

JAM SESSION

CONCERTINO FOR JAZZ-COMBO AND BAND

Opgedragen aan het Nationaal Jeugdkorps van de N.F.C.M. o.l.v. Piebe Bakker

Harry van Heugten werd in 1929 in Breda geboren, deed Staatsexamen A en B- piano en studeerde daarna nog 4 jaar bij de vermaarde pianist Stefan Askenase. Aanvankelijk als solist gestart ging hij zich later meer en meer toeleggen op het dirigeren en componeren. Hij schreef muziek voor koor, strijk-orkest, harmonie en fanfare-orkest en voor diverse ensembles. Zijn "Roemeense Rapsodie" voor piano en harmonie-orkest werd bekroond met de Hivarenbeekse muziekprijs. Naast zijn werkzaamheden als leraar piano, harmonieleer en contrapunt dirigeert hij een harmonie-orkest, een bigband, diverse jeugdorkesten en leidt hij het Overijssels Philharmonisch Orkest in de jeugdconcerten.

Jamsession is even goed speelbaar met harmonie-orkest dan wel met fanfare. Het is de bedoeling dat de 3 solisten van het combo (klarinet (sopr. sax), trompet en trombone) improviserend spelen op het in hun partijen afgedrukte akkoord-schema. Bij het ontbreken van dit improvisatie vermogen kan ook de genoteerde partij worden gespeeld. Alleen bij letter G in het eerste deel zijn alle partijen obligaat, even als de letter A en K in het derde deel. Speel het eerste deel vooral zeer strak in de maat, als een Concerto-grosso van een Barok-orkest. De Blues (tweede deel) kan naar smaak worden ingekort of uitgebreid met improvisaties op het bekende 12-matige Blues-schema. Behalve in bovengenoemde letter A en K moet de Ragtime zeer vrolijk en opgewekt klinken.

After, Harry van Heugten born in Breda in 1929, obtained his Masters Degree he studied four more years with the famous pianist Stefan Askenase. Initially he started as a solist, gradually he applied himself to composing and conducting. He composed music for choire, string-orchestra, Band and various ensembles. His "Roemeense Rapsodie" for piano and Band was awarded with the "Hilvarenbeekse Muziekprijs". Currently he is teaching piano, harmony, contrapunct and conducting a windband, a bigband and various youth orchestra and he is also a guest-conductor with the "Overijssels Philharmonisch Orkest" in Holland.

About the composition. It is the intention that the three solist from the combo (clarinet, trumpet and trombone) will improvise on the accordscheme on their parts, provided they are able to do so otherwise they will play the noted parts. Only letter G in the first part "Allegretto" and letter A and K in the third part "Ragtime" are obligatory. The first part will be played just like a Concerto-grosso of a Baroque-ensemble. The second part can at wish be cut or extended with improvisations on the Blues-schema. Exept in the foregoing letters A and K of the Ragtime the music must be played gaily and cheerful.

Harry van Heugten geboren in Breda in 1929 hat nach seine Staatliche Prüfung für Klavier, vier weitere Jahren studiert bei Stefan Askenase. Angefangen als Solist, hat er sich allmählich zugelegt auf das komponieren und dirigieren. Er hat Musik komponiert für Chöre, Symphonie Orchester und Blasmusik und verschiedene Ensembles. Seine "Roemeense Rapsodie" für Klavier und Blasmusik wurde ausgezeichnet mit der "Hilvarenbeekse Muziekprijs". Zur Zeit ist er Lehrer für Klavier, Harmonielehre und Kontapunkt, weiter dirigiert er einem Blasorchester, einem Big-Band, ist Leiter verschiedene Jugendgruppen und gastiert als Dirigent bei das "Overijssels Philharmonisch Orkest" in Holland.

Die Komposition. Die Drei Solisten des Combo's (Klarinette, Trompete und Posaune) sollen improvisierend spielen auf die Akkorden. Falls das improvisieren zu schwierig ist kann man die notierte Partie spielen. Nur Buchstabe G in das erste Teil "Allegretto" und Buchstabe A und K im dritten Teil "Ragtime" sind obligat. Das erste Teil soll gespielt werden wie ein Concerto-Grosso wie von einem Barok Orchester. Die Blues kann gekürzt oder verlängert werden mit Improvisationen des bekannten Blues-schema. Mit ausnahme der Buchstabe A und K soll die "Ragtime" sehre fröhlich und locker klingen.

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CD " BOX MUSICA MUNDANA "

1 ALLEGRETTO

① $\text{♩} = 76$

Flutes
Oboe
3b Clar.
A.Saxs.
3b.Corn.
Eb Hrn.s.
Tr. bs.
3arrt.
Basses
Drums
Tympani

mf *mf* *mf* *mf* *mf* *mf*

TACET

Flutes
Oboe
3b Clar.
A.Saxs.
3b.Corn.
Eb Hrn.s.
Tr. bs.
3arrt.
Basses
Drums
Tympani

mf *mf* *mp* *mf* *mf* *mf*



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FINE

Flutes

Oboe

Bb Clar.

A.Saxs.

Bb.Crntr.

Eb Hrns.

Trbs.

Barit.

Basses

Drums

Tympani

al Fine molto rit.

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar

Banjo



3

B

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar Banjo

F C7 F Gm7 C7 F G7 C G7



Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar Banjo

F G7 C Gm7 C7 F Cm7 F7 Bb

Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Crntr.
Eb Hrns.
Trbs.
Barit.
Basses
Drums
Tympani

This section contains ten empty musical staves for woodwinds and brass instruments. From top to bottom, the staves are labeled: Flutes, Oboe, Bb Clar., A.Saxs., Bb.Crntr., Eb Hrns., Trbs., Barit., Basses, and Tympani. Each staff begins with a treble clef and a key signature of one flat (Bb).

Bb Clar.
Bb Trp.
Trb.
Bass
Piano
Drums
Guitar
Bajo

This section contains seven musical staves with notation. From top to bottom: Bb Clarinet (triplets), Bb Trumpet, Trombone, Bass, Piano (chords), Drums (rhythmic pattern), and Guitar/Bajo (rhythmic slash notation).

Gm C7 Am Dm Gm C7 F C7 F Bb C Dm Bb C7 F

©

Flutes

Oboe

Bb Clar.

A.Saxs.

Bb.Crntr.

Eb Hrns.

Trbs.

Barit.

Basses

Drums

Tympani

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar

Banjo

F





Flutes
Oboe
3b Clar.
A.Saxs.
3b.Crn.
Eb Hrn.
Trbs.
3arrif.
3asses
Drums
Tympani

Bb Clar.
3b Trp.
Trb.
Bass
Piano
Drums
Guitar
Banjo

Bb Bb Bbm F

E

Flutes

Oboe

Bb Clar.

A. Saxs.

Bb. Crnt.

Eb Hrns.

Trbs.

Barit.

Basses

Drums

Tympani

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar Bñjo

F7 Bb Eb Bbm F C



Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Crntr.
Eb Hrns.
Trbs.
Barit.
Basses
Drums
Tympani

Bb Clar.
Bb Trp.
Trb.
Bass
Piano
Drums
Guitar
Banjo

F F#dim Gm7 C7 F

Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Cnts.
Eb Hrns.
Trbbs.
Barit.
Basses
Drums
Tympani

Bb Clar.
Bb Trp.
Trb.
Bass
Piano
Drums
Guitar
Banjo

D7 F D7 Gm7



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Flutes

Oboe

Bb Clar.

A.Saxs.

Bb.Crntr.

Eb Hrns.

Trbs.

Barit. Basses

Drums

Tympan.

Handwritten musical notation for the first system, including dynamic markings like *mf* and *a3*.

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar Banjo

C7 F

Handwritten musical notation for the second system, including guitar/banjo notation and chord changes.

Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Crntr.
Eb Hrn.
Trbns.
Barit.
Basses
Drums
Tympani

Bb Clar.
Bb Trp.
Trb.
Bass
Piano
Drums
Guitar
Banjo



Flutes

Oboe

Bb Clar.

A.Saxs.

Bb.Cnts.

Eb Hrns.

Trbs.

Barit.

Basses

Drums

Typan

Musical score for the first system of instruments. The Flutes and Oboe parts have a circled 'G' above the first measure. The rest of the instruments have rests.

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar

Banjo

Musical score for the second system of instruments. The Bb Clarinet and Bb Trumpet parts have melodic lines. The rest of the instruments have rests.

Flutes

Oboe

Bb Clar.

A.Saxs.

Bb.Crntr.

Eb Hrns.

Trbs.

Barit.

Basses

Drums

Tympani

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar

Banjo



Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Crntr.
Eb Hrns.
Tr bs.
Barit.
Basses
Drums
Tympani

mf

H

Score for measures 15-20. The Flutes and Oboe parts feature a melodic line starting with a half note G4, followed by eighth notes. The Bb Clarinet part has a similar melodic line. The A.Saxophone part is mostly rests. The Bb.Cornet part has a melodic line starting with a half note G4. The Eb Horns part has a rhythmic accompaniment of eighth notes. The Trumpets part has a rhythmic accompaniment of eighth notes. The Baritone and Basses parts have a rhythmic accompaniment of eighth notes. The Drums part has a rhythmic accompaniment of eighth notes. The Tympani part has a rhythmic accompaniment of eighth notes.

Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Crntr.
Eb Hrns.
Tr bs.
Barit.
Basses
Drums
Tympani

cresc.

||

Score for measures 21-26. The Flutes and Oboe parts feature a melodic line starting with a half note G4, followed by eighth notes. The Bb Clarinet part has a similar melodic line. The A.Saxophone part has a melodic line starting with a half note G4. The Bb.Cornet part has a melodic line starting with a half note G4. The Eb Horns part has a rhythmic accompaniment of eighth notes. The Trumpets part has a rhythmic accompaniment of eighth notes. The Baritone and Basses parts have a rhythmic accompaniment of eighth notes. The Drums part has a rhythmic accompaniment of eighth notes. The Tympani part has a rhythmic accompaniment of eighth notes.

Flutes

Oboe

Bb Clar.

A. Saxes.

Bb. Cntr.

Eb Hrns.

Trbs.

Barit.

Basses

Drums

Tympani

This system contains the first ten staves of the score. The instruments listed are Flutes, Oboe, Bb Clarinet, Alto Saxophone, Bb Contrabass, Eb Horns, Trumpets, Baritone, Basses, Drums, and Tympani. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

Bb Clar.

Bb Trp.

Trb.

Bass

Piano

Drums

Guitar Banjo

This system contains the remaining seven staves of the score. The instruments listed are Bb Clarinet, Bb Trumpet, Trombone, Bass, Piano, Drums, and Guitar/Banjo. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte).



Flutes
Oboe
Bb Clar.
A.Sax.
Bb.Crn.
Eb Hrns.
Tr bs.
Barit.
Basses
Drums
Tympani

This system contains the first eight staves of the score. The Flutes and Oboe staves have a treble clef and a key signature of one flat. The Bb Clarinet, A. Saxophone, Bb. Cornet, and Eb Horns staves have a treble clef and a key signature of two flats. The Trumpets and Baritone staves have a bass clef and a key signature of two flats. The Basses, Drums, and Tympani staves also have a bass clef. The music consists of melodic lines for the woodwinds and brass, and a rhythmic accompaniment for the basses and drums.

Bb Clar.
Bb Trp.
Trb.
Bass
Piano
Drums
Guitar
Bajo

This system contains the next seven staves of the score. The Bb Clarinet and Bb Trumpet staves have a treble clef and a key signature of two flats. The Trombone staff has a bass clef and a key signature of two flats. The Bass staff has a bass clef and a key signature of two flats. The Piano staff has a grand staff (treble and bass clefs) and a key signature of two flats. The Drums staff has a bass clef and a key signature of two flats. The Guitar and Bajo staves have a treble clef and a key signature of two flats. The music continues with melodic lines for the woodwinds and brass, and a rhythmic accompaniment for the piano, guitar, and drums. Chord symbols are provided below the guitar staff.

f Dm Gm6 Dm Gm6 Dm A7

Flutes
Oboe
Bb Clar.
A.Saxs.
Bb.Crntr.
Eb Hrns.
Trbs.
Barit.
Basses
Drums
Tympani

This section of the score covers the woodwind and brass instruments. The Flutes and Oboe parts are mostly rests. The Bb Clarinet, Alto Saxophone, Bb Cornet, and Eb Horns parts feature sustained chords. The Trumpets and Baritone parts have melodic lines. The Basses and Drums parts provide a rhythmic foundation with sustained notes and drum patterns. The Tympani part is mostly rests.

D.C. al Fine

Bb Clar.
Bb Trp.
Trb.
Bass
Prano
Drums
Guitar
Banjo

Dm4' Dm3

This section of the score covers the string and guitar/banjo instruments. The Bb Clarinet and Bb Trumpet parts have melodic lines. The Trombone part has a rhythmic line. The Bass part has a simple melodic line. The Piano part has a chordal accompaniment. The Drums part has a steady rhythmic pattern. The Guitar and Banjo part has a rhythmic accompaniment. The chord changes Dm4' and Dm3 are indicated below the guitar/banjo part.