Commissioned by I.T.A. and dedicated to William F. Cramer

STJEPAN ŠULEK

SONATA

Vox Gabrieli

Arr.: Bertrand Moren

TROMBONE & CONCERT BAND

BrP 96053

1	**Score**
2	**Solo Trombone** 𝄞+𝄢
1	**Piccolo**
8	**Flute**
1	**Oboe**
1	**Bassoon**
1	**E♭ Clarinet** *(optional)*
5	**1st B♭ Clarinet**
4	**2nd B♭ Clarinet**
4	**3rd B♭ Clarinet**
1	**B♭ Bass Clarinet**
1	**B♭ Soprano Saxophone** *(optional)*
2	**1st E♭ Alto Saxophone**
2	**2nd E♭ Alto Saxophone**
2	**B♭ Tenor Saxophone**
1	**E♭ Baritone Saxophone**
1	**E♭ Trumpet / Cornet** *(optional)*
3	**1st B♭ Trumpet / Cornet**
3	**2nd B♭ Trumpet / Cornet**
3	**3rd B♭ Trumpet / Cornet**
2	**1st F & E♭ Horn**
2	**2nd F & E♭ Horn**
2	**2nd F & E♭ Horn**
2	**1st Trombone** 𝄞+𝄢
2	**2nd Trombone** 𝄞+𝄢
1	**Bass Trombone** 𝄞+𝄢
2	**Baritone** 𝄞+𝄢
2	**E♭ Bass** 𝄞
2	**B♭ Bass** 𝄞
1	**Tuba** 𝄢
1	**String Bass** *(optional)*
1	**Timpani**
1	**Percussion** (Glockenspiel / Snare Drum Bass Drum / Clashed Cymbals)

Special Parts

1	**1st B♭ Trombone** 𝄢
1	**2nd B♭ Trombone** 𝄢
1	**B♭ Bass Trombone** 𝄢
1	**B♭ Baritone** 𝄢
1	**E♭ Tuba** 𝄢
1	**B♭ Tuba** 𝄢

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Stjepan Sulek

The Croatian composer, violinist, conductor and music teacher, Stjepan Sulek (1914-1986), graduated from the Music Academy in Zagreb where he studied violin with the famous Czech teacher, Vaclav Huml (1880-1953), and composition with Biago Bersa (1873-1934), the founder of the modern movement in Croatian music.

Sulek was a member of the famous Trio with pianist Ivo Macek (1914) and cellist Antonio Janigro (1918-1989), as well as the first violin of the Zagreb quartet. In 1958, he launched a successful conducting career in which he helped to develop an international reputation for the Chamber Orchestra of the Zagreb (today Croatian) Radio and Television. He received national and international recognition and was the recipient of numerous awards for his work. He was also a distinguished professor of musical composition and mentor of many leading Croatian composers (Milko Kelemen, Stanko Horvat, Kresimir Sipus, Pavle Despalj, Dubravko Detoni, Igor Kuljeric, and others).

The essential thing for an artist is to have something to say and know how to say it; then his work will, itself, be modern. These were the words Sulek chose to express the artistic credo to which he adhered his entire musical life. His music includes a balance of technical and musical elements that is often reflective of the tragedy of the human experience and the increasingly absurd circumstances of modern life. His neo-classic works link Baroque polyphony and Romantic period expressiveness, creating a characteristic and recognizable personal compositional style which contrasts powerful dramatic tensions with sincere, lyrical moments.
As the composer of eight very successful symphonies, Sulek was the last Croatian composer to write in this form. His works include two operas (Coriolanus and The Tempest), four classical concertos for orchestra, ten concertos (three for piano and one each for violin, viola, cello, clarinet, bassoon, horn, and organ), vocal music, (The Bashka Stone Etchings for chorus) and vocal-instrumental pieces (The Last Adam, Cantata), chamber music (piano sextet, ten string quartets, sonatas for violin, cello, trombone, and piano), and solo music (most notably, piano sonatas).

(Text by Dubravko Detoni)

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Sonata

Vox Gabrieli

Stjepan Šulek
Arr.: Bertrand Moren

2 3 4

Andante moderato (𝅗𝅥 = ca.60)

Solo Trombone
Piccolo
Flute
Oboe
Bassoon
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
B♭ Bass Clarinet
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet / Cornet
2nd B♭ Trumpet / Cornet
3rd B♭ Trumpet / Cornet
1st F Horn
2nd F Horn
3rd F Horn
1st Trombone
2nd Trombone
Bass Trombone
Baritone
Tuba in C
String Bass *(optional)*
Timpani
Percussion (Glockenspiel / Snare Drum Bass Drum / Clashed Cymb.)

mf espr. *mp* *p* Glockenspiel

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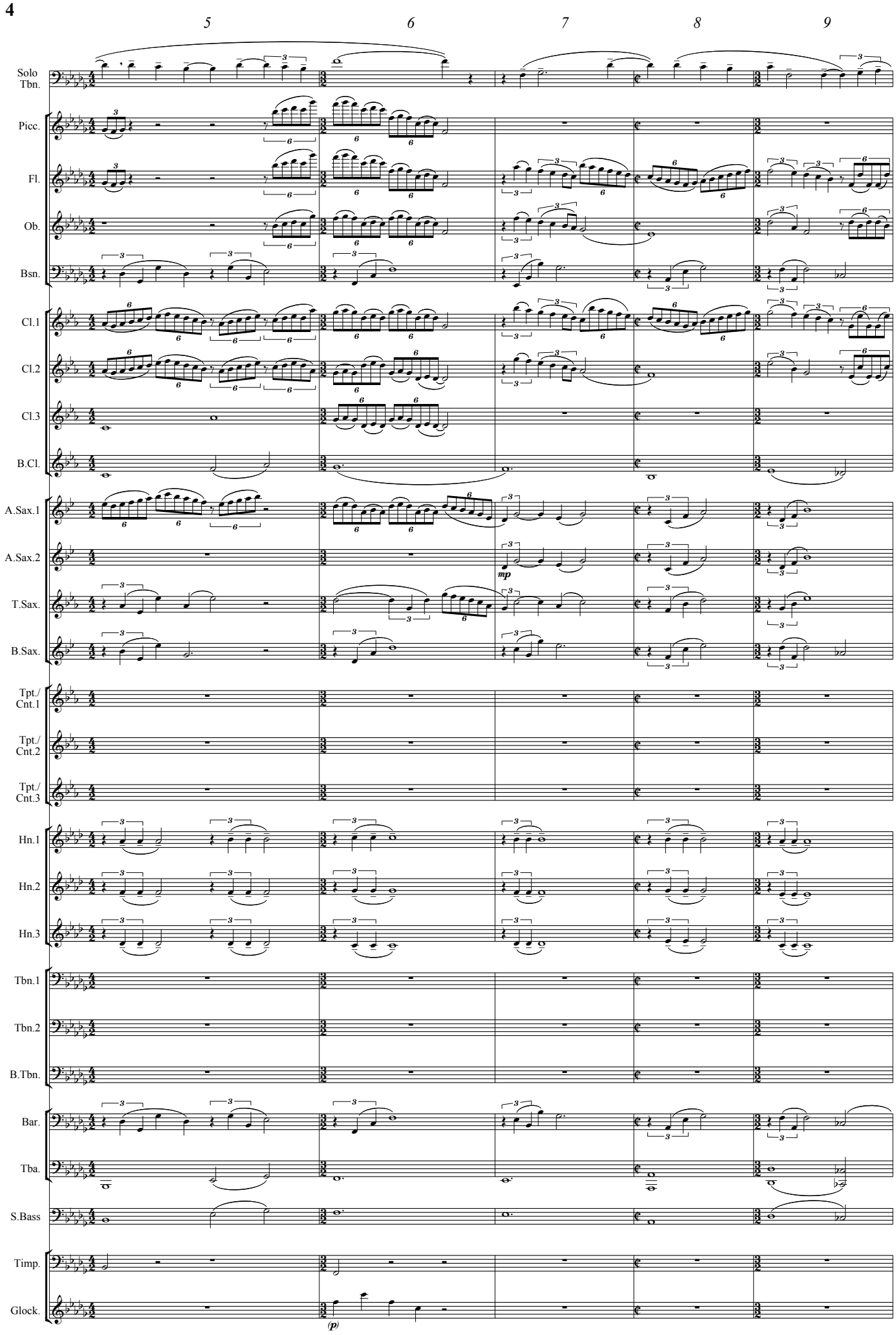
5
6
7
8
9
Solo Tbn.
Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Glock.
mp
(p)

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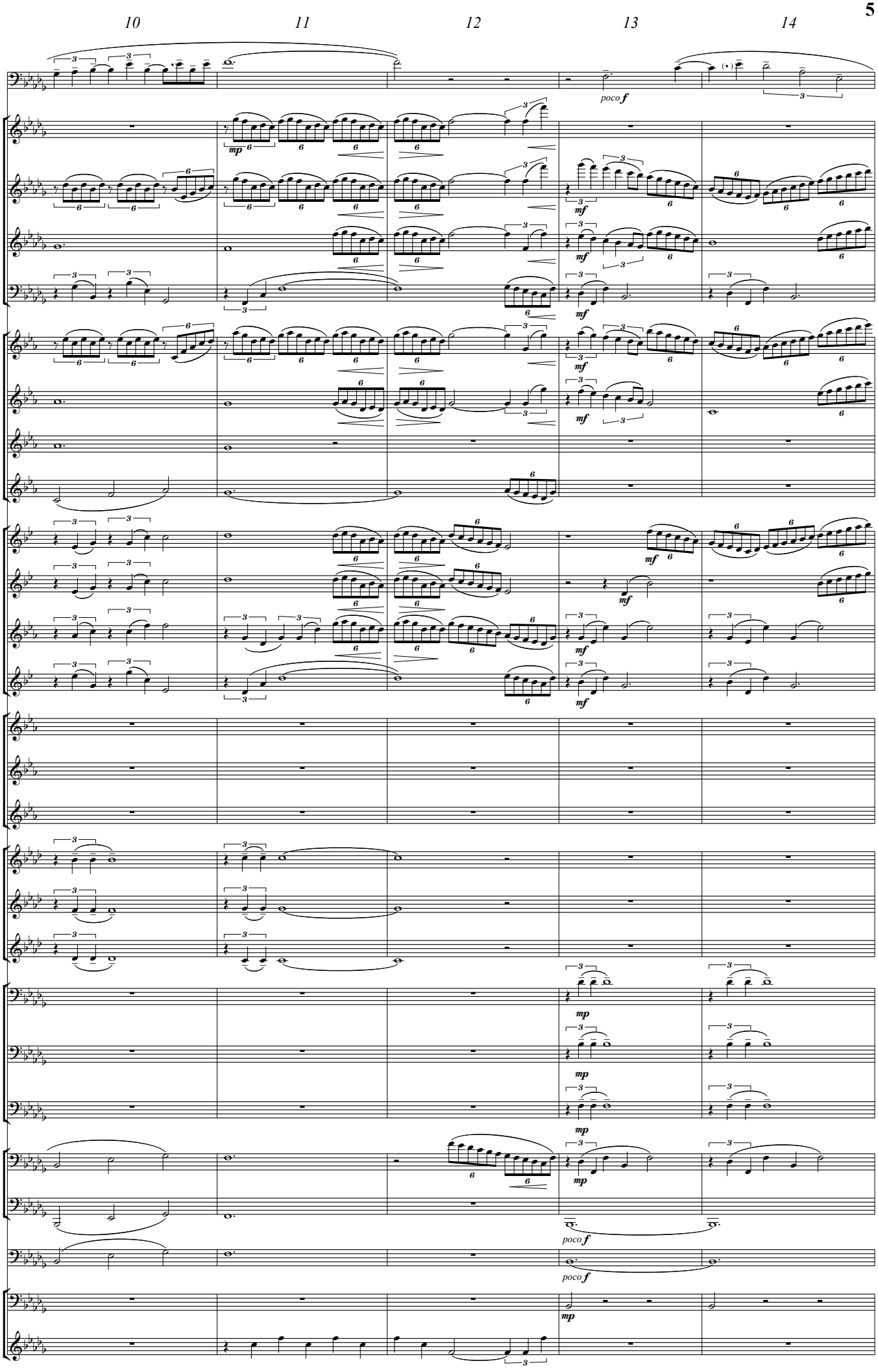
10
11
12
13
14
Solo Tbn.
Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Glock.
poco f
mp
mf

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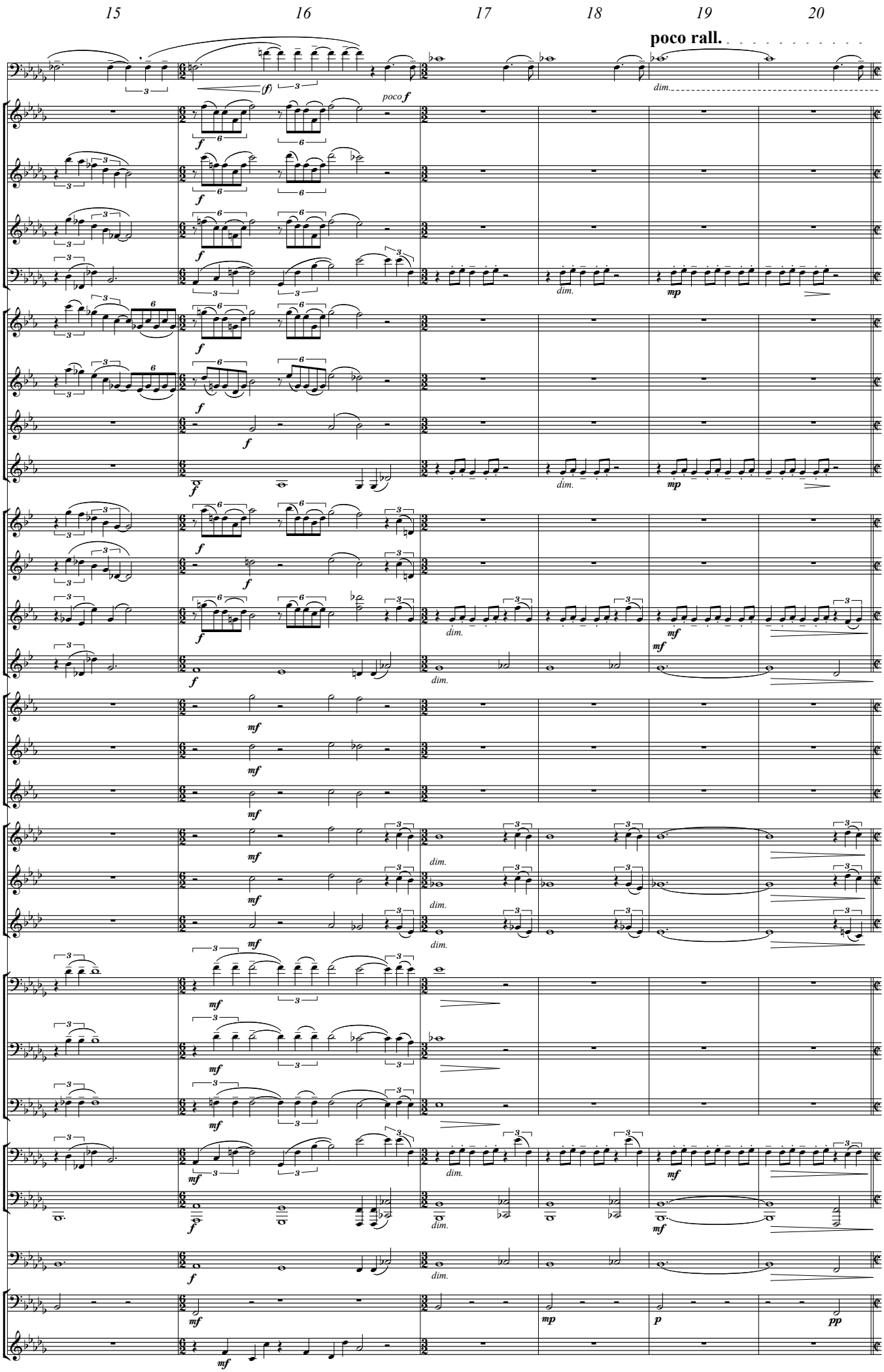
15
16
17
18
19
20
poco rall.
Solo Tbn.
Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Glock.
poco f
dim.
mp
mf
p
pp

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A 21 22 23 24 25 26 27 28 29

Tempo I (𝅗𝅥 = ca.60)

Solo Tbn.
Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Glock.

sim.
cresc.
Low W.W. Cue
pizz.
arco

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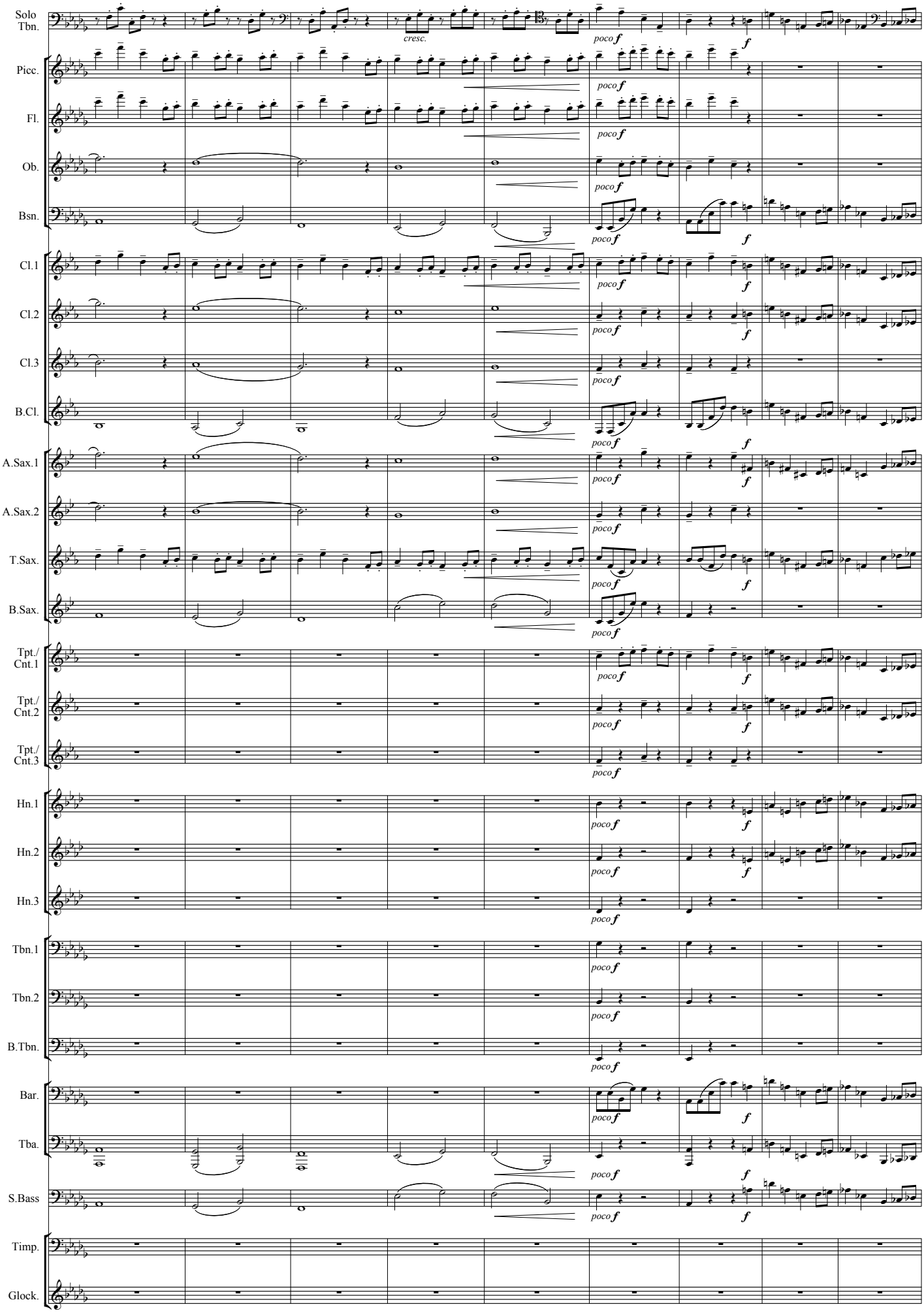
30 31 32 33 34 35 36 37 38



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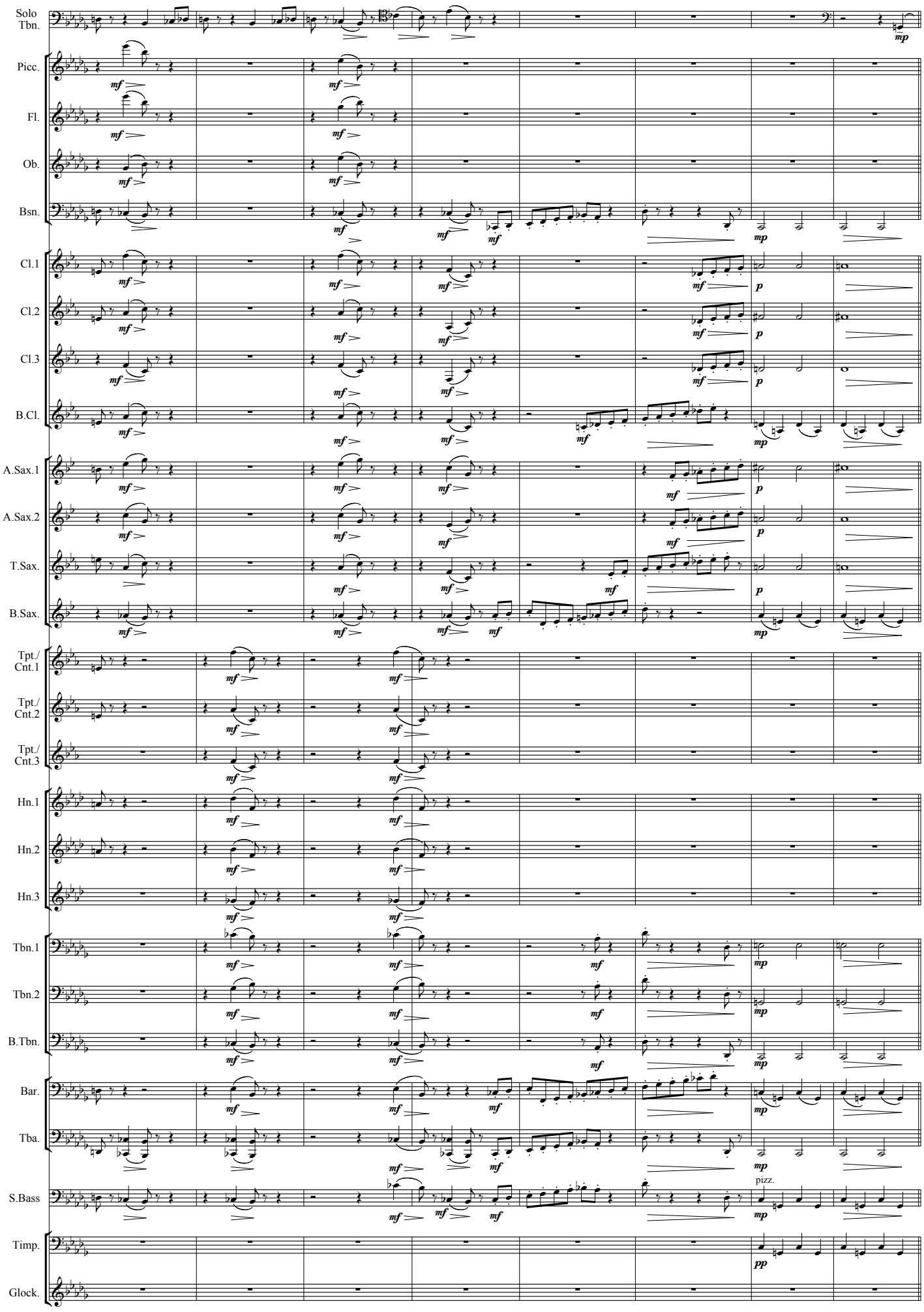

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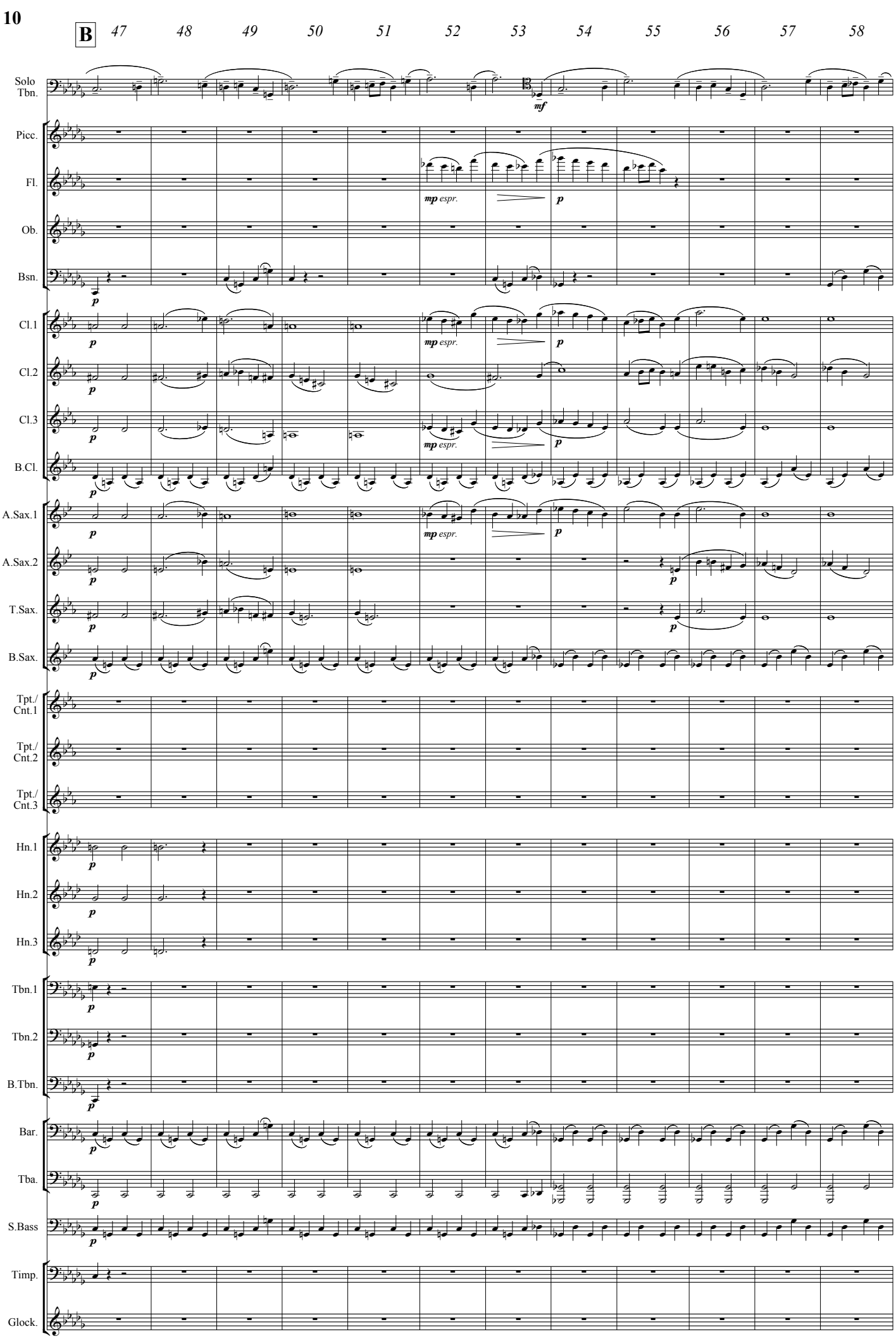
B
47
48
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50
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54
55
56
57
58
Solo Tbn.
mf
Picc.
Fl.
mp espr.
p
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Glock.

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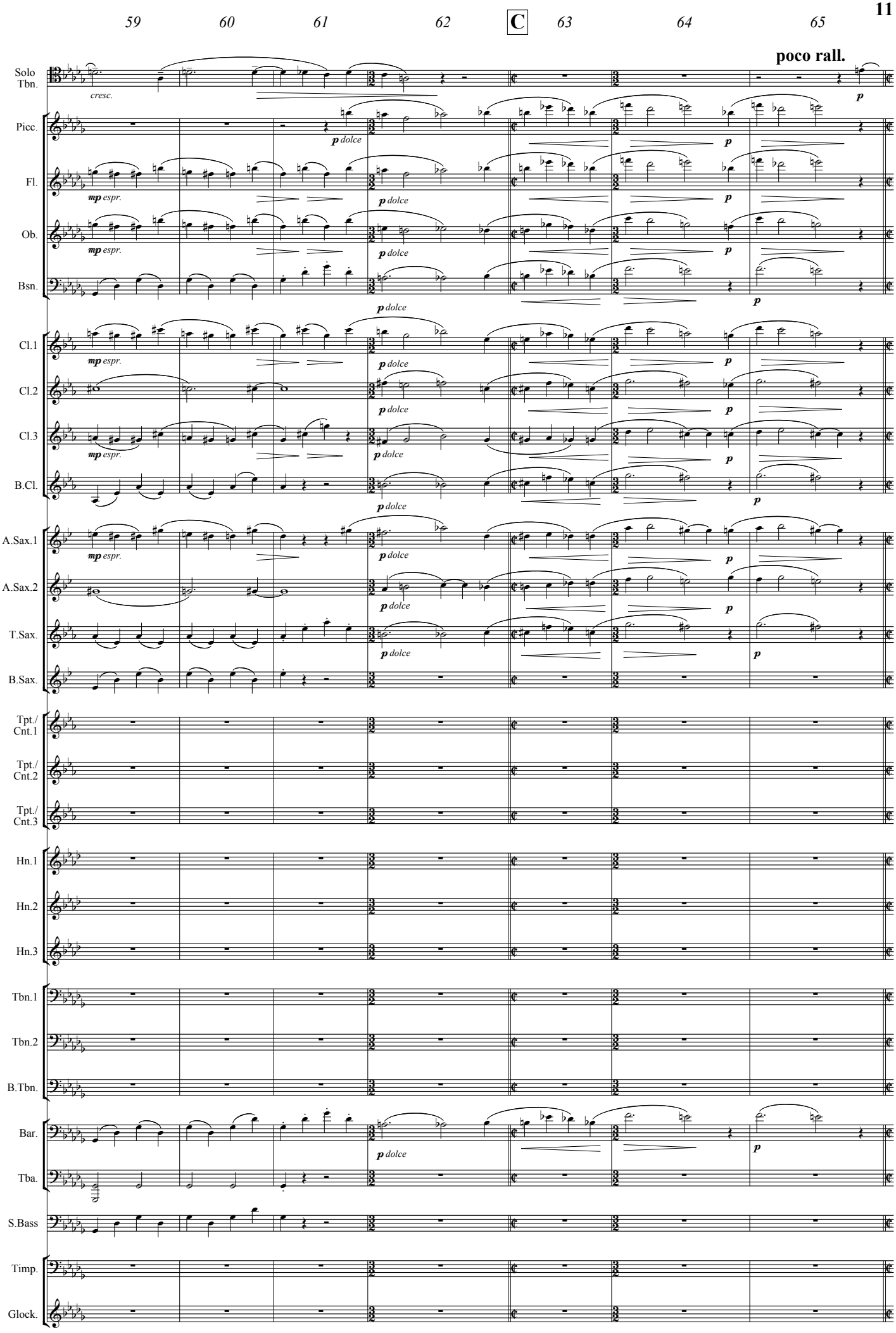
59
60
61
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C
63
64
65
poco rall.
Solo Tbn.
cresc.
p
Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Glock.
mp espr.
p dolce

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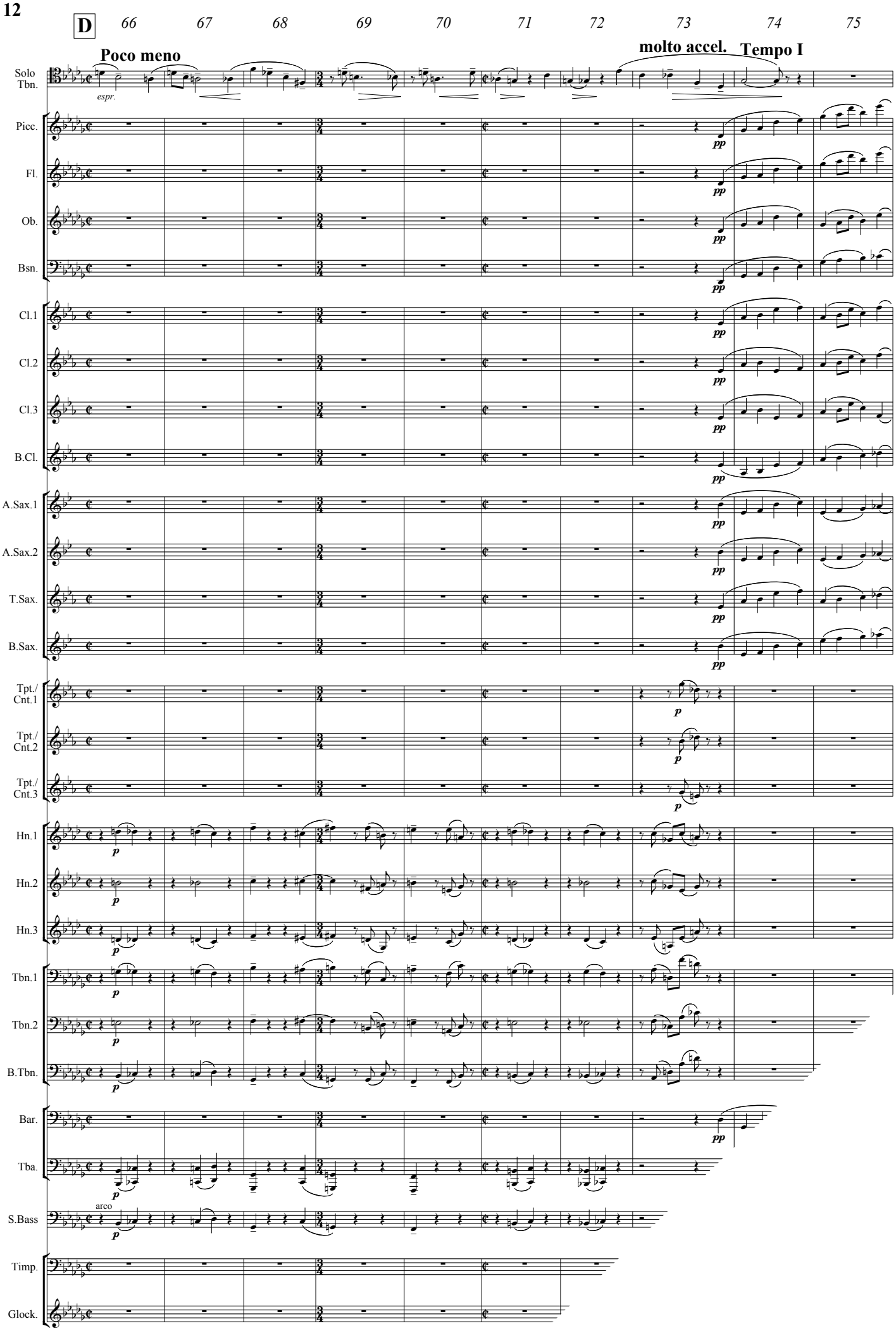
D
66
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71
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Poco meno
molto accel.
Tempo I
Solo Tbn.
espr.
Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./ Cnt.1
Tpt./ Cnt.2
Tpt./ Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
arco
Timp.
Glock.
pp
p

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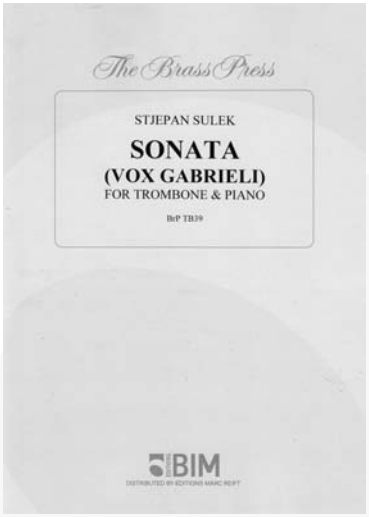

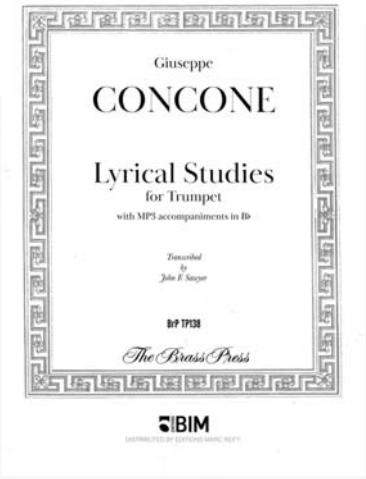

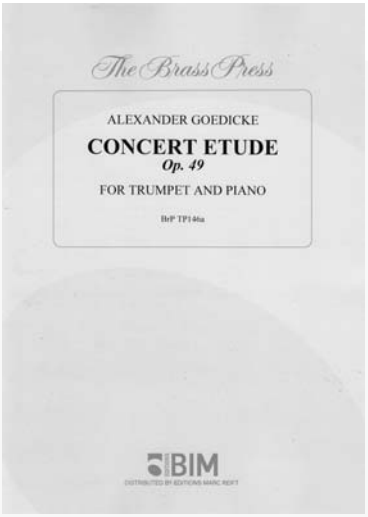

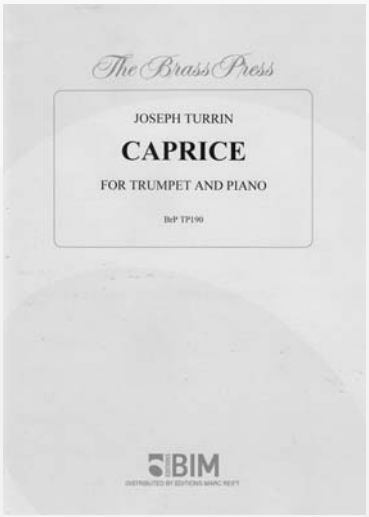

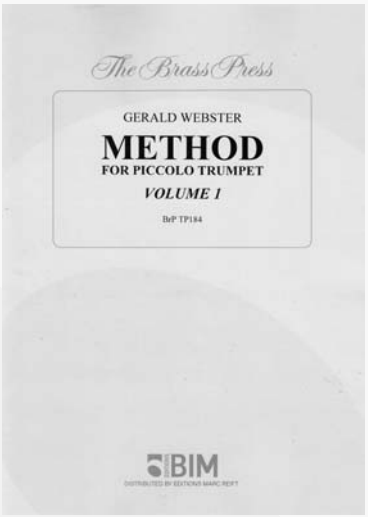

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