



Karel Van Steenhoven

Netherlands, Pfinztal-Söllingen

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

About the artist

The recorder player and composer Karel van Steenhoven born 1958 in Voorburg, Netherlands studied composition with Robert Heppener and Tristan Keuris at the Sweelinck Conservatory in Amsterdam . Some of his compositions Silent Danger and La Chanteuse et le Bois sauvage have been recorded on CD by the Amsterdam Loeki Stardust Quartet. As a composer he has been represented by Schott-Verlag since 2008. Since 1995 he has been professor of recorder at the University of Music Karlsruhe, where he started the Creative Music Lab. In 2013 he was appointed Visiting International Professor at the Guildhall School in London.

Qualification: Solo Diplom

Associate: BUMA - IPI code of the artist : 00223807877

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

About the piece



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

Composer: Van Steenhoven, Karel

Arranger: Van Steenhoven, Karel

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Publisher: Van Steenhoven, Karel

Instrumentation: Recorder Alto

Style: Romantic

Comment: Great exercises to prepare for original Neo Romantic and Neo Classistist music for recorders by composers like Stanley Bate, Gordon Jacob, Hans Ulrich Staeps, Henk Badings, Eugène Bozza, York Bowen and many others. Since these studies are standard repertoire for modern woodwinds they are a very good possibility to compare your recorder playing skills to those of your fellow musicians with other woodwind instruments.

Karel Van Steenhoven on [free-scores.com](https://www.free-scores.com)

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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

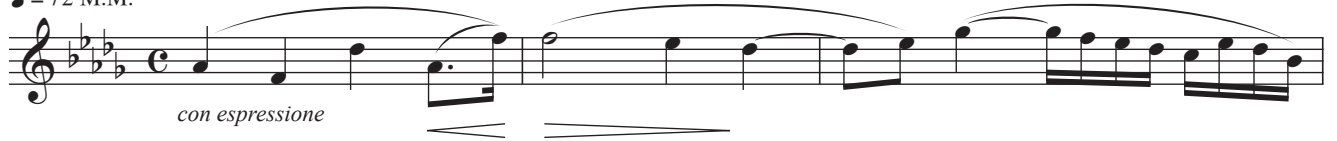
Cyrille Rose
(1830-1902)

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)
- 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)



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



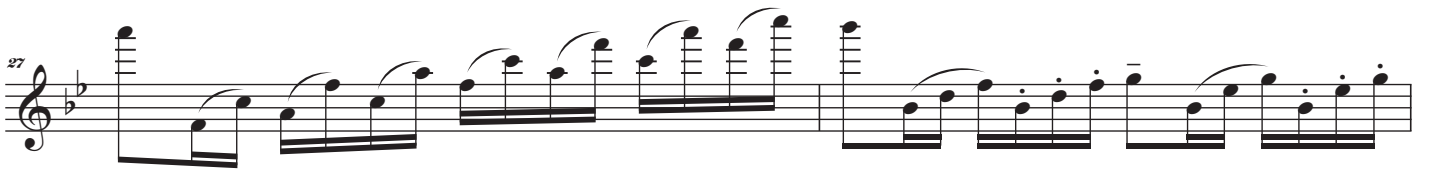
23



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.

The musical score is written for an extended f-Alto Recorder. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The tempo is marked 'Andante Cantabile' with a metronome marking of 88 M.M. The score is divided into five systems of music. The first system (measures 1-4) starts with a piano (*p*) dynamic and features a melodic line with slurs and phrasing lines. The second system (measures 5-8) includes a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, and a triplet of eighth notes. The third system (measures 9-12) continues with a mezzo-forte (*mf*) dynamic and features slurs and phrasing lines. The fourth system (measures 13-16) includes a forte (*f*) dynamic and features slurs, phrasing lines, and two triplet markings. The fifth system (measures 17-20) starts with a forte (*f*) dynamic and includes a triplet marking and slurs.



7 Romantic Studies
Study 5

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

Musical staff 20-23: Treble clef, key signature of two flats (B-flat, E-flat). 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 includes a trill (*tr*) on a note. Measure 23 ends with a decrescendo (*dim.*) and a trill (*tr*) on a note.

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

Musical staff 24-27: Treble clef, key signature of two flats. Measure 24 begins with a ritardando (*rit.*) and piano (*p*) dynamic. Measure 25 returns to *a tempo*. Measure 26 contains a trill (*tr*) on a note. Measure 27 ends with another trill (*tr*) on a note.

28 *rit.*

Musical staff 28-30: Treble clef, key signature of two flats. Measure 28 starts with a ritardando (*rit.*). Measure 29 features a trill (*tr*) on a note. Measure 30 ends with a ritardando (*rit.*) and a trill (*tr*) on a note.

31 *tr* *a tempo* *dolce*

Musical staff 31-33: Treble clef, key signature of two flats. Measure 31 begins with a trill (*tr*) on a note. Measure 32 returns to *a tempo*. Measure 33 ends with a *dolce* dynamic marking.

34

Musical staff 34-37: Treble clef, key signature of two flats. Measure 34 starts with a trill (*tr*) on a note. Measure 35 features a trill (*tr*) on a note. Measure 36 includes a trill (*tr*) on a note. Measure 37 ends with a trill (*tr*) on a note.

38

Musical staff 38-41: Treble clef, key signature of two flats. Measure 38 starts with a trill (*tr*) on a note. Measure 39 features a trill (*tr*) on a note. Measure 40 includes a trill (*tr*) on a note. Measure 41 ends with a trill (*tr*) on a note.

Study 6

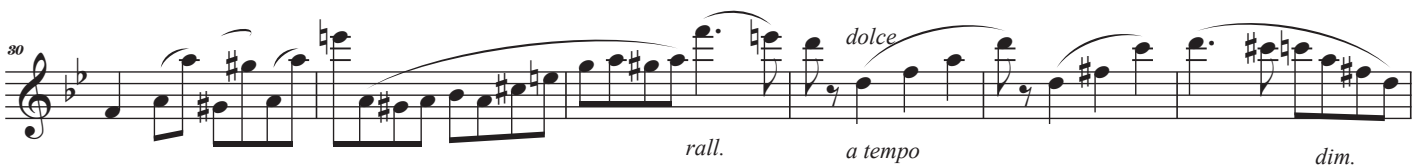
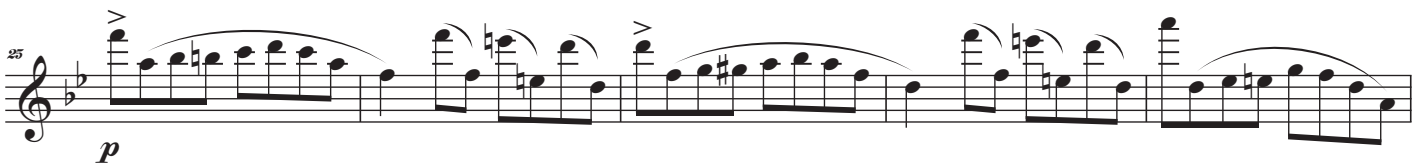
Ernesto Köhler
(1849-1907)

Allegro

from Op.33, 35 Exercises for Flute

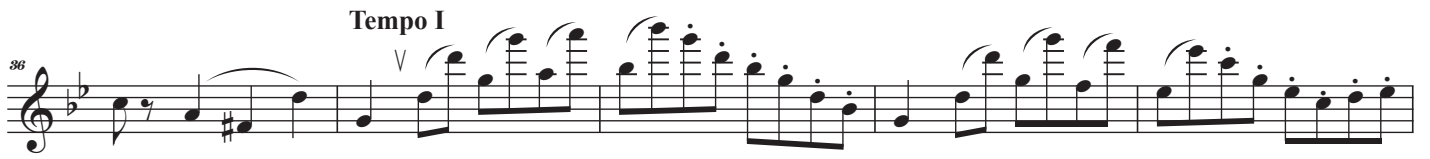
Arrangement for extended f-Alto Recorder
by Karel van Steenhoven

$\text{♩} = 68 \text{ M.M.}$



7 Romantic Studies
Study 6

36 **Tempo I**



Musical staff 36-40: Treble clef, key signature of two flats (B-flat and 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 sixteenth notes: G4, A4, B4, A4, G4, F4. Measures 38-40 continue with similar sixteenth-note patterns, including slurs and accents.

41



Musical staff 41-45: Continuation of the sixteenth-note patterns from the previous staff, with various slurs and accents.

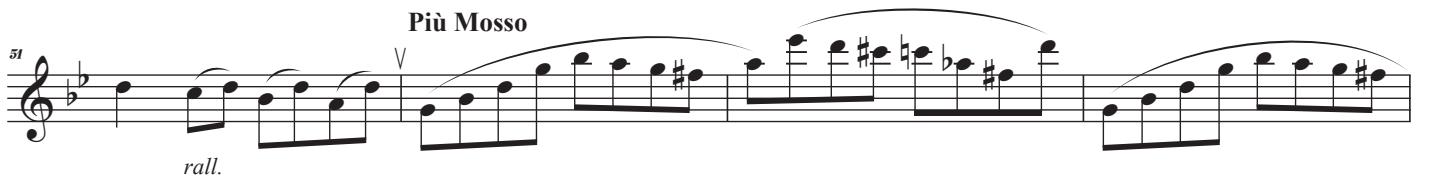
46



Musical staff 46-50: Continuation of the sixteenth-note patterns, ending with a quarter note G4.

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 quarter notes: G4, A4, B4, A4, G4, F4. Measures 52-54 continue with quarter-note patterns, including slurs and accents.

55



Musical staff 55-58: Continuation of the quarter-note patterns with slurs and accents.

59



Musical staff 59-62: Continuation of the quarter-note patterns, ending with a quarter note G4.



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

