



# Kees Schoonenbeek

Netherlands, Dieren

## Stand-up Variations

### 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 "Symfonietta". 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:** Stand-up Variations

**Composer:** Schoonenbeek, Kees

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**Instrumentation:** Bassoon

**Style:** Modern classical

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Bassoon

Standup Variations

Kees Schoonenbeek

maart 2003

A piacere

First line of musical notation for section A, starting with a bass clef and a key signature of one sharp (F#). The melody is written in a relaxed, 'A piacere' style.

A

Rubato

Second line of musical notation for section A, continuing the 'Rubato' section with various rhythmic patterns and slurs.

Third line of musical notation for section A, featuring more complex rhythmic figures and slurs.

Fourth line of musical notation for section A, continuing the 'Rubato' section.

Fifth line of musical notation for section A, ending the 'Rubato' section.

B

Adagio e sempre poco rubato

A piacere

First line of musical notation for section B, starting with a bass clef and a key signature of one sharp. The tempo is 'Adagio e sempre poco rubato'. The notation includes slurs and dynamic markings.

Espressivo

Second line of musical notation for section B, continuing the 'Adagio' section with expressive phrasing.

Third line of musical notation for section B, featuring slurs and dynamic markings.

Accelerando

Fourth line of musical notation for section B, marked 'Accelerando', showing an increase in tempo and rhythmic complexity.

C

Allegro giocoso (non rubato)

First line of musical notation for section C, starting with a bass clef and a key signature of one sharp. The tempo is 'Allegro giocoso (non rubato)'. The notation includes triplets and slurs.

Second line of musical notation for section C, continuing the 'Allegro giocoso' section with triplets and slurs.

'Standup Variations'

3 3 3 3

3 3 3 3 3

3 3 3 3 3 3 3

**D** A piacere

3 3 3 3 3

**E** Allegro giocoso (non rubato)

3 3 3 3 3

3 3 3 3 3 3 3

3 3 3 3 3 3 3

A piacere

3 3 3

**F** Molto rubato

Non rubato

Ca 3'15"

*pp* *ff*