

Capriccio N° 1 & 3

Solo Clarinet

Capriccio N° 2

Solo Bass Clarinet

Ante Grgin

EMR 16005

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SOLO CLARINET in Bb

Capriccio n° 1

Ante Grgin

Largo $q = 42$

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Musical notation for measures 1-4. The key signature has one flat (Bb) and the time signature is 3/4. The notes are: 1. G4, A4, Bb4, C5; 2. Bb4, A4, G4, F4; 3. E4, D4, C4, Bb3; 4. Ab3, G3, F3, E3. Dynamics: *p* (measures 1-2), *mf* (measure 3), *f* (measure 4). There is a *sf* and *pp* marking at the end of measure 4.

Musical notation for measures 5-8. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 5. G4, A4, Bb4, C5; 6. Bb4, A4, G4, F4; 7. E4, D4, C4, Bb3; 8. Ab3, G3, F3, E3. Dynamics: *p* (measures 5-6), *mf* (measures 7-8). A *rall.* marking is present above measure 8.

Musical notation for measures 9-11. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 9. G4, A4, Bb4, C5; 10. Bb4, A4, G4, F4; 11. E4, D4, C4, Bb3. Dynamics: *mf* (measure 9), *f* (measure 11). A *poco a poco string.* marking is above measure 9, and a *rall.* marking is above measure 10.

Musical notation for measures 12-16. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 12. G4, A4, Bb4, C5; 13. Bb4, A4, G4, F4; 14. E4, D4, C4, Bb3; 15. Ab3, G3, F3, E3; 16. D4, C4, Bb3, Ab3. Dynamics: *f* (measure 12). A *Vivace q=160* marking is above measure 12.

Musical notation for measures 17-19. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 17. G4, A4, Bb4, C5; 18. Bb4, A4, G4, F4; 19. E4, D4, C4, Bb3. Dynamics: *f* (measure 17).

Musical notation for measures 20-22. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 20. G4, A4, Bb4, C5; 21. Bb4, A4, G4, F4; 22. E4, D4, C4, Bb3. Dynamics: *f* (measure 20).

Musical notation for measures 23-27. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: 23. G4, A4, Bb4, C5; 24. Bb4, A4, G4, F4; 25. E4, D4, C4, Bb3; 26. Ab3, G3, F3, E3; 27. D4, C4, Bb3, Ab3. Dynamics: *f* (measure 23).

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SOLO
BASS CLARINET in Bb

Capriccio n° 2

Ante Grgin

Andante $q = 50$

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Musical notation for measures 1-5. The key signature has one flat (Bb) and the time signature is 2/4. The music features a sequence of notes with trills (tr) and sixteenth-note runs. Dynamics include *mf* and *sf*. Fingerings are indicated by numbers 1-6.

Musical notation for measures 6-7. Measure 6 continues the sixteenth-note runs. Measure 7 features a change in time signature to 3/4 and includes a sixteenth-note run. Dynamics include *sf* and *mf*.

Musical notation for measures 8-10. Measure 8 has a triplet of eighth notes. Measure 9 features a sixteenth-note run. Measure 10 has a trill. Dynamics include *f*.

Musical notation for measures 11-12. Both measures feature sixteenth-note runs. Dynamics include *mf* and *sf*.

Musical notation for measures 13-15. Measures 13-14 feature trills and sixteenth-note runs. Measure 15 has a triplet of eighth notes. Dynamics include *mf* and *sf*.

Musical notation for measures 16-17. Both measures feature sixteenth-note runs. Dynamics include *mf* and *sf*.

Musical notation for measures 18-20. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes. Measure 20 is marked *rall.* and features a half note. Dynamics include *f* and *sf*.

Andante $q = 50$

Musical notation for measures 21-24. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. The music features a sequence of notes with dynamics including *mf*.

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SOLO CLARINET in Bb

Capriccio n° 3

Ante Grgin

Larghetto $q = 50$ Ad lib.

rall. A tempo

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Musical notation for measures 1-2. Measure 1 starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It begins with a dynamic marking of *f* and contains a series of eighth notes with a slur. Measure 2 continues the eighth-note pattern with a slur and a fermata over the final note.

Musical notation for measures 3-4. Measure 3 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes with a slur and a trill (*tr*) over the final note. Measure 4 continues with a 4/4 time signature, featuring a slur and a trill (*tr*) over the final note.

Musical notation for measures 5-7. Measure 5 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a trill (*tr*) over the first note, followed by a slur and a flat marking. Measure 6 continues with a trill (*tr*) over the first note, a slur, and a flat marking. Measure 7 ends with a 3/4 time signature, a slur, and a *rall.* marking.

Tempo primo

Musical notation for measures 8-10. Measure 8 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a slur over a group of nine notes, a dynamic marking of *mf*, and a glissando (*gliss.*) marking. Measure 9 continues with a slur over a group of nine notes, a dynamic marking of *mf*, and a glissando (*gliss.*) marking. Measure 10 ends with a 4/4 time signature, a slur, and a dynamic marking of *f*.

Musical notation for measures 11-12. Measure 11 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a trill (*tr*) over the first note, a dynamic marking of *mf*, and a slur. Measure 12 continues with a trill (*tr*) over the first note, a dynamic marking of *mf*, and a slur.

Musical notation for measures 13-14. Measure 13 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a slur and a *rall.* marking. Measure 14 continues with a slur and a *rall.* marking.

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