

BASS-PROOF

Wim Laseroms

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2, solo 3**

Duration / Tijdsduur / Durée / Dauer / Durata **4:35**

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

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Concert Band

Full score	1
C Bass Solo	1
Eb Bass Solo bass clef	1
Eb Bass Solo treble clef	1
Bb Bass Solo bass clef	1
Bb Bass Solo treble clef	1
Flute 1	3
Flute 2	2
Oboe	2
Bassoon	2
Eb Clarinet	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
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
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
Drumset	3

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Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 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 Euphonium bass clef	2
Eb Bass bass clef	1
Eb Bass treble clef	1
Bb Bass bass clef	1
Bb Bass treble clef	1

BASS-PROOF

English:

Dutch composer Wim Laseroms is mainly known for his marches and pieces for soloists or various sections of the wind band. His well-known compositions include *Saxamba*, *Fiesta for Flutes*, *Xylo-Ette*, *Holiday for Trumpets*, *Trombonella*, *Funny Flutes*, *Latin Trumpets*, *Tenora* (duo for euphonium) and *Trombonita*. This time the bass gets the spotlight with the appropriately title *Bass-Proof*. The accompaniment is technically simple, so all attention can be focused on your bass player.

Nederlands:

De Nederlandse componist Wim Laseroms staat vooral bekend om zijn marsen en werken voor solisten of secties van het blaasorkest. Bekende creaties van zijn hand zijn o.a. *Saxamba*, *Fiesta for Flutes*, *Xylo-Ette*, *Holiday for Trumpets*, *Trombonella*, *Funny Flutes*, *Latin Trumpets*, *Tenora* (duo voor euphonium) en *Trombonita*. Dit keer staat de bas in de spotlight met de toepasselijke titel *Bass-Proof*. De begeleiding is eenvoudig zodat alle aandacht naar de solo bassist zal gaan.

Deutsch:

Der niederländische Komponist Wim Laseroms ist vor allem bekannt für seine Märsche und seine Werke für Solisten oder bestimmte Instrumentengruppen eines Blasorchesters. Zu seinen bekanntesten Kompositionen zählen *Saxamba*, *Fiesta for Flutes*, *Xylo-Ette*, *Holiday for Trumpets*, *Trombonella*, *Funny Flutes*, *Latin Trumpets*, *Tenora* (Duo für Euphoniums) und *Trombonita*. Im vorliegenden Stück, mit dem geeigneten Titel *Bass-Proof*, wird der Bass in den Vordergrund gerückt. Die Begleitung ist relativ einfach gehalten, sodass dem Bass-Solisten alle Aufmerksamkeit zukommt.

Français:

Le compositeur néerlandais Wim Laseroms est avant tout connu pour ses belles marches et ses oeuvres pour solistes ou pour différents pupitres de l'orchestre à vent. Parmi ses compositions les plus connues citons *Saxamba*, *Fiesta for Flutes*, *Xylo-Ette*, *Holiday for Trumpets*, *Trombonella*, *Funny Flutes*, *Latin Trumpets*, *Tenora* (duo pour euphoniums) et *Trombonita*. Dans cette pièce-ci c'est la basse qui est mise en valeur ce qui explique le titre très à propos "Bass-Proof". L'accompagnement est assez facile ce qui permet de concentrer toute l'attention sur le bassiste soliste.

WIM LASEROMS

Nederlands:

Wim Laseroms (1944) begon – enthousiast gemaakt door zijn vader – als vierjarige met musiceren op de kleine trom. Vanaf zijn achtste begon hij eveneens met accordeonspelen en werd op die leeftijd als slagwerker lid van de fanfare uit Bosschenhoofd waarvan hij later als 21-jarige zèlf vele jaren dirigent zou worden. Gezien deze functie was het volgen van een vakstudie een logisch gevolg.

Aan de conservatoria van Tilburg en Rotterdam voltooide Wim vervolgens de opleidingen voor muziekonderwijs en ha-fa-bra-directie. Hierbij waren met name Henk van Lijnschooten en Rocus van Yperen zijn meest prominente docenten voor de blaasmuzieksector. Vanaf 1970 werkte hij aanvankelijk als muziekdocent in het voortgezette onderwijs en sinds 1976 tot 2005 als full-time muziekconsulent voor het basisonderwijs. Als dirigent van zowel een harmonie- als fanfare-orkest begon hij in 1971 eigen werk te componeren. Behoudens enkele concertwerken componeerde hij met name vooral marsmuziek en ook solistische werken met bandbegeleiding voor de diverse secties uit het orkest prijken menigmaal op zijn oeuvre-lijst welke inmiddels ruim 130 geautoriseerde titels toont.

Naast de eerder genoemde werkzaamheden als docent, dirigent en componist is Wim momenteel vaak actief als jurylid bij diverse ha-fa-bra-wedstrijden en gecommiteerde/examinator bij de examens van de landelijke organisaties.



English:

Wim Laseroms (1944) started playing snare drum at the age of four after having been made enthusiastic by his father. From the age of eight he also started playing the accordion and became a percussion section member of the fanfare band from Bosschenhoofd, the same band he would be conducting many years on from the age of 21! The logical step was to study music professionally.

Wim graduated from the conservatories of Tilburg and Rotterdam having studied music education and band conducting. His most prominent band conducting professors were Henk van Lijnschooten and Rocus van Yperen. From 1970 on he initially taught music at high schools and from 1976 to 2005 he was a full-time music consultant for elementary schools. Being a wind band and fanfare band conductor, he started composing in 1971. Besides some concert pieces, he mainly wrote marching music repertoire. On his resume, that consists of over 130 authorised titles, also solo pieces for various orchestral sections with band accompaniment have a prominent place.

Besides his teaching, conducting and composing activities, Wim is still an active jury member for band contests and examiner for national organisations.

Deutsch:

Von seinem Vater sehr stark gefördert, spielte Wim Laseroms (1944), kaum vier Jahre alt, schon die Trommel. Als er acht war, spielte er auch das Akkordeon und dazu auch Schlagzeug im Fanfarenorchester von Bosschenhoofd. Dreizehn Jahre später wurde er Dirigent dieses Orchesters. Daraufhin studierte er wie selbstverständlich Blasorchesterdirektion an den Konservatorien von Tilburg und Rotterdam. Unter seinen Lehrern waren Persönlichkeiten wie Henk van Lijnschooten und Rocus van Yperen. Ab 1970 unterrichtete Laseroms Musik in High Schools und von 1976 bis 2005 war er Musiklehrer in Vollzeitbeschäftigung. Er dirigierte ein Sinfonisches Blasorchester und ein Fanfarenorchester und ab 1971 komponiert er für diese beiden Orchesterformen. Außerhalb einiger Konzertwerke komponierte Laseroms vor allem Marschmusik und auch Solowerke mit Blasorchesterbegleitung. Aus seiner Feder entstammen bis heute etwa 130 Kompositionen.

Über seine Tätigkeit als Dozent, Dirigent und Komponist ist Laseroms auch oft Juror bei Prüfungen und nationalen Wettbewerben.

Français:

Encouragé par son père, Wim Laseroms (1944) a débuté sa carrière musicale en jouant du tambour dès l'âge de quatre ans. A huit ans, il se met à l'accordéon et il fait déjà partie du pupitre de percussion de l'orchestre de fanfare de Bosschenhoofd dont il deviendra le chef d'orchestre treize ans plus tard.

Cette position le mène à entamer des études approfondies aux conservatoires de Tilburg et de Rotterdam où il obtient les diplômes de direction d'orchestres à vents. Parmi ses professeurs il faut mentionner Henk van Lijnschooten et Rocus van Yperen, deux éminentes personnalités du monde de la musique à vent. Dès 1970, Laseroms enseigne la musique dans l'enseignement supérieur, puis de 1976 à 2005 il exerce la fonction de conseiller musical pour l'enseignement primaire. Comme il dirigeait un orchestre d'harmonie et un orchestre de fanfare, il s'est mis dès 1971 à composer pour ces formations. Hormis quelques morceaux de concert, il a principalement composé des marches et des solos avec accompagnement d'orchestre à vents et son catalogue comprend plus de 130 titres publiés à ce jour. Wim Laseroms est toujours actif comme chef d'orchestre, pédagogue et compositeur, mais il fait également partie de nombreux jurys pour les concours et les examens nationaux aux Pays-Bas.

BASS-PROOF

Wim Laseroms

Allegro (♩ = ± 96)

Solo Bass

Flute 1-2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2-3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

C Euphonium

C Basses

Drumset

Sn. Dr.

Cym. Bs. Dr.

f *mf* *sf* *p*

1 2 3 4 5 6 7

Solo Bs.

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Dr. S.

8 9 10 11 12 13 14 15

Musical score for a concert band, measures 16-22. The score includes parts for Solo Bsn., Fl. 1-2, Ob., Bsn., Eb Clar., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C. Euph., C. Bs., and Dr. S. The score features various dynamics such as *f*, *mf*, *p*, and *ppp*, and includes articulation marks like accents and slurs.

16

17

18

19

20

21

22

Musical score for a symphony orchestra, page 4. The score includes parts for Solo Bassoon, Flutes 1-2, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2-3, French Horns 1-3, Trombones 1-3, C Euphonium, C Bass, and Drums. The score spans measures 23 to 30. Dynamics include *mf*, *f*, *p*, and *mf*.

Solo Bs. *pv*

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax. *mf*

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Dr. S.

31 32 33 34 35 36 37

Solo Bs. *mf* *cantabile*

Fl. 1-2 *f*

Ob. *f*

Bsn. *f*

Eb Clar. *f*

Clar. 1 *f*

Clar. 2-3 *f*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

C Euph. *f*

C Bs. *f*

Dr. S. *f*

85 86 87 88 89 90 91 92

Musical score for measures 93-100. The score is for a jazz band and includes the following instruments and parts:

- Solo Bsn. (Bassoon): Starts with a long note, then a melodic line with *mf* dynamics.
- Fl. 1-2 (Flutes): Rests until measure 98, then plays a triplet of eighth notes with *mf 3* dynamic.
- Ob. (Oboe): Rests throughout.
- Bsn. (Bassoon): Rests until measure 94, then plays a short phrase with *p* dynamic.
- Eb Clar. (E-flat Clarinet): Rests until measure 98, then plays a triplet of eighth notes with *mf 3* dynamic.
- Clar. 1 (Clarinet 1): Rests until measure 98, then plays a triplet of eighth notes with *mf 3* dynamic.
- Clar. 2-3 (Clarinet 2-3): Rests until measure 98, then plays a triplet of eighth notes with *mf* dynamic.
- Bs. Clar. (Bass Clarinet): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- A. Sax. 1 (Alto Saxophone 1): Rests until measure 94, then plays a melodic line with *mf* dynamic, then *p* dynamic.
- A. Sax. 2 (Alto Saxophone 2): Rests until measure 94, then plays a melodic line with *mf* dynamic, then *p* dynamic.
- T. Sax. (Tenor Saxophone): Rests until measure 94, then plays a melodic line with *mf* dynamic, then *p* dynamic.
- B. Sax. (Baritone Saxophone): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- Tpt. 1 (Trumpet 1): Rests until measure 94, then plays a melodic line with *mf* dynamic, *cup mute* instruction.
- Tpt. 2-3 (Trumpet 2-3): Rests until measure 94, then plays a rhythmic pattern with *mf* dynamic, *cup mute* instruction.
- F Hn. 1 (First Horn 1): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- F Hn. 2 (First Horn 2): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- F Hn. 3 (First Horn 3): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- Tbn. 1 (Tuba 1): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- Tbn. 2 (Tuba 2): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- Tbn. 3 (Tuba 3): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- C Euph. (Cymbal/Euphonium): Rests until measure 94, then plays a short phrase with *p* dynamic.
- C Bs. (Cymbal/Bass Drum): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic.
- Dr. S. (Drum Set): Rests until measure 94, then plays a steady eighth-note pattern with *p* dynamic, *Wdblk.* instruction.

Measures 93, 94, 95, 96, 97, 98, 99, 100 are indicated at the bottom of the page.

Solo Bs. *mf*

Fl. 1-2 *mf³*

Ob. *mf³*

Bsn. *mf³*

Eb Clar. *mf³*

Clar. 1 *mf³*

Clar. 2-3

Bs. Clar. *p*

A. Sax. 1 *mf* *p*

A. Sax. 2 *mf* *p*

T. Sax. *mf* *p*

B. Sax. *p*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

C Euph.

C Bs. *p*

Dr. S. *p*

101 102 103 104 105 106 107 108

Solo Bsn. *f*

Fl. 1-2

Ob.

Bsn. *mf*

Eb Clar.

Clar. 1 *mf*

Clar. 2-3 *mf*

Bs. Clar. *p* *mf*

A. Sax. 1 *mf* *p* *mf*

A. Sax. 2 *mf* *p* *mf*

T. Sax. *mf* *p* *mf*

B. Sax. *p* *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

F Hn. 1 *p* *mf*

F Hn. 2 *p* *mf*

F Hn. 3 *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

C Euph. *mf*

C Bs. *p* *mf*

Dr. S. *p* *mf*

109 110 111 112 113 114 115 116

Solo Bsn. *mf*

Fl. 1-2

Ob. *mf*

Bsn. *mf*

Eb Clar. *mf*

Clar. 1 *mf* *f*

Clar. 2-3 *mf* *f*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f* open div.

Tpt. 2-3 *f* open

F Hn. 1 *f*

F Hn. 2 *f*

F Hn. 3 *f*

Tbn. 1

Tbn. 2

Tbn. 3

C Euph. *mf*

C Bs. *f*

Dr. S. *f*

117

118

119

120

121

122

123

124

Solo Bs.

Fl. 1-2

Ob.

Bsn.

Eb Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Dr. S.

125 126 127 128 129 130 131 132