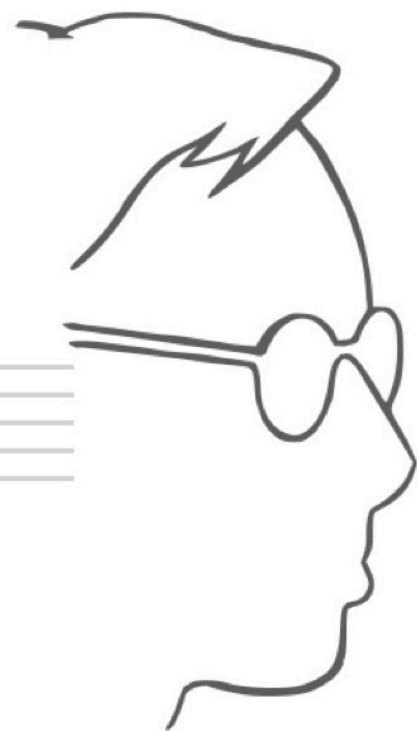


Janssen Music



Catalogus

The music of Christiaan Janssen

Content

MUSIC FOR WIND BAND / FANFARE BAND / ORCHESTRA	4
GRADE 6.....	4
Capriccio for wind orchestra.....	4
Il Racconte del Re Pazzo.....	6
Le Penseur	8
't Duvelsklökske / The Devils Bell	10
GRADE 5 ½.....	12
Remount.....	12
Skines.....	14
GRADE 5.....	16
Divertimento	16
Der Arme Poet.....	18
Night Watch Rhapsody.....	20
La Melodia della Fantasia.....	22
Festmusik des LBO.....	24
Mythical Creature(s).....	26
GRADE 4 ½.....	28
Revived	28
GRADE 4.....	30
Pasión por la Música	30
Ein Winzer Spiel.....	32
Regalo Festivo Overture	34
Choral Intermezzo	36
¡Viva mi Banda!.....	38
Echo from the Past.....	40
GRADE 3.....	42
Impresiones de Estepona.....	42

MUSIC FOR ENSEMBLE.....	44
GRADE 6.....	44
The Muses.....	44
Suite No. 6.....	46
Suite No. 5.....	48
GRADE 4 ½.....	50
Nocturne	50
GRADE 4.....	52
Suite for Winds No. 1	52
Quadriptych	54
Jaioterra	56
Four Times of the Day	58
Concertino for Winds.....	60

Music for wind band / fanfare band / orchestra

GRADE 6

Capriccio for wind orchestra



A capriccio is a piece of music usually fairly free in form and of a lively character. The typical capriccio is one that is fast, intense, and often virtuosic in nature.

In paintings, a capriccio means especially an architectural fantasy, placing together buildings, archaeological remains and other architectural elements in fictional and often fantastical combinations, perhaps with staffage of figures. It fits under the more general term of landscape painting. It may also be used of other types of work with an element of fantasy.

For this Capriccio I was freely inspired by “Capriccio of Rome” as painted by the Italian painter Giovanni Paolo Pannini (1691-1765) in 1758.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Solo Clarinet 1+2 / Bassoon 1+2 /
Contrabassoon

Eb Clarinet / Clarinets I+II+III (*sections*) / Bass Clarinet / Contrabass Clarinet

Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone

Harp

Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /
Bass Tuba

Violoncello / Contrabass

Timpani

Mallets (*Vibraphone, Glockenspiel, Marimba, Xylophone*)

Percussion 1+2+3

Recording:



Score & Parts:



<https://www.janssenmusic.nl/capriccio/>

Also available for Symphony Orchestra

Il Racconto del Re Pazzo



Il Racconto del Re Pazzo is based on the story “The Wicked Prince” by Hans Christian Andersen.

The music follows the general drift of the story. The Prince is represented by a melody which is characterized by the suggestion of a large range. The heroic character as well as the atrocities are portrayed by the virtuoso allegro.

The abrupt breaking off of the fugue-like foundation symbolizes the total shock resulting from the announcement that the prince wants to attack God.

The priests, who try to prevent the Prince from attacking God, are presented through a more plaintive melody. The priests confer with each other about their tactics in the form of a fugue.

However they do not get enough time for this as the Prince abruptly attacks with his wondrous ship. Then God appears and opens the Gates of Heaven for the angels by means of a beautifully sounding G Major chord. The Angel descends (piccolo/flute and clarinet) and lets the single drop of blood fall (glockenspiel). Then follows the dizzying decline of the ship (without the cliché of letting it fall to the accompaniment of loud crashing noises).

The Prince is deeply affected but is more militant than ever. War fanfares announce the start of the 2nd battle (offstage trumpets) accompanied by the pleas of the priests begging

him not to go ahead with it. The battle is represented by a buildup of an “armada” which becomes increasingly faster.

A swarm of gnats emerges out of nowhere, one of which (piccolo) manages to sting the Prince. The Prince screams loudly (high woodwinds, trumpets and trombones), after which the main theme returns but now in a mocking tone.

The allegro now returns but this time in a minor key. The work ends with the death of the Prince – God calls him – in the form of a quickly rising swarm, shortly after which the piece ends.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Solo Clarinet 1+2 / Bassoon 1+2
Eb Clarinet / Clarinets I+II+III (*sections*) / Bass Clarinet / Contrabass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /
Bass Tuba
Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone*)
Percussion 1+2+3

Recording:

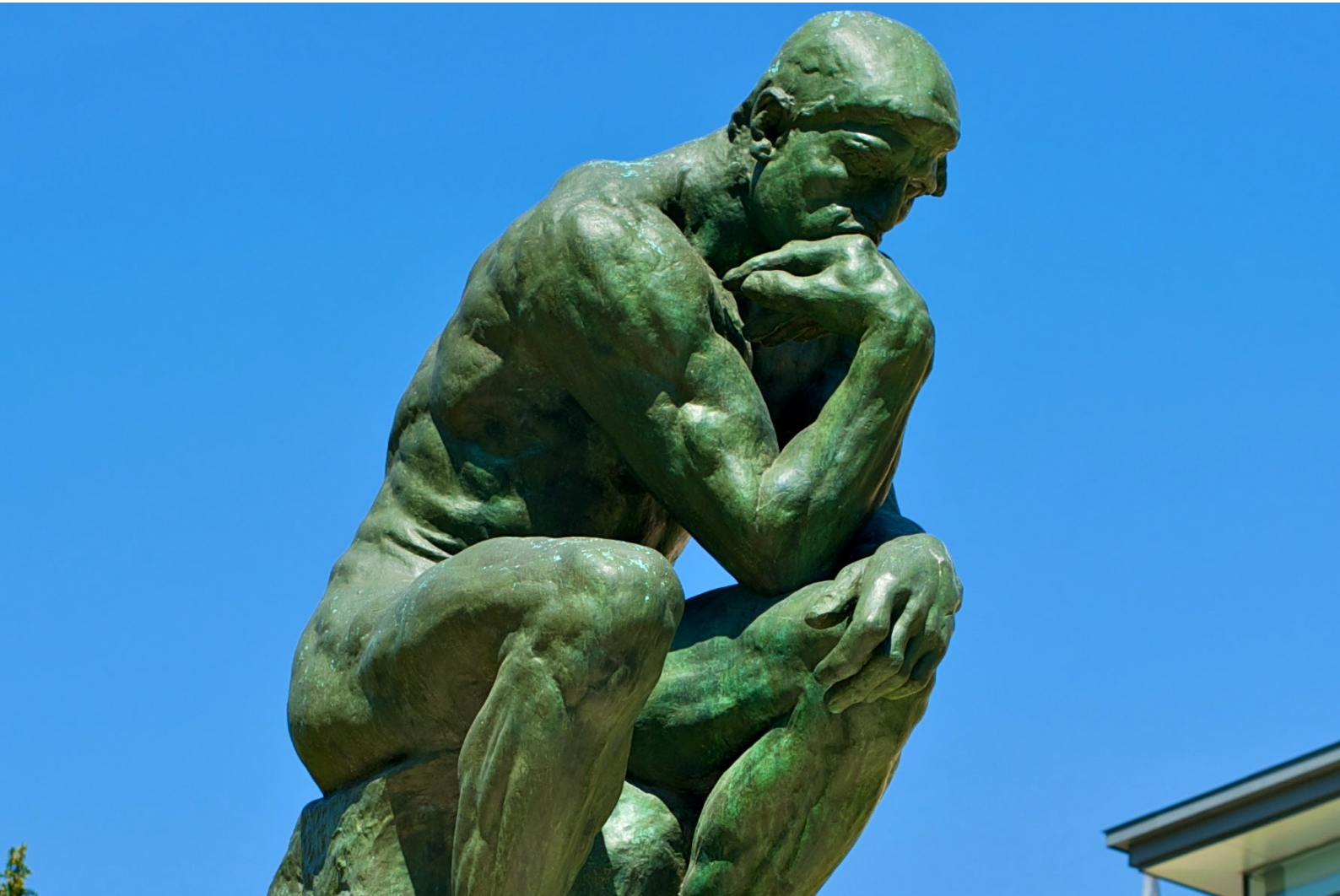


Score & Parts:



<https://www.janssenmusic.nl/il-racconto-del-re-pazzo/>

Le Penseur



When *The Thinker* was conceived in its original size (approx. 70 cm) in 1880 as the crowning achievement of *The Gates of Hell*, seated on the tympanum, it was given the title *The Poet*. He represented Dante, author of the *Divine Comedy* who had inspired *The Gates*, bent over to observe the circles of hell, meditating on his work. *The Thinker* was therefore initially both a being with a tortured body, almost a damned soul, and a free-thinking man, determined to transcend his suffering through poetry. The pose of this figure owes much to Carpeaux's *Ugolino* (1861) and to the seated portrait of Lorenzo de' Medici carved by Michelangelo (1526-31).

Remaining in place on the monumental *Gates of Hell*, *The Thinker* was exhibited individually in 1888, becoming an independent work. The colossal version, enlarged in 1904, proved even more popular: this sculpture of a man lost in thought, but whose powerful body suggests a great capacity for action, has become one of the most celebrated sculptures ever. There are numerous casts worldwide, including the one now in the gardens of the Musée Rodin, a gift to the City of Paris installed outside the Panthéon in 1906, and another in the gardens of Rodin's house in Meudon, on the sculptor's tomb and his wife.

A challenging composition for wind orchestra based on several "leidmotifs", written from the perspective of the thinker, who ponders the different emotions and characters of

the leitmotifs before coming to a conclusion, but with an open ending, because after all, the thoughts go on again...

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2
Eb Clarinet / Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet
Soprano Saxophone / Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3 / Trombone 1+2+3 / Euphonium / Bass Tuba
Violoncello / Contrabass
Timpani
Mallets (*Vibraphone, Glockenspiel, Marimba, Xylophone*)
Percussion 1+2+3+4+5

Recording:



Score & Parts:



<https://www.janssenmusic.nl/le-penseur/>

't Duvelsklökske / The Devils Bell



The Devils Bell

There was a good priest in Sambeek, herding his sheep zealously. He build a beautiful church and preached to his hearts content. And high in the tower he hang a bell, ringing over meadows and fields. As the sacristan pulled the rope every morning, Sambeek was called awake.

But something was not quite right. The good priest forgot to bless the bell. A painful matter, pressing his heart. It was on Christmas eve when it happened. There was no wind, lot of stars laughing high and far and the moon shone bright. But suddenly, in the middle of the night, the wind starts to blow dangerously. The wind roars fierce and with raging power. The clock on the tower turns wilder and wilder.

The pastor is shocked, his heart is running wild. And even crazier, the bell in the tower starts to ring faster and faster. The pastor looks outside, with pounding heart. And guess what his eyes see. The Devil, as black as soot, flying high around the tower. Two eyes like fire, peeking around, and a tail with twists and curls. A horrible screeching sounds like the roaring hell from his mouth. He crawled through the belfry, with his beak he engages the bell and flies away with it. All over the fields around and disappeared.

In Sambeek, there was a swamp. There lived rooks and ravens. The Lins, its called, full of grass. There he has buried the bell. And every Christmas eve at 12 o'clock. Even as the weather is awful. And yet, the Devil with eyes of fire, rings the Church bell of Sambeek.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Solo Clarinet 1+2 / Bassoon 1+2 / Contrabassoon

E♭ Clarinet / Clarinets I+II+III (*sections*) / Bass Clarinet / Contrabass Clarinet

Soprano Saxophone / Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone

Harp / Celesta

Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium / Bass Tuba

Violoncello / Contrabass

Timpani

Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone*)

Church bell in E

Percussion 1+2+3

Recording:



Score & Parts:



<https://www.janssenmusic.nl/t-duvelsklokske-the-devils-bell/>

GRADE 5 ½

Remount



Remount is based on the eponymous story of James D. Newton, about the impressive experiences as a soldier during World War 2. Remount is an old cavalry term. The noun describes a “fresh horse”. The intransitive verb means “to mount again”. And mount again is the story as recalled by James D. Newton after all these years.

This work was commissioned by “Koninklijke Oude Harmonie van Eijsden (NL)” – for celebrating 75 years of liberation after World War 2 and it is dedicated to the heroes who liberated us.

The work consists of five parts:

1. Yesterday, 1944 – ‘Move out!’
2. Die graue Tagen und lange Nachten – Fall Campaign
3. The Bulge – ‘Remount’
4. Fiddlers’ Green – the cavalry poem
5. The day after yesterday, 1945 – ‘Dismount’ – Liberty

Instrumentation:

Piccolo / Flute 1+2+3 / Oboe 1+2 / English Horn / Solo Clarinet 1+2 / Bassoon 1+2
Eb Clarinet / Clarinets I+II+III (*sections*) / Bass Clarinet / Contrabass Clarinet
Soprano Saxophone / Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3+4 / Flugelhorn 1+2 / Trombone 1+2+3 / Bass
Trombone / Euphonium / Bass Tuba
Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)
Percussion 1+2+3+4

Recording:



Score & Parts:



<https://www.janssenmusic.nl/remount/>

Part 4, Fiddlers' Green is also available separately.

Skines



Skines is an old name for the village and the landscape around the Limburg village of Schinnen. It means to shine or glare.

In three merging parts, the musical story is told of a kestrel that, while praying (looking for prey), absorbs, undergoes, adapts and (triumphantly) survives all the appearances or brilliance (in both positive and negative sense) within the landscape.

The apparitions are a metaphor for elements, influences and/or sounds (without a concrete name) within the regions, which can be seen from the air and which have a major influence on the flora and fauna, as well as the people in the Limburg landscape.

The second part describes the kestrel (sung the soprano voice) the feeling these apparitions evoke in him. The text is a free translation (in German) of a short poem from "The Chinese Flute" by the Chinese writer Li-Tai-Po (701-762);

In dem Fremde

In fremdem Lande lag ich.
Weißen Glanz malte der Mond
vor meine Lagerstätte.

Ich hob das Haupt, Ich meinte erst,
es sei der Reif der Frühe,
was ich schimmern sah,
dann aber wußte ich:
der Mond, der Mond,
und neigte das Gesicht zur Erde hin.
Und meine Heimat winkte mir von fern.

Instrumentation:

Soprano Saxophone 1+2 / Alto Saxophone 1+2 / Tenor Saxophone 1+2 / Baritone Saxophone

Flugelhorn 1+2+3

E♭ Cornet / Trumpet 1+2+3+4 / Horn 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Baritone / Euphonium / Bass Tuba 1+2

Contrabass

Harp

Timpani

Mallets 1+2+3 (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)

Percussion 1+2+3

Recording:



Score & Parts:



<https://www.janssenmusic.nl/skines/>

GRADE 5

Divertimento



Divertimento is a concerto for clarinet and wind orchestra freely inspired by portraits of Frans Hals.

Frans Hals (* 1582/83 – † 1666) is one of the most important painters from the Dutch Golden Age. He is especially appreciated for his loose touch and lively portraits of contemporaries, genre scenes and colorful militia pieces.

As early as the 17th century, people were struck by the liveliness of Hals' portraits. Hals' works contain such power and life that it seems as if the painter "seems to challenge nature with his brush".

In this Divertimento, the solo clarinet takes us into an imaginary story behind the painting, in which the person in question plays the leading role. After a short introduction, a colorful parade of people and their stories is created based on these portraits;

1. The Rommel Pot player (1618-22)
2. The singing girl (1626-30)
3. The laughing cavalier (1624)

4. The lute player (1623-24)
5. The young violin player (1625-30)
6. The merry drinker (1630)
7. "Malle Babbe" (1633-1635)
8. A young woman with a glass and flagon (the inn-keeper) (1635)

Instrumentation:

Solo Clarinet (*Grade 6*)

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2

E♭ Clarinet / Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet

Soprano Saxophone / Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp

Horn 1+2+3+4 / Trumpet 1+2+3 / Trombone 1+2+3 / Euphonium / Bass Tuba

Contrabass

Timpani

Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone*)

Percussion 1+2+3+4

Recording:



Score & Parts:



<https://www.janssenmusic.nl/divertimento/>

Der Arme Poet



“Winner of The Valley Winds International Composition Competition, 2021 – Brian Messier, Director”

“Der Arme Poet” (painted 1839) is the most popular painting by the German Painter Carl Spitzweg.

In 1839, Spitzweg was a beginning artist who in the 1830s lived for a long time on the top floor of a house in old Munich, from which he wrote in one of his letters: “The view is great, the roofs resemble a large mountain range, with the chimneys and attic windows like ruins and castles”.

The influence of the Biedermeier style is easily recognizable in the painting. The typical pursuit of a bourgeois bohemian existence is reflected in the various attributes. In combination with the poor environment the whole gives a parodical appearance.

The poems that were once thought to have eternal value are sacrificed to the stove as soon as they can provide some warmth.

Characteristic of the painting is the quill that holds the poet clamped between his teeth, indicating that he continues his work unrelentingly.

Above his bed you can see a hexameter scheme, which indicates the meter of verse. Next to his bed is a stack of classical books with inscriptions such as “Gradus ad Parnassum”, which represent the high ideals of the artist.

Between his fingers he seems to crush a flea, which expresses the banality of the situation.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2
Eb Clarinet / Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3 / Trombone 1+2+3 / Euphonium / Bass Tuba
Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone*)
Percussion 1+2+3

Recording:



Score & Parts:



https://www.janssenmusic.nl/der_arme_poet/

Night Watch Rhapsody



Rembrandt's Night Watch has already moved many people.

Whether it is the beautiful "clair-obscur" or simply the "moving" scene of Captain Frans Banninck Cocq and his men, the fact remains that the painting continues to attract you.

In this Night Watch Rhapsody I tried to translate the scene, as well as the many hues, as if the painting were being painted on the spot.

An important role is therefore reserved for the soloist on E-flat clarinet, who takes on the role of Rembrandt and, together with the orchestra – in which the orchestra does not merely take on the accompaniment – tries to bring the Night Watch to life.

Instrumentation:

E♭ Solo Clarinet (*grade 5 ½*)

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Solo Clarinet 1+2 / Bassoon 1+2

Clarinets I+II+III (*sections*) / Bass Clarinet / Contrabass Clarinet

Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone

Harp

Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /

Bass Tuba

Contrabass

Timpani

Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)

Percussion 1+2+3

Recording:



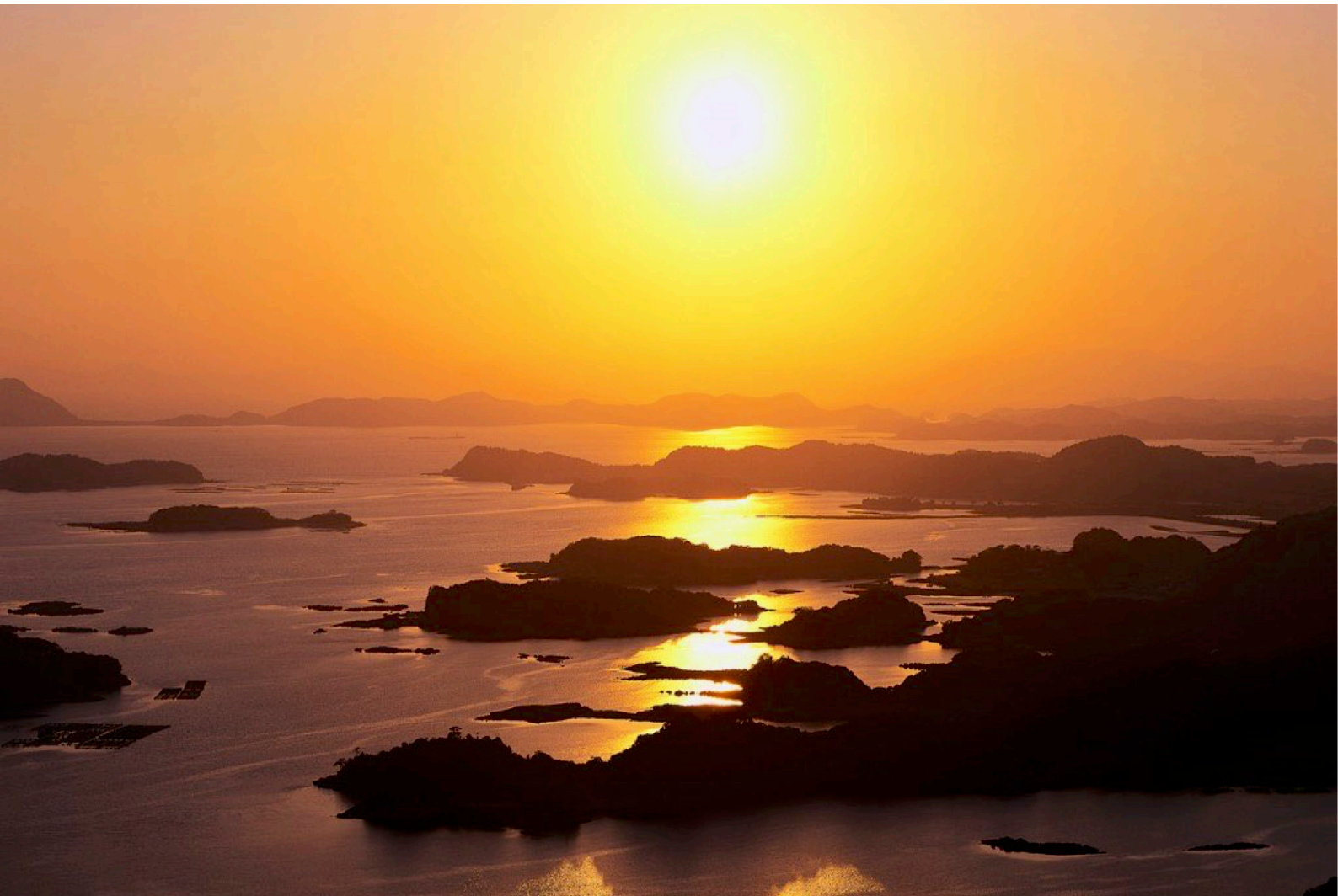
Score & Parts:



<https://www.janssenmusic.nl/night-watch-rhapsody/>

Also available for Symphony Orchestra

La Melodia della Fantasia



Was composed in 2009. I found inspiration for this work in this photo full of atmosphere of a landscape. Without knowing where or what it is or perhaps just because of this lack of knowledge, I could give my fantasy full rein.

I have attempted to translate the atmosphere summoned up by the picture into a musical dream world. The colour tones of a wind orchestra (wind band) are especially suitable for this. The diverse solo passages in the whole orchestra eventually lead to a great climax, after which the work ends in silence, as if the landscape of the photo disappears behind the horizon.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2 / Contrabassoon
Eb Clarinet / Clarinets I+II+III / Alto Clarinet / Bass Clarinet / Contrabass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /
Bass Tuba
Violoncello / Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba*)
Percussion 1+2

Recording:



Score & Parts:



<https://www.janssenmusic.nl/la-melodia-della-fantasia/>

Festmusik des LBO



Winning composition of the composition contest Logo in Sound as held by the Landesblasorchester Baden-Württemberg (2018)

Festmusik des LBO is a festive overture in which the new logo of the Landesblasorchester Baden-Württemberg is explained in musical way in three parts without intermission.

The overture starts as a surprise, just walking into the beautiful land of Baden-Württemberg, a partial republic of Germany. Standing for Movement and Rhythm.

The main theme a proud, passionate theme – its all about the people working at LBO – starts and flows into the second theme based on the typical opening of the song Loblied der Badener. The use of many different pitches and scales are a metaphor for Highs and Lows.

After this another folksong of Baden-Württemberg is integrated, the more lyric Hohenzollernlied. The use of both of these folk-themes are standing for Name, Values and Home.

In the second part both folksongs are used in the thematic material. In this part the music is build up into a passionate and majestic climax. All the Emotions and Passion reach their maximum of musical perception.

In the third part all thematic material is re-used in a fugatic way finding their way, everything combining, into a virtuous coda – just as the new logo is doing into one picture.

Of course the title of the overture is referring to the jubilee of 40 years of this great orchestra; Landesblasorchester Baden-Württemberg (LBO).

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2 / Contrabassoon
Eb Clarinet / Clarinets I+II+III / Alto Clarinet / Bass Clarinet / Contrabass Clarinet
Soprano Saxophone / Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /
Bass Tuba
Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)
Percussion 1+2+3+4+5

Recording:



Score & Parts:



<https://www.janssenmusic.nl/festmusik-des-lbo/>

Mythical Creature(s)



This Concerto for Horn and Wind band contains four movements:

1. **The Chinese Dragon** – (*Long*)

The Chinese dragon is one of the four heavenly animals and would also be the founder of the Imperial Family. Dragon Queens provides rain, rivers, lakes and seas. They represent wisdom, strength and goodness. An angry Long Wang causes storm, fog and earthquakes. He protects fishermen and watercourse, but punishes wasters of water. One of them is Pan Long, it lives in the ocean. It seems to be the seahorse we all know today.

2. **The Phoenix** – (*Feng Huang*)

His song would be the source of the Chinese scale. Feng Huang lives with Ki-Lin (see also 4th movement) in the Hills of Vermilion. Only in peaceful times, or when a great wise or good emperor is born, the Feng Huang leaves the Land of Immortals to announce prosperity, accompanied by many other birds who honour him as the most beautiful.

3. **The Turtle** – (*Wugui*)

The Turtle is one of the animals who was involved in the origin of the earth. It is seen as an oracle.

4. The Unicorn – (*Ki Lin*)

The unicorn is an animal with male (Ki) and female (Lin) powers. It's voice is like a church bell. It was born in the heart of the earth and lives behind the clouds. It appears only to announce important events or births. (Just like Feng Huang (2nd movement)).

Instrumentation:

Solo Horn (*grade 5*)

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2

E♭ Clarinet / Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet

Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone

Harp

Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /
Bass Tuba

Contrabass

Timpani

Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone*)

Percussion 1+2

Recording:



Score & Parts:

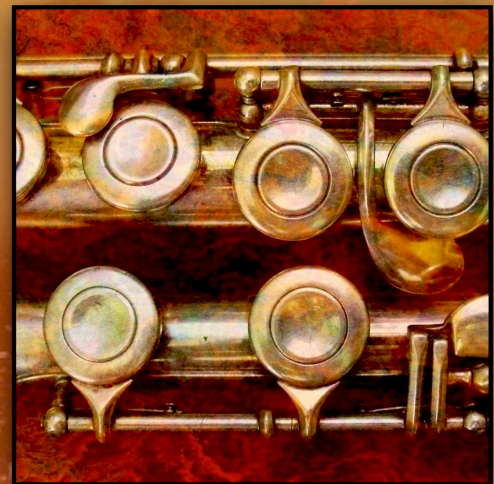


<https://www.janssenmusic.nl/mythical-creatures/>

Also available with piano accompaniment.

GRADE 4 ½

Revived



“Revived” was commissioned by “Royal Military Wind Band Johan Willem Friso” (NL) in cooperation with “WMC Kerkrade” on the occasion of the 50th anniversary of “Muziekcentrale Adams” in Thorn (NL).

The aim was to give the various orchestras around the world affected by the Covid19 pandemic new hope, élan and perspective in the form of a composition that could also be performed by smaller subensembles. In this way, despite the Covid19 restrictions, the orchestras can make music together again.

“Revived” can be performed separately by;

- Clarinet choir
- Flutes, oboe(s), bassoon(s), saxes & contrabass
- Brass & percussion
- Wind band (*All ensemble versions combined*)

Also, the overture is available in two different levels of difficulty:

- Grade 3
- Grade 4 ½

A short but vibrant overture that hopefully will give pleasure to many sub-ensembles and orchestras all over the world.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / Bassoon 1+2
 Eb Clarinet / Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet
 Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
 Harp
 Horn 1+2+3+4 / Trumpet 1+2+3 / Trombone 1+2 / Euphonium / Bass Tuba
 Contrabass
 Timpani
 Mallets 1+2 (*Vibraphone, Glockenspiel, Xylophone*)
 Percussion 1+2+3+4

Recording:



Score & Parts:



<https://www.janssenmusic.nl/revived/>

GRADE 4

Pasión por la Música



Pasodoble de concierto.

A concert paso-doble. Composed for anyone who loves music and my Spanish friends in particular.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / English Horn / Bassoon 1+2
Eb Clarinet / Clarinets I+II+III / Bass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3 / Flugelhorn 1+2 / Trombone 1+2 / Bass Trombone /
Euphonium / Bass Tuba
Violoncello / Contrabass
Timpani
Glockenspiel
Percussion 1+2+3

Recording:



Score & Parts:



<https://www.janssenmusic.nl/pasion-por-la-musica/>

Also available for Fanfare Band

Ein Winzer Spiel



“Ein Winzer Spiel” (a winery piece for windband) was commissioned by the Family Fritz Keller (Kaiserstuhl, Germany) for the 200 year anniversary of the Winzerkapelle Oberbergen im Kaiserstuhl, in which a number of characteristic elements of the “Kaiserstuhl” wine region and the Oberbergen district are highlighted.

This suite consists of 3 contrasting parts.

1. The Kaiserstuhl

An impression of the beautiful landscape with its rich history. In the middle of this part a specific part from “Kaiserstuhl” is highlighted, namely “Die Oberbergener Bassgeige” an area around the village Oberbergen in the form of a double bass (hence the name) in which high-quality vine culture takes place.

2. The St. Mauritius Kirche

The St. Mauritius Church is an inseparable part of Oberbergen, a beacon of peace and reflection.

3. The 'Winzerspiele'

A playful final part of this suite in which the cozy and competitive wine festivals are illustrated in the form of a Waltz. The "Oberbergener Weinlied" is added here as an additional illustrative element to the uplifting nature of this part.

Instrumentation:

Piccolo / Flute 1+2 / Oboe / English Horn / Bassoon 1+2
Eb Clarinet / Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3+4 / Flugelhorn 1+2 / Trombone 1+2+3 / Bass
Trombone / Euphonium / Bass Tuba
Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)
Percussion 1+2+3

Recording:



Score & Parts:



<https://www.janssenmusic.nl/ein-winzer-spiel/>

Regalo Festivo Overture



'Regalo Festivo Overture' is a frivolous and colorful overture for orchestra. The work was commissioned by the University Orchestra Maastricht and serves as a prelude to its concerts.

The work is freely inspired by Jan Steen's painting "the village class", in which the everyday chaos within a classroom can be felt.

It is also a reference to the connection with the university, where students experience their hopefully best time of their lives that eventually leads to a successful career.

In the work, the various musical themes develop into a grand apotheosis.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2+3+4 / Trumpet 1+2 / Trombone 1+2+3
Timpani
Percussion 1+2
Harp
Violin 1+2 / Viola / Violoncello / Contrabass

Recording:



Score & Parts:



<https://www.janssenmusic.nl/regalo-festivo-ouverture/>

Choral Intermezzo



A colorful intermezzo for wind or fanfare band commissioned by the Band of the Royal Netherlands Marechaussee.

After a short opening the horn solo plays the main theme. After the first theme follows a solemn choral which develops into a fusion between the main theme and the choral, with a smooth and connecting 3rd theme.

Useful as an intermezzo during a concert.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / Bassoon 1+2
Clarinets I+II+III / Bass Clarinet / Contrabass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3+4 / Trumpet 1+2+3+4 / Trombone 1+2+3 / Bass Trombone / Euphonium /
Bass Tuba
Violoncello / Contrabass
Timpani
Mallets 1+2 (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)
Percussion 1+2+3

Recording:



Score & Parts:



https://www.janssenmusic.nl/choral_intermezzo/

Also available for Fanfare Band

¡Viva mi Banda!



Pasodoble de concierto.

Finalist and awarded with the fourth prize "I concurso Pasodobles Fundación Sangaxa" – 2024 – Altea (Spain)

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / Bassoon
Eb Clarinet / Clarinets I+II+III / Bass Clarinet
Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone
Harp
Horn 1+2+3 / Trumpet 1+2+3 / Flugelhorn 1+2 / Trombone 1+2+3 / Euphonium / Bass
Tuba
Violoncello / Contrabass
Timpani
Glockenspiel
Percussion 1+2+3

Recording:



Score & Parts:



<https://www.janssenmusic.nl/vivamibanda/>

Echo from the Past



Composed on behalf of the Roermond Orchestra “De Symphonie”, in memory of all victims of war(s), on the occasion of 80 years of annual national commemoration in the Netherlands of the victims of the Second World War on May 4.

The work makes a musical link with the present, in which geopolitical tensions are increasing and history threatens to repeat itself.

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2+3+4 / Trumpet 1+2 / Trombone
Timpani
Harp
Violin 1+2 / Viola / Violoncello / Contrabass

Recording:



Score & Parts:



<https://www.janssenmusic.nl/echo-from-the-past/>

GRADE 3

Impresiones de Estepona



Awarded composition of the 3rd International Composition Competition for Symphonic Band "Estepona, Jardín de la Costa del Sol"

"Impresiones de Estepona" is a continuous suite for symphonic band based on the cultural and musical heritage of Estepona.

In the first part, after a short majestic opening, the center of the city is musically expressed in the form of a colorful rondo with some free references to the Andalusian Cadenza. My inspiration was the colorful streets of Estepona, linked to the rich history of the city, where the Moorish influences can be seen, felt and heard.

The second part tells us about the beautiful monuments in the old city, starting from the church of "los Remedios", walking along the various interesting sights, ending with the great panorama at "Punta Doncella".

The last part of this suite is all about "Ferias y Fiestas". Also here I used the traditional ceremonies as inspiration combined with some free references to flamenco, taking us from

“San Isidro Labrador” to the “Ferias y Fiestas mayores” along all the cheerful, exciting and ecstatic celebrations. The work ends euphorically with the opening motif.

The work has numerous educational elements for wind orchestras, such as counterpoint, rhythmic variation and timbre variations. The work is therefore more than just a beautiful story about a beautiful city in Spain and hopefully inspire many musicians and orchestra to get the best out of themselves.

Instrumentation:

Piccolo / Flute 1+2 / Oboe 1+2 / Bassoon

Clarinets I+II+III / Bass Clarinet

Alto Saxophone 1+2 / Tenor Saxophone / Baritone Saxophone

Harp (*optional*)

Horn 1+2+3+4 / Trumpet 1+2+3 / Flugelhorn 1+2 / Trombone 1+2+3 / Euphonium /
Bass Tuba

Contrabass

Timpani

Mallets (*Vibraphone, Glockenspiel, Marimba, Xylophone, Tubular Bells*)

Percussion 1+2+3

Recording:



Score & Parts:

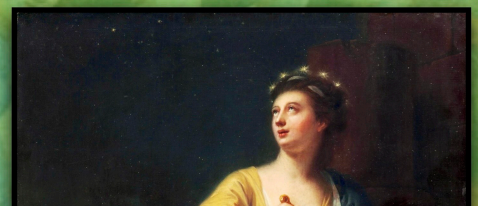
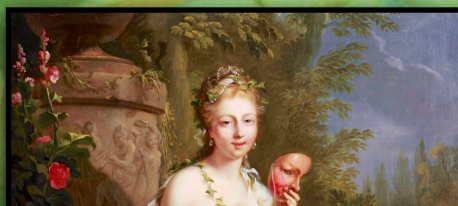
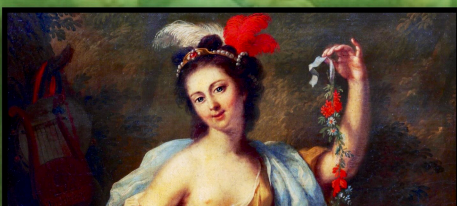
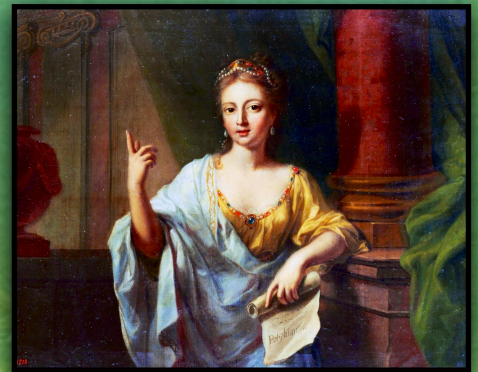
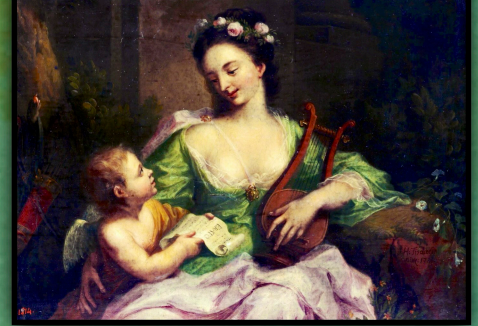


<https://www.janssenmusic.nl/impresiones-de-estepona/>

Music for Ensemble

GRADE 6

The Muses



*From the Heliconian Muses let us begin to sing,
Who hold the great and holy mount of Helicon,
And dance on soft feet about the deep-blue spring
And the altar of the almighty son of Cronos, and,
When they have washed their tender bodies in Permessus
Or in the Horse's Spring or Olmeius,
Make their fair, lovely dances upon highest Helicon
And move with vigorous feet.*

From "Theogony" by Hesiod (± 715 BC)

In ancient Greek religion and mythology, the Muses are the inspirational goddesses of literature, science and the arts. Under the care of the god Apollo, they were considered the source of the knowledge embodied in the poetry, lyric songs and myths that were related orally for centuries in ancient Greek culture.

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2
Contrabass

Recording:



Score & Parts:



https://www.janssenmusic.nl/the_muses/

Suite No. 6



This piece received a “Special Mention” during the “Calefax Composers Competition 2017”.

A three-part suite for winds

1. Allegro non troppo, poco scherzando
2. Andante cantabile
3. Vivo

Instrumentation:

Oboe / Clarinet / Alto Saxophone / Bass Clarinet / Bassoon

Recording:



Score & Parts:



<https://www.janssenmusic.nl/suite-no-6/>

Suite No. 5



Suite for double quintet.

1. Andante con moto
2. Grazioso
3. Andante Calme
4. Allegro Vorticoso

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2

Recording:



Score & Parts:



<https://www.janssenmusic.nl/suite-for-winds-no-5/>

GRADE 4 ½

Nocturne



Nocturne is an atmospheric dialogue between the 8 flugelhorn soloists. After a quiet start, some commotion arises, but soon calm returns.

This composition was commissioned by "Orkest Koninklijke Marechaussee" (NL)

Instrumentation:

E♭ Flugelhorn / Flugelhorn 1+2+3+4+5+6 / Bass Flugelhorn

Recording:



Score & Parts:



<https://www.janssenmusic.nl/nocturne/>

GRADE 4

Suite for Winds No. 1



A 10-part suite for wind ensemble.
"A Day at the Castle".

1. Overture
2. Be out for a walk
3. Flirt with the maid
4. At the brooklet
5. Pantomime
6. Intoxication
7. Home sweet home
8. Dinner
9. Love scene
10. Finale

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2 / Trumpet / Trombone
Contrabass

Recording:

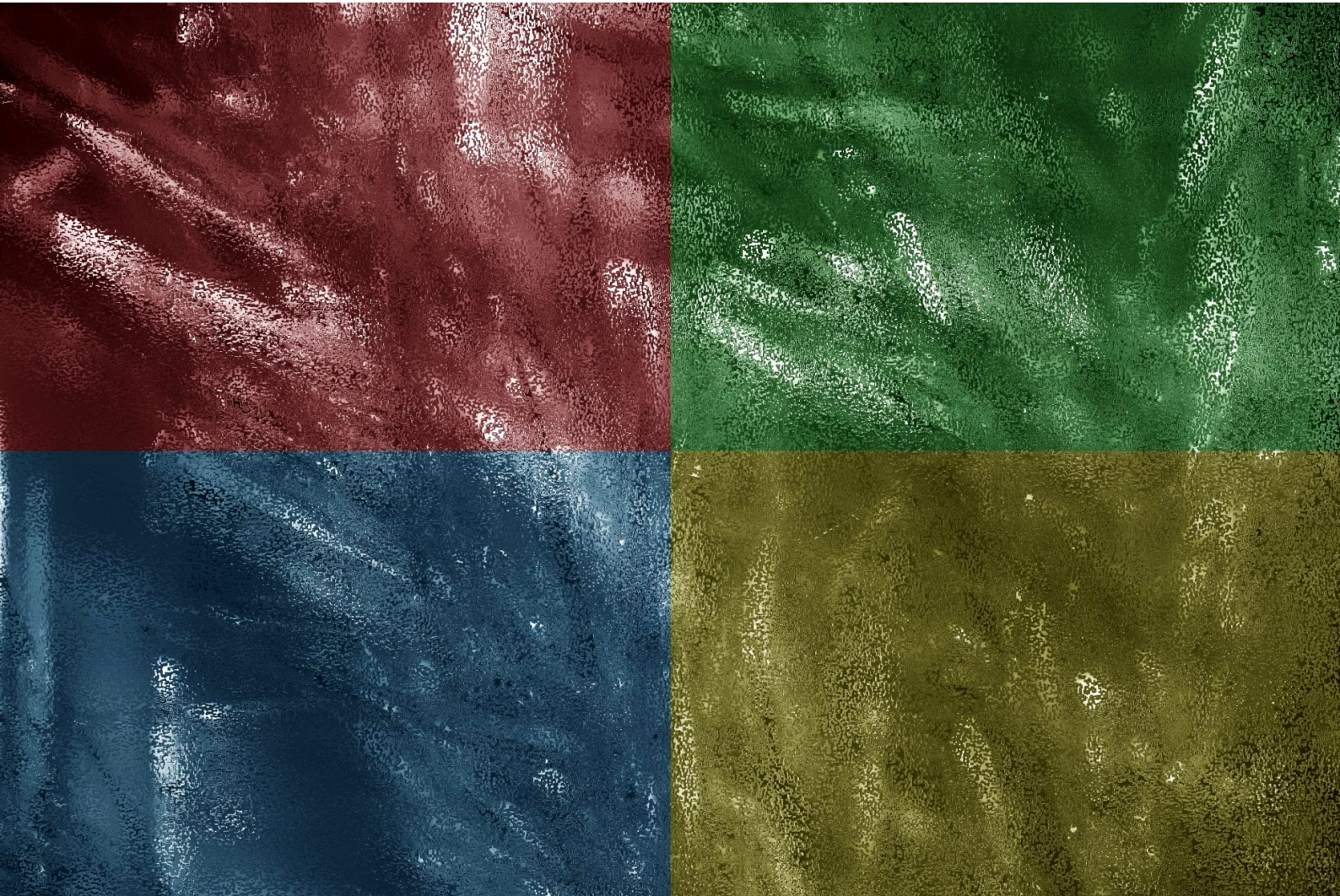


Score & Parts:



<https://www.janssenmusic.nl/suite-for-winds-no-1/>

Quadriptych



Quadriptych is as the title suggests a four-part piece and freely inspired by painting-art in common. Quadriptych are paintings with four different elements, atmosphere, color and emotion, but together they tell us just one story or theme.

In Quadriptych I tried to shape four different points of view, with just one single leitmotif (freely inspired by Johann Sebastian Bach). The motif doesn't change (at least not very much) but the whole atmosphere, color, emotion and (musical) lines do. Just like the familiar painting art.

1. Prelude – hectic and emotional
2. Menuet – frivolous
3. Fugue – fugitive
4. Final – nostalgic

Quadriptych is commissioned by “Stichting Orgelkring Franciscus Huis Weert (NL)” and is composed for windensemble and organ.

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2

Horn 1+2+3+4

Contrabass

Organ

Recording:



Score & Parts:



<https://www.janssenmusic.nl/quadriptych/>

Jaioterra



Jaioterra (freely translated as “homeland”) was composed for Wind Ensemble Zuiderwind. It is a very cheerful piece with a touch of melancholy.

Instrumentation:

Flute / Oboe / Clarinet / Bassoon
Horn
Acoustic guitar

Recording:



Score & Parts:



<https://www.janssenmusic.nl/jaioterria/>

Four Times of the Day



Four Times of the Day is freely inspired by the four paintings with the same title by Claude-Joseph Vernet. He was considered the leading French artist of his time in his genre, marine art and landscape painting.

The four times of the day are all signed and dated 1750 and they belong to the Musée de la Marine Palais de Chaillot, Paris.

The first depiction is entitled Morning. The painting shows a misty morning scene with fishermen with his boat. The second painting, entitled Midday depicts a sudden, unexpected storm. The painting Evening shows women bathing and washing their clothes. The final scene shows a rocky inlet, with fishermen drying their nets while others are gathered round a fire.

The scenes depicted in these four paintings were Vernet's favorite scenes that he painted in different settings throughout his career. The music simply follows the scenes in an illustrative way with a special attention for the beautiful details of these paintings.

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2

Recording:



Score & Parts:



<https://www.janssenmusic.nl/four-times-of-the-day/>

Concertino for Winds



This work was written in a fairly short time and I cherish the memories related to its composition. That is why I give it the pet name of “Zuiderwind Concertino”.

A pet name with a double meaning, firstly referring to the ensemble “Zuiderwind”, but it is also a reference to a corner of the world where everything is more pleasant than here. This last relates to the death of my brother-in-law, to whom this work is dedicated.

The first movement, *Andante con Moto*, is a sort of serenade, a quiet lullaby like movement, in which the main theme is presented by a horn or clarinet solo. This movement exudes serenity and level-headedness, like the character of my brother-in-law.

The second movement, *Allegro Molto Scherzando*, is a sort of fleeting dance, a sort of Scherzo, but then again not. It has some common ground with Mahler whilst still remaining accessible.

The third movement *Adagio non troppo – Andante Calme e Celeste*, is an emotional finale to the concertino. Here, the main theme forms the basis of a melody (with thanks to Puccini). In the Coda (*Andante Calme e Celeste*) the main theme returns with an almost celestial atmosphere.

Instrumentation:

Flute 1+2 / Oboe 1+2 / Clarinet 1+2 / Bassoon 1+2
Horn 1+2

Recording:



Score & Parts:



<https://www.janssenmusic.nl/concertino-for-winds/>