Arranger: Schoonenbeek, Kees

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Instrumentation: Alto Saxophone, Piano

Style: Modern classical

Comment: Canzona Music is my privat company. The music is always available for other publishers.

Kees Schoonenbeek on [free-scores.com](https://www.free-scores.com)



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'Dewdrops'

Kees Schoonenbeek

1 **Allegretto** ♩ = 96

E Altosax

Piano

mp

mf *p*

3 3 3

6

11

16

3 3 3

21

Red.

The musical score is written for E Altosax and Piano. It begins with a tempo marking of 'Allegretto' and a metronome marking of ♩ = 96. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into systems of three staves each. The first system (measures 1-5) shows the E Altosax part starting with a melodic line and the piano accompaniment with triplets in the right hand and chords in the left hand. The second system (measures 6-10) continues the melodic development. The third system (measures 11-15) features a more active piano accompaniment with eighth-note patterns. The fourth system (measures 16-20) includes a triplet in the Altosax part and a 'Red.' marking at the end. The fifth system (measures 21-25) concludes the piece with a final melodic phrase in the Altosax and a sustained bass line in the piano.