

Saxamba

Wim Laseroms

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **3:23**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 5 "Paso Dorado"

ES 47.193

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Fanfare Band

Full score 1

Bb Soprano Saxophone 2

Eb Alto Saxophone 1 1

Eb Alto Saxophone 2 1

Bb Tenor Saxophone 2

Eb Baritone Saxophone 1

Bb Trumpet 1 2

Bb Trumpet 2 2

Bb Trumpet 3 2

Eb Flugelhorn 1

Bb Flugelhorn 1 5

Bb Flugelhorn 2 5

Bb Flugelhorn 3 5

F Horn 1 1

F Horn 2 1

F Horn 3 1

Eb Horn 1 1

Eb Horn 2 1

Eb Horn 3 1

C Trombone 1 1

C Trombone 2 1

C Trombone 3 1

Bb Trombone 1 bass clef 1

Bb Trombone 2 bass clef 1

Bb Trombone 3 bass clef 1

Bb Trombone 1 treble clef 1

Bb Trombone 2 treble clef 1

Bb Trombone 3 treble clef 1

Bb Baritone treble clef 3

Bb Baritone bass clef 2

Eb Bass treble clef 2

Eb Bass bass clef 2

Bb Bass treble clef 2

Bb Bass bass clef 2

Drumset 1

Percussion 1 2

Percussion 2 2

Mallet 2

SAXAMBA

Nederlands:

Saxofoontrio met begeleiding van band. Dit werk is gestoeld op het ritme van de samba. Naast de solistische saxofoonsectie speelt uiteraard de percussiebegeleiding – naar believen uit te breiden met diverse latin instrumentarium - een belangrijke rol. De bandbegeleiding is bewust simpel gehouden en treedt slechts fragmentarisch op de voorgrond. Hoofdzaak is dat de saxofoonsectie in de schijnwerpers staat. Een uitstekende afwisseling tijdens uw concert met dit temperamentvolle werk. Gemiddelde moeilijkheidsgraad.

English:

Saxophone trio with band accompaniment. This piece is based on the rhythm of the samba. Besides the soloistic saxophone section, the percussion section (that can be expanded to one's wishes) is very important. The band accompaniment is kept simple intentionally and only goes to the forefront occasionally. A major issue is that the saxophone section is in the spotlights. This highly spirited piece is a perfect contrast during your concert. Intermediate grade.

Deutsch:

Basierend auf einem temperamentvollen Sambarhythmus stellt dieser Titel für Saxophontrio und Blasorchester Ihre Solisten gekonnt ins Rampenlicht. Eine wichtige Rolle spielt auch die Perkussiongruppe, wobei die Begleitung bewusst einfach gehalten wurde. Eine ausgezeichnete Abwechslung für Ihr nächstes Konzert!!

Français:

Cette pièce est composée pour un trio de Saxophones avec accompagnement, elle est basée sur le rythme de la samba. Outre la section des Saxophones qui se produit en soliste, l'accompagnement à la percussion (qui peut être agrémentée de divers instruments exotiques d'Amérique Latine) joue également un rôle capital. L'accompagnement est simple et ne se met que rarement en avant. Un trio novateur pour varier votre programme. Le degré de difficulté est moyen.

Italiano :

Un brano basato sul ritmo di samba, per trio di sassofoni e banda. Oltre alla sezione di sassofoni solisti, anche l'accompagnamento delle percussioni – che prevede l'inserimento opzionale di strumenti tipici latino-americani - ha un ruolo importante. L'accompagnamento della banda è volutamente semplice per mettere in evidenza la sezione dei sassofonisti. Sicuramente un'idea diversa per variare il Vs. programma. Grado di difficoltà medio.

WIM LASEROMS

Nederlands:

Wim Laseroms werd geboren op 27-12-1944 te Oudenbosch. Op zeer jonge leeftijd werd hij actief op de kleine trom bij fanfare FCO in Bosschenhoofd van welke vereniging zijn vader musicerend lid en medeoprichter was. Daarnaast was hij vanaf zijn 8^e jaar actief als accordeonist. Vanaf zijn 16^e jaar startte hij als instructeur van de mede door hem opgerichte drumband van de fanfare FCO uit Bosschenhoofd. Door het plotse vertrek van de toenmalige fanfaredirigent werd hem, pas 21 jaar, gevraagd deze functie te vervullen. Dit experiment bleek een succesvolle start van een lange periode als dirigent; vanaf 1966 tot 1991 van fanfare FCO Bosschenhoofd en vanaf 1972 tot 2000 van harmonie Sint Cecilia uit Zegge. Een vakstudie kon niet uitblijven en op 24 jarige leeftijd begon hij aan het Brabants conservatorium een studie voor de akte muziekonderwijs en in een later stadium volgde nog Harmonie-Fanfare directie. Door zijn betrokkenheid als dirigent begon hij spontaan te componeren. Zijn eerste geautoriseerde uitgave "Festivo" (Tierolff Muziekcentrale) werd meteen door de befaamde Marinierskapel van de Koninklijke Marine onder leiding van de legendarische kapelmeester J.P. Laro tijdens een radio-uitzending gelanceerd. In de loop der jaren verschenen vele marsen, meerdere werken voor specifieke orkestsecties met begeleiding van blaasorkest en een aantal serieuze concertwerken. In totaal hebben inmiddels ruim 120 titels hun weg naar de amateur korpsen gevonden. Door zijn grote affiniteit met de Ha-Fa-Bra-sector en zijn pedagogische werkzaamheden werd hij door allerlei bonden als gecommiteerde/examinator en veel gevraagd jurylid voor deze sector gevraagd en aldus werkt Wim ondertussen al ongeveer 28 jaar voor Unisono en de verschillende federaties in Nederland en België in deze functies. Vanaf 1970 werkt Wim als muziekdocent in het voortgezet onderwijs en vanaf 1976 is hij als muziekconsulent verbonden aan Het Centrum voor de Kunsten "Sint Frans" te Etten-Leur.



English:

Wim Laseroms was born on 27th December 1944 in Oudenbosch (The Netherlands). At a very young age he became an active snare drum player at the fanfare band FCO in Bosschenhoofd, a band that was co-founded by his father who also played there. Then, from age 8, he started playing the accordeon. When he was 16 years old he started conducting the drum corps that he also co-founded at the same band (FCO). The sudden leave of the conductor of the wind band made him asked to become the new conductor of the band. It turned out to be succesful experiment, because it was the start of a long time carreer as conductor; from 1966 to 1991 of fanfare band FCO in Bosschenhoofd and from 1972 to 2000 conducting wind band Sint Cecilia in Zegge. Higher musical education was nothing but a logical follow-up, and when he was 24 years old he started studying musical education and later on he also took lessons wind band/fanfare band conducting. Involved as he was conducting, he spontaneously started composing. His first authorised publication "Festivo" (Tierolff Muziekcentrale) was even launched by the Dutch Royal Marine Band during a radio show, conducted by the famous band master J.P. Laro! During the following years many marches were released, several pieces for various orchestral sections with band accompaniment and a number of serious concert works. At this moment over 120 compositions have found their way to amateur bands. Because of his great affection with wind/fanfare/brass band and his educational activities, he was asked by various unions as commisioner/examinator and he also became an in-demand jury member. In the meanwhile Wim is working for Unisono (Dutch national band association) and various federations in The Netherlands and Belgium. Since 1970 Wim has been working as a music teacher at high schools and since 1976 he is also consultant of the Centre of the Arts "Sint Frans" in Etten-Leur (The Netherlands).

Deutsch:

Wim Laseroms wurde am 27. Dezember 1944 in Oudenbosch geboren. Als Kind spielte er Trommel im Fanfarenorchester FCO von Bosschenhoofd. Sein Vater war Mitbegründer und Musiker dieses Musikvereins. Ab seinem achten Lebensjahr spielte er Akkordeon und mit sechzehn Jahren wurde er Leiter des von ihm gegründeten Tambourkorps des Fanfarenorchesters FCO Bosschenhoofd. Mit 21 Jahren wurde ihm schließlich das Amt des Dirigenten dieses Orchesters übertragen. Dies war der Beginn einer langen erfolgreichen Dirigentenlaufbahn: von 1966 bis 1991 dirigierte er das Fanfarenorchester FCO Bosschenhoofd und von 1972 bis 2000 das Sinfonische Blasorchester Sint Cecilia Zegge. Im Alter von 24 Jahren fing er das Studium für Musiklehrer und Blasorchesterdirektion am Brabanter Konservatorium zu Tilburg an. Seine Verbundenheit mit der Blasmusik als Dirigent führte ihn spontan zum Komponieren. Seine erste verlegte Komposition „Festivo“ (Tierolff Muziekcentrale) wurde gleich von der berühmten niederländischen Marinekapelle unter der Leitung des legendären Dirigenten Joop Laro während eines Rundfunkkonzertes aufgeführt. Im Laufe der Jahre erschienen zahlreiche Märsche, verschiedene Werke für spezifische Instrumentengruppen mit Blasorchesterbegleitung und auch eine Reihe von Konzertstücken. Insgesamt haben über 120 Titel ihren Weg zu zahllosen Amateurorchestern gefunden. Wegen seiner großen Affinität zur Blasmusikwelt und seinen pädagogischen Tätigkeiten wurde er oft von vielen Verbänden als Juror für Musikwettbewerbe und Prüfungen eingeladen. Seit etwa 28 Jahren juriert er für Unisono und andere Musikverbände in den Niederlanden und Belgien. Seit 1970 unterrichtet Laseroms Musik in weiterführende Schulen und ab 1976 ist er Musikkonsulent im Kunstzentrum „Sint Frans“ zu Etten-Leur.

Français:

Wim Laseroms est né le 27 décembre 1944 à Oudenbosch. Enfant, il joue du tambour au sein de la fanfare FCO à Bosschenhoofd dont son père fait partie en tant que musicien cofondateur. Dès l'âge de huit ans il joue également de l'accordéon. A seize ans, il crée la batterie de la fanfare FCO dont il devient l'instructeur. Cinq ans plus tard, on lui propose de devenir le chef d'orchestre de cette fanfare après le départ précipité de son prédécesseur. Cette expérience est concluante et c'est le début d'une longue carrière de chef d'orchestre : de 1966 à 1991 il dirige la Fanfare FCO de Bosschenhoofd et de 1972 à 2000 l'harmonie Sainte Cécile de Zegge. A l'âge de 24 ans il entre au Conservatoire du Brabant où il obtient les diplômes d'enseignant de musique, plus tard, de direction d'orchestres à vents. C'est en tant que chef d'orchestre qu'il se met bientôt à composer. Sa première composition éditée par Tierolff, la marche « Festivo », est lancée lors d'un concert radiophonique par la Musique de la Marine Royale néerlandaise, sous la direction de Jean-Pierre Laro. Depuis, il a publié de nombreuses marches et des pièces pour des sections d'orchestre bien définies avec accompagnement d'orchestre à vents, ainsi qu'un grand nombre d'œuvres de concert. Plus de 120 titres ont été édités et sont joués par d'innombrables orchestres d'amateurs. Son affinité avec le monde des orchestres à vents et sa carrière pédagogique l'ont mené depuis 28 ans à faire partie d'innombrables jurys et commissions d'examen aux Pays-Bas et en Belgique. Depuis 1970 Wim Laseroms enseigne dans l'enseignement supérieur et depuis 1976 il est conseiller musical du Centre artistique « Sint Frans » à Etten-Leur.

Italiano:

Wim Lasseroms è nato a Oudenbosch (Paesi Bassi) il 27 dicembre 1944. In tenera età divenne un attivo suonatore di snare drum nella banda FCO di Bosschenhoofd, banda di cui suo padre – oltre che membro attivo – era anche co-fondatore. Quindi, dall'età di otto anni, iniziò a suonare la fisarmonica. A 16 anni dirigeva la sezione timpani, di cui era anche co-fondatore, per la medesima banda (FCO). All'improvvisa partenza del direttore della banda, fece sì che chiedesse di occuparne il posto. Ciò si rivelò essere un felice esperimento che costituì l'inizio di una lunga carriera di direzione: dal 1966 al 1991 nella banda FCO di Bosschenhoofd, e dal 1972 al 2000 nella banda di fiati di Sint Cecilia a Zegge. Gli studi musicali superiori non furono che una naturale conseguenza e, all'età di 24 anni, iniziò a studiare educazione musicale, prendendo, in seguito, lezioni di direzione di banda/fanfara. Appassionato dalla direzione, iniziò spontaneamente a comporre. La sua prima pubblicazione "Festivo" (Tierolff Muziekcentrale) fu perfino lanciata dalla Banda della Marina Reale olandese durante uno

spettacolo radiofonico, diretto dal celebre maestro J.P.Laro! Negli anni successivi, videro la luce numerose marce, vari pezzi per diverse sezioni orchestrali con accompagnamento bandistico e una molteplicità di veri e propri lavori concertistici. Attualmente, più di 120 composizioni si sono fatte strada tra gli amatori bandistici. Date la sua grande inclinazione per le orchestre di fiati/fanfane/brass e le sue attività educative, fu richiesto da varie associazioni con funzione di commissario/esaminatore, e divenne anche uno stimato membro di giuria. Nel frattempo, Wim lavora per Unisono (associazione nazionale bandistico olandese), nonché per varie federazioni dei Paesi Bassi e del Belgio. Dal 1970, Wim lavora come insegnante di musica presso le scuole superiori e, dal 1976, è anche consulente del Centro per le Arti "Sint Frans" di Etten-Leur (Paesi Bassi).

"Saxamba"

Sax. trio with Band

Wim Laseroms

T° di Samba $\text{♩} = 110$

Score for the first system of "Saxamba". It features five staves: a vocal line (top), two saxophone staves (middle), and two percussion/drums staves (bottom). The percussion staves are labeled "Perc. I Cabasa (Maracas)", "Perc. II Conga's", and "Drumset" (including Sn. Dr., Rimshot, Tom-toms, Bass Dr., and Cymb.). The saxophone staves include the instruction "+ 8^a bassa + 3e Trb." and dynamic markings of *f*. The percussion staves also have dynamic markings of *f*. A double bar line with repeat dots is present in the middle of the system.

Score for the second system of "Saxamba", starting with a section marker "A" in a box. It features five staves: a vocal line (top), two saxophone staves (middle), and two percussion/drums staves (bottom). The saxophone staves include the instruction "+ Trbs." and dynamic markings of *ff* and *mf*. The percussion staves include the instruction "Other latin perc. ad lib. improv." and dynamic markings of *mf*. The drumset staff includes the instruction "or Fill in Drumset" and dynamic markings of *ff* and *mf*. A section marker "A" is placed above the first measure of the second system. The saxophone staff has a dynamic marking of *mf* at the start of the section. The percussion staves have dynamic markings of *mf* and *mf*. The drumset staff has dynamic markings of *mf* and *mf*. A section marker "A" is placed above the first measure of the second system.

"Saxamba"

Sax. trio with Band

Wim Laseroms

T° di Samba ♩ = ca. 110

The score is arranged in a standard fanfare band layout. The saxophone section includes Bb Soprano, Eb Alto 1 & 2, Bb Tenor, Eb Baritone, Eb Flugelhorn 1 & 2, and Bb Flugelhorn 3. The brass section consists of F Horn 1, 2, & 3, Bb Trumpet 1, 2, & 3, and Trombone 1, 2, & 3. The woodwind section includes Bb Baritone and Eb Bass. The percussion section features Cabasa (Maracas) and Conga's for Percussion 1; Sn. Dr., Rimshot, and Tom-toms for the Drum Set; and Bass Dr. + Cymb. and Xylo-Rimba for Mallets. The score is in 4/4 time with a key signature of one flat (Bb). Dynamics range from *f* to *ff*. The piece is marked with accents and slurs throughout.

1 2 3 4 5 6 7 8

S. Sax. cresc.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

E♭ Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bb Brtn. *mf*

E♭ Bs. *mf*

Bb Bs. *mf*

Perc. 1 *mf*
A gogo bells

Perc. 2 *mf*

Dr. Set *mf* R.S.

Mall.

9 10 11 12 13 14 15 16 17

Musical score for "Saxamba" featuring various instruments. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Flghn., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Perc. 1, Perc. 2, Dr. Set, and Mall. The score spans measures 18 to 25. Dynamics include *mf*, *f*, and *ff*. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The percussion parts include a drum set and mallets. The brass parts include flugelhorns, French horns, trumpets, and trombones. The woodwind parts include saxophones and flutes. The string parts are not explicitly labeled but are present in the score.

18

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25

This musical score is for the piece "Saxamba" and covers measures 26 through 34. The instrumentation includes:

- S. Sax. (Soprano Saxophone)
- A. Sax. 1 & 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Eb Flghn. (E-flat Flute)
- Flghn. 1, 2, 3 (Flutes)
- F Hn. 1, 2, 3 (F Horns)
- Tpt. 1, 2, 3 (Trumpets)
- Tbn. 1, 2, 3 (Trombones)
- Bb Brtn. (B-flat Baritone)
- Eb Bs. (E-flat Basses)
- Bb Bs. (B-flat Basses)
- Perc. 1 & 2 (Percussion)
- Dr. Set (Drum Set)
- Mall. (Mallets)

The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte) throughout. The percussion parts include a steady rhythmic pattern, and the brass section provides harmonic support. The saxophone section has a melodic line that becomes more active in the later measures.

26 27 28 29 30 31 32 33 34

This musical score is for the piece "Saxamba" and covers measures 51 through 58. The instrumentation includes:

- S. Sax. (Soprano Saxophone)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Eb Flghn. (E-flat Flute)
- Flghn. 1 (Flute 1)
- Flghn. 2 (Flute 2)
- Flghn. 3 (Flute 3)
- F Hn. 1 (First Flute)
- F Hn. 2 (Second Flute)
- F Hn. 3 (Third Flute)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Bb Brtn. (Baritone Trombone)
- Eb Bs. (E-flat Bass)
- Bb Bs. (B-flat Bass)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Dr. Set (Drum Set)
- Mall. (Mallets)

The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). It includes articulation marks like accents and slurs, and performance instructions such as *div.* (divisi) for the trumpets. The percussion parts include rhythmic patterns and mallet work.

51

52

53

54

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57

58

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S. Sax.

A. Sax. 1
mf

A. Sax. 2
mf

T. Sax.
mf

B. Sax.
mf

Eb Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1
mf

Tbn. 2
mf

Tbn. 3
mf

Bb Brtn.
mf

Eb Bs.
mf

Bb Bs.
mf

Perc. 1
mf
A gogo bells

Perc. 2
mf

Dr. Set
mf
R.S.
T.T.

Mall.

59 60 61 62 63 64 65 66

①

S. Sax. *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *mf* *ff*

Eb Flghn. *mf*

Flghn. 1 *mf*

Flghn. 2 *mf*

Flghn. 3 *mf*

F Hn. 1 *mf* *ff*

F Hn. 2 *mf* *ff*

F Hn. 3 *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Bb Brtn. *mf* *ff*

Eb Bs. *mf* *ff*

Bb Bs. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff* Guiro

Dr. Set *mf* *ff*

Mall. *mf* *ff* 8° bassa ad lib.

91 92 93 94 95 96 97 98

Musical score for "Saxamba" featuring various instruments. The score is divided into measures 99 through 107. The instruments listed on the left are: S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Eb Flghn., Flghn. 1, Flghn. 2, Flghn. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bb Brtn., Eb Bs., Bb Bs., Perc. 1, Perc. 2, Dr. Set, and Mall. The score includes dynamic markings such as *mf* and *ff*, and performance instructions like *tr* (trill) and *div.* (divisi). The percussion parts include a Guiro and a Dr. Set. The Mall. part is marked with *mf* and *f*. The score is written in a key signature of two flats and a common time signature.

This musical score is for the piece "Saxamba" and covers measures 108 to 115. The instrumentation includes:

- S. Sax. (Soprano Saxophone)
- A. Sax. 1 & 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Eb Flghn. (E-flat Flute)
- Flghn. 1 & 2 (Flutes)
- Flghn. 3 (Flute)
- F Hn. 1, 2, & 3 (F Horns)
- Tpt. 1, 2, & 3 (Trumpets)
- Tbn. 1, 2, & 3 (Trombones)
- Bb Brtn. (B-flat Baritone)
- Eb Bs. & Bb Bs. (E-flat and B-flat Basses)
- Perc. 1 & 2 (Percussion)
- Dr. Set (Drum Set)
- Mall. (Mallets)

Key musical features include:

- Measures 108-110: Saxophone and Flute 1 melodic lines with trills and grace notes.
- Measure 111: A prominent trill in Flute 1.
- Measure 112: A "div." (divisi) instruction for the Trumpets.
- Measure 114: A "div." instruction for the Trombones.
- Measure 115: A "D.S. al" (Da Capo) instruction with a forte dynamic.
- Various dynamics such as *f* (forte) and *mf* (mezzo-forte) are used throughout.