

Dedicate to Stefan Benčić

Concerto

Trombone (♭ + ♪) & Orchestra

Ante Grgin

EMR 57789

- | | |
|--------------------|---------------|
| 1 Full Score | 1 Timpani |
| 1 Trombone Solo | 1 Drums |
| 1 Flute | |
| 1 Clarinet 1 | 6 Violin I |
| 1 Clarinet 2 | 6 Violin II |
| 1 Bassoon 1 | 4 Viola |
| 1 Bassoon 2 | 4 Violoncello |
| 1 F Horn 1 | 2 Contrabass |
| 1 F Horn 2 | |
| 1 Trumpet 1 B♭ + C | |
| 1 Trumpet 2 B♭ + C | |
| 1 Trombone | |

EMR 57788 Piano Reduction

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Ante Grgin

English: Ante Grgin was born in 1945. He attended the Music School in Split and in 1965 began his clarinet studies at the Music Academy in Belgrade, in the class of Brun Bruno. He graduated in 1969 and completed his postgraduate studies in 1972 with the highest possible grades.

Even as a student he took part in prestigious international competitions in Geneva, Munich and Prague, as well as at the competition *Jeunesse Musicale* in Belgrade, where he was awarded the second prize in 1970.

Since 1975, Ante Grgin has been actively involved in the music world as an outstanding concert performer, chamber musician and first clarinet of the Belgrade Philharmonic. He has performed with many orchestras in his homeland and in many other countries. He is a member of an ensemble for new music.

As a composer, Ante Grgin has distinguished himself in works for piano, violin, viola, flute, clarinet, oboe, bassoon, trumpet and horn. The dominant features of his works are a tendency to free form, a certain jazz influence, tonal harmony, Balkan folk rhythms and striking melodies which exploit the character of the instrument used.

He has taught at the Music Academy since 1995. Many of his pupils now play in Belgrade orchestras and have obtained prizes in music competitions. Ante Grgin has received many awards such as *Dositej Obradovic*, the Remembrance Medallion of Belgrade City, a Letter of Recognition from the Faculty of Musical Art, the Golden Medal of the Belgrade Philharmonic on the Orchestra's 75th anniversary, a Silver Medal of the University of Arts and an award from the Association of Musical Artists of Serbia.

Français: Ante Grgin est né en 1945. Après l'Ecole de Musique de Split il poursuit ses études de clarinette dès 1965 à l'Académie de Musique de Belgrade, dans la classe de Brun Bruno. Il obtint son diplôme en 1969 et termina ses études supplémentaires en 1972 avec les meilleures notes.

Déjà pendant ses études il participe à de nombreux concours internationaux prestigieux à Genève, Munich et Prague, ainsi qu'au concours *Jeunesse Musicales* à Belgrade (1970), où il obtient le 2^e prix.

Depuis 1975 Ante Grgin est actif dans le monde de la musique en tant que soliste, musicien de chambre et première clarinette de la Philharmonie de Belgrade. Il joue avec de nombreux orchestras dans son pays natal et ailleurs. Il est membre d'un ensemble pour la nouvelle musique. En tant que compositeur, Ante Grgin s'est distingué dans des œuvres pour piano, violon, alto, flûte, clarinette, hautbois, basson, trompette et cor. Ses compositions sont caractérisées surtout par des formes libres, une certaine influence du jazz, de l'harmonie tonale, des rythmes de la musique populaire des Balkans et des mélodies mémorables qui exploitent le caractère spécifique de l'instrument employé.

Depuis 1995 il enseigne à l'Académie de Musique. Un nombre important de ses élèves sont membres des orchestres de Belgrade et ont été lauréats dans divers concours. Ante Grgin a reçu de nombreuses récompenses telles que *Dositej Obradovic*, un médaillon de la ville de Belgrade, une lettre de reconnaissance de la Faculté de l'Art musical, la médaille d'or de la Philharmonie de Belgrade à l'occasion du 75^e anniversaire de l'orchestre, une médaille d'argent de l'Université des arts et une récompense de l'Association des artistes de la musique de Serbie.

Deutsch: Ante Grgin wurde 1945 geboren. Nach der Musikschule von Split begann er 1965 das Klarinettenstudium an der Belgrader Musikakademie, in der Klasse von Brun Bruno. Er erhielt sein Diplom in 1969 und absolvierte weitere Studien in 1972 mit den bestmöglichen Noten. Schon als Student nahm er an grossen internationalen Wettbewerben in Genf, München und Prag teil, sowie am Wettbewerb *Jeunesse Musicale* in Belgrad (1970), wo er den 2. Preis erhielt.

Seit 1975 ist Ante Grgin als Solist, Kammermusiker und erste Soloklarinette der Belgrader Philharmonie tätig. Er hat mit vielen Orchestern in seiner Heimat und anderswo gespielt. Er ist Mitglied eines Ensembles für neue Musik.

Als Komponist hat Ante Grgin sich durch Werke für Klavier, Geige, Bratsche, Flöte, Klarinette, Oboe, Fagott, Trompete und Horn profiliert. Die Hauptmerkmale seiner Musik sind eine Vorliebe für freie Formen, ein gewisser Jazzeinfluss, tonale Harmonie, Volksrhythmen aus dem Balkan und eine ausgeprägte Melodik, die das spezifische Charakter des verwendeten Instruments ausnützt. Seit 2002 unterrichtet er an der Belgrader Musikakademie. Viele seiner Studenten spielen jetzt in Belgrader Orchestern und haben Preise in Musikwettbewerben erhalten.

Ante Grgin hat verschiedene Auszeichnungen erhalten wie *Dositej Obradovic*, das Medaillon der Stadt Belgrad, einen Anerkennungsbrief der Musikkunsthochschule, die Goldmedaille der Belgrader Philharmonie, die Silbermedaille der Kunstuniversität und eine Auszeichnung des Vereins serbischer Musikkünstler.



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Concerto

Ante Grgin

7

Solo
Trombone

Flute

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in C

Trumpet 2 in C

Trombone

Timpani

Drums

Violin I

Violin II

Viola

Violoncello

Contrabass

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Tbn. Solo
 Fl.
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1
 Hn.2
 Tpt.1
 Tpt.2
 Tbn.
 Timp.
 Dr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 4 through 14. The score includes parts for Tbn. Solo, Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The music features various instruments playing in different registers, with some parts marked 'solo' and 'f' (forte). The Cb. part is marked 'pizz.' (pizzicato).

Tbn. Solo
 Fl.
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1
 Hn.2
 Tpt.1
 Tpt.2
 Tbn.
 Timp.
 Dr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for measures 15-20. The score includes parts for Tbn. Solo, Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The music features various instruments playing melodic and rhythmic lines, with dynamic markings like *f*, *mf*, and *pizz.* The Tbn. Solo part is marked with *f* and *mf*. The Timp. part has trills. The Dr. part has a triplet. The Vln. I, Vln. II, Vla., Vc., and Cb. parts have various melodic lines and dynamic markings.

Score for measures 21 through 25, marked with a rehearsal symbol 'A' at measure 24. The score includes parts for the following instruments:

- Tbn. Solo
- Fl.
- Cl.1
- Cl.2
- Bsn.1
- Bsn.2
- Hn.1
- Hn.2
- Tpt.1
- Tpt.2
- Tbn.
- Timp.
- Dr.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Measure 21:** Fl., Cl.1, and Vln. I/II/Vla. play a rapid sixteenth-note scale. Tbn. Solo has a rest.
- Measure 22:** Continuation of the scale in Fl., Cl.1, and Vln. I/II/Vla.
- Measure 23:** Fl., Cl.1, and Vln. I/II/Vla. continue the scale. Tbn. Solo has a rest.
- Measure 24:** Rehearsal symbol 'A'. Fl., Cl.1, and Vln. I/II/Vla. play a scale. Tbn. Solo has a rest.
- Measure 25:** Fl., Cl.1, and Vln. I/II/Vla. play a scale. Tbn. Solo has a rest.

Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

II

2

3

4

5

Adagio $\text{♩} = 66$

Tbn. Solo
 Fl.
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1
 Hn.2
 Tpt.1
 Tpt.2
 Tbn.
 Timp.
 Dr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The musical score is for a symphony orchestra, page 33, rehearsal mark II. The tempo is Adagio, with a quarter note equal to 66 beats. The key signature is one flat (B-flat major or D minor). The score includes staves for the following instruments: Tbn. Solo, Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The music is marked with dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *mp* (mezzo-piano). The score includes various musical notations like notes, rests, and articulation marks.

musical score for Tbn. Solo, Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures 6 through 11, with a section marked 'A' starting at measure 9. The tempo marking 'rall.' is present above measure 9. The dynamic marking 'mf' is present below measure 9 for the Tbn. Solo part. The dynamic marking 'mp' is present below measures 9, 10, and 11 for the Fl., Cl.1, Bsn.1, Bsn.2, Vln. I, Vln. II, Vla., Vc., and Cb. parts.

12 13 14 15 16 17

Tbn. Solo

Fl.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Score for measures 18 through 23, featuring various instruments:

- Tbn. Solo:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Fl.:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 23.
- Cl.1:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Cl.2:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Bsn.1:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Bsn.2:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Hn.1:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Hn.2:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Tpt.1:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Tpt.2:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Tbn.:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Timp.:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Dr.:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Vln. I:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Vln. II:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Vla.:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Vc.:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.
- Cb.:** Bass clef, playing a melodic line with eighth and sixteenth notes, including a solo section in measure 22.

III

2 3 4 5 6 7 8 9 10 11 12

Waltz $\text{♩} = 76$

Tbn. Solo
 Fl.
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Hn.1
 Hn.2
 Tpt.1
 Tpt.2
 Tbn.
 Timp.
 Dr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Score for measures 13 through 23, page 49. The score includes parts for Tbn. Solo, Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Dr., Vln. I, Vln. II, Vla., Vc., and Cb.

The notation shows various musical staves with notes, rests, and dynamic markings (e.g., $\underline{v}$, $\underline{p}$, $\underline{f}$). The Tbn. Solo part is marked with a 'Solo' instruction. The Fl. part features a melodic line with slurs and accents. The Cl.1 and Cl.2 parts have similar melodic lines. The Bsn.1 and Bsn.2 parts are marked with $\underline{v}$ and $\underline{p}$. The Hn.1 and Hn.2 parts are marked with $\underline{v}$ and $\underline{p}$. The Tpt.1 and Tpt.2 parts are marked with $\underline{v}$ and $\underline{p}$. The Tbn. part is marked with $\underline{v}$ and $\underline{p}$. The Timp. part is marked with $\underline{v}$ and $\underline{p}$. The Dr. part is marked with $\underline{v}$ and $\underline{p}$. The Vln. I and Vln. II parts are marked with $\underline{v}$ and $\underline{p}$. The Vla. part is marked with $\underline{v}$ and $\underline{p}$. The Vc. and Cb. parts are marked with $\underline{v}$ and $\underline{p}$.

Score for measures 24 through 36, featuring a variety of instruments including Tbn. Solo, Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., Timp., Dr., Vln. I, Vln. II, Vla., Vc., and Cb.

The score is divided into measures 24 through 36. Measure 30 is marked with a repeat sign and a box containing the letter 'A'. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Key dynamics and markings include:

- mf* (mezzo-forte) at the start of measure 30 for Tbn. Solo, Vln. I, and Vln. II.
- mp* (mezzo-piano) for Fl., Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Tbn., and Vla. starting in measure 31.
- tr* (trill) marking for Timp. in measure 24.
- mf* (mezzo-forte) for Vc. and Cb. starting in measure 31.

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

37 38 39 40 41 42 43 44 45 46 47 48 49

Tbn. Solo

Fl.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.

Timp.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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EMR 4676	ROSETTI, F.A.	Concerto

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EMR 4142	NAULAIS, Jérôme (Arr.)	Auf Euer Wohl
EMR 4130	NAULAIS, Jérôme (Arr.)	Bill Bailey
EMR 4146	NAULAIS, Jérôme (Arr.)	Can-Can
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