

*Dedicate to Stefan Benčić*

# Concerto

Trombone (♭ + ♪) & Piano

**Ante Grgin**

EMR 57788

EMR 57789 Trombone & Orchestra

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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 75<sup>th</sup> 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<sup>e</sup> 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<sup>e</sup> 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 Musikuniv. Fakultät, die Goldmedaille der Belgrader Philharmonie, die Silbermedaille der Kunstuniversität und eine Auszeichnung des Vereins serbischer Musikkünstler.



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TROMBONE

# Concerto

## I

Ante Grgin

Allegro

♩ = 116

24

A

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Musical notation for measures 1-28. The piece begins with a bass clef and a 4/4 time signature. The first measure contains a double bar line with repeat dots. The music starts with a forte (*f*) dynamic. It features eighth-note patterns with slurs and accents, and includes a triplet of eighth notes in measure 15.

29

Musical notation for measures 29-32. The eighth-note patterns continue with slurs and accents. Measure 32 includes a first ending bracket.

33

Musical notation for measures 33-40. Measure 33 starts with a second ending bracket. Measure 34 contains a triplet of eighth notes. Measure 35 is marked with a box 'B'. The dynamic is mezzo-forte (*mf*).

41

Musical notation for measures 41-46. Measure 41 is marked with a box 'C'. The music features eighth-note patterns with slurs and accents, and includes triplet markings in measures 43 and 45.

47

Musical notation for measures 47-51. The eighth-note patterns continue with slurs and accents.

52

Musical notation for measures 52-56. Measure 54 includes a triplet of eighth notes.

57

Musical notation for measures 57-67. The music features eighth-note patterns with slurs and accents. Measure 67 ends with a fermata and a final bar line.

68

Musical notation for measures 68-72. Measure 68 is marked with a box 'D'. The dynamic is mezzo-forte (*mf*).

73

Musical notation for measures 73-77. The eighth-note patterns continue with slurs and accents.

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Dedicate to Stefan Benčić

# Concerto

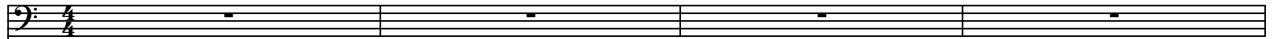
Ante Grgin

## I

Allegro ♩ = 116

  
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Trombone



Piano

5

10

15

EMR 57788

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Musical score for measures 1-22. The system consists of a bass line and a grand staff (treble and bass clefs). The music features a complex melodic line in the treble clef with many slurs and ties, and a bass line with block chords and some moving lines. The key signature has two flats.

23

Musical score for measures 23-27. Measure 23 is marked with a box containing the letter 'A'. The treble clef part has a dynamic marking of *f* (forte) and includes a triplet of eighth notes. The grand staff part has a dynamic marking of *mf* (mezzo-forte). The bass line continues with block chords.

28

Musical score for measures 28-31. The treble clef part has dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The grand staff part has dynamic markings of *mf* (mezzo-forte). The bass line continues with block chords.

32

Musical score for measures 32-35. Measure 32 has first and second endings marked with '1.' and '2.'. The treble clef part has dynamic markings of *mf* (mezzo-forte) and *f* (forte). The grand staff part has dynamic markings of *mf* (mezzo-forte). The bass line continues with block chords.

36

Musical score for measures 36-39. Measure 36 is marked with a box containing the letter 'B'. The treble clef part has a dynamic marking of *mf* (mezzo-forte). The grand staff part has a dynamic marking of *mf* (mezzo-forte). The bass line continues with block chords.

40

Musical score for measures 40-43. The score is in 3/4 time and features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line consists of eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a *mf* dynamic marking.

44 **C**

Musical score for measures 44-48. The score is in 3/4 time and features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line consists of eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a *mp* dynamic marking in measure 45 and a *mf* dynamic marking in measure 48.

49

Musical score for measures 49-52. The score is in 3/4 time and features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line consists of eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a *mp* dynamic marking in measure 49, a *mf* dynamic marking in measure 50, and a *mp* dynamic marking in measure 51.

53

Musical score for measures 53-56. The score is in 3/4 time and features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line consists of eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a *mp* dynamic marking in measure 53 and a *mf* dynamic marking in measure 54.

57

Musical score for measures 57-60. The score is in 3/4 time and features a bass line and a piano accompaniment. The piano part has a treble and bass staff. The bass line consists of eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a *mp* dynamic marking in measure 57 and a *mf* dynamic marking in measure 58.

# II

Adagio ♩ = 66

Musical score for measures 1-3. The piece is in 4/4 time with a tempo of Adagio (♩ = 66). The music is written for piano. Measure 1 starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with a triplet of eighth notes in measure 2 and a long, flowing line in measure 3. The left hand provides a steady accompaniment of quarter notes.

4

Musical score for measures 4-6. The right hand continues with a melodic line, featuring a triplet of eighth notes in measure 5. The left hand accompaniment remains consistent with quarter notes.

7

Musical score for measures 7-10. Measure 7 is marked with a **rall.** (ritardando) and a box labeled **A**. The dynamics shift to mezzo-forte (mf) in the right hand and mezzo-piano (mp) in the left hand. The right hand has a melodic line with a triplet of eighth notes in measure 8. The left hand accompaniment consists of quarter notes.

11

Musical score for measures 11-14. The right hand continues with a melodic line, featuring a triplet of eighth notes in measure 12. The left hand accompaniment remains consistent with quarter notes.

15

Musical score for measures 15-18. The right hand continues with a melodic line, featuring a triplet of eighth notes in measure 16. The left hand accompaniment remains consistent with quarter notes. Dynamics are mezzo-forte (mf) in the right hand and mezzo-piano (mp) in the left hand.

18

Musical score for measures 18-21. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking *mp* is present in the bottom staff.

**B**

22

Musical score for measures 22-24. The system consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music continues with complex rhythmic patterns and slurs. A dynamic marking *mp* is present in the bottom staff.

25

Musical score for measures 25-28. The system consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music features complex rhythmic patterns and slurs. A dynamic marking *mp* is present in the bottom staff.

29

Musical score for measures 29-32. The system consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music features complex rhythmic patterns and slurs. A dynamic marking *mp* is present in the bottom staff. There are also markings for triplets (3) in the bottom staff.

33

Musical score for measures 33-36. The system consists of three staves: a single bass staff at the top, a grand staff in the middle, and another single bass staff at the bottom. The music features complex rhythmic patterns and slurs. A dynamic marking *mf* is present in the bottom staff.



37

Musical score for measures 37-40. The system includes a bass line and a grand staff (treble and bass). The bass line features a melodic line with slurs and accents. The grand staff has a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line. Dynamics include *mp* and *mf*.

41 **C**

Musical score for measures 41-44. The system includes a bass line and a grand staff. The bass line continues the melodic line from the previous system. The grand staff features a right-hand part with a complex rhythmic pattern and a left-hand part with a steady bass line. A common time signature 'C' is indicated at the start of measure 41.

45

Musical score for measures 45-47. The system includes a bass line and a grand staff. The bass line continues the melodic line. The grand staff features a right-hand part with a complex rhythmic pattern and a left-hand part with a steady bass line. Dynamics include *mf*. There are triplets and a group of 9 notes marked in the right hand.

48 **Più mosso**

Musical score for measures 48-51. The system includes a bass line and a grand staff. The bass line continues the melodic line. The grand staff features a right-hand part with a complex rhythmic pattern and a left-hand part with a steady bass line. Dynamics include *mf* and *mp*. There are triplets in both hands.

52

Musical score for measures 52-55. The system includes a bass line and a grand staff. The bass line continues the melodic line. The grand staff features a right-hand part with a complex rhythmic pattern and a left-hand part with a steady bass line. Dynamics include *mf* and *mp*. There are triplets in both hands.

# III

Waltz  $\text{♩} = 76$

Musical score for measures 1-9. Treble clef starts with a chord and a melody. Bass clef has a simple accompaniment. Dynamic marking *mf* is present.

10

Musical score for measures 10-16. Treble clef features a more active melody with slurs and accents. Bass clef accompaniment continues.

17

Musical score for measures 17-23. Treble clef has a complex, flowing melody with many slurs and accents. Bass clef accompaniment is steady.

24

Musical score for measures 24-31. Treble clef has a descending melodic line. A section marker **A** is in a box. Dynamic markings *mf* and *mp* are used.

32

Musical score for measures 32-39. Treble clef has a steady, rhythmic accompaniment. Bass clef has a more active melody. Dynamic marking *mp* is present.

40

Musical score for measures 40-47. The system includes a bass line and a grand staff (treble and bass clefs). The bass line features eighth-note patterns with slurs and accents. The grand staff contains chords and melodic lines. Dynamics include *mp* and *mf*. A crescendo hairpin is visible between measures 45 and 47.

48

Musical score for measures 48-55. The system includes a bass line and a grand staff. The bass line continues with eighth-note patterns. The grand staff features chords and melodic lines. Dynamics include *mf*. A crescendo hairpin is visible between measures 52 and 55.

56

Musical score for measures 56-62. The system includes a bass line and a grand staff. The bass line has a repeat sign at the end of measure 56. The grand staff features melodic lines with slurs and accents. Dynamics include *mf*. A crescendo hairpin is visible between measures 60 and 62.

63 **B**

Musical score for measures 63-68. The system includes a bass line and a grand staff. The bass line features eighth-note patterns with slurs and accents. The grand staff contains chords and melodic lines. Dynamics include *mf*.

69

Musical score for measures 69-76. The system includes a bass line and a grand staff. The bass line features eighth-note patterns with slurs and accents. The grand staff contains chords and melodic lines. Dynamics include *mf*.

C

A tempo

77

Musical score for measures 77-85. The system includes a bass line and a grand staff (treble and bass clefs). The bass line features a rhythmic pattern of eighth notes with accents. The grand staff contains a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *mf* and *mp*. A fermata is present over the final measure of this system.

86

Musical score for measures 86-94. The system includes a bass line and a grand staff. The bass line continues with eighth notes and accents. The grand staff features a melodic line with a fermata in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *mp*.

95

Musical score for measures 95-104. The system includes a bass line and a grand staff. The bass line features eighth notes with accents. The grand staff contains a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *mf* and *mp*.

105

Musical score for measures 105-112. The system includes a bass line and a grand staff. The bass line features eighth notes with accents. The grand staff contains a melodic line in the treble clef and a harmonic accompaniment in the bass clef. A fermata is present over the final measure of this system.

113

D  $d. = \text{♩}$

Musical score for measures 113-118. The system includes a bass line and a grand staff. The bass line is mostly empty. The grand staff features a melodic line in the treble clef with eighth notes and a harmonic accompaniment in the bass clef. Dynamics include *mf*.

**TROMBONE & PIANO**

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EMR 2358	NAULAIS, Jérôme	Loch Ness
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EMR 2356	NAULAIS, Jérôme	Vlady
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EMR 2367	NAULAIS, Jérôme (Arr.)	American Patrol
EMR 2365	NAULAIS, Jérôme (Arr.)	Auf Euer Wohl
EMR 2353	NAULAIS, Jérôme (Arr.)	Bill Bailey
EMR 2369	NAULAIS, Jérôme (Arr.)	Can-Can
EMR 2365	NAULAIS, Jérôme (Arr.)	Cheers!
EMR 2371	NAULAIS, Jérôme (Arr.)	Cielito Lindo
EMR 19197	NAULAIS, Jérôme (Arr.)	Elisa
EMR 2349	NAULAIS, Jérôme (Arr.)	Glory Glory Halleluja
EMR 2346	NAULAIS, Jérôme (Arr.)	Go Down Moses
EMR 19558	NAULAIS, Jérôme (Arr.)	Greensleeves
EMR 2347	NAULAIS, Jérôme (Arr.)	Home On The Range
EMR 2370	NAULAIS, Jérôme (Arr.)	La Paloma
EMR 2368	NAULAIS, Jérôme (Arr.)	Little Brown Jug
EMR 2351	NAULAIS, Jérôme (Arr.)	Means That You're Grand
EMR 2366	NAULAIS, Jérôme (Arr.)	Mexican Hat Dance
EMR 2348	NAULAIS, Jérôme (Arr.)	Oh Happy Day
EMR 2350	NAULAIS, Jérôme (Arr.)	Oh! Susanna
EMR 2364	NAULAIS, Jérôme (Arr.)	Schneewalzer
EMR 2004	NEWSOME, Roy	Concertino Olympique
EMR 2283L	NORIS, Günter	El Toro
EMR 8587	OLIVER, Julian (Arr.)	Deep River (5)
EMR 328	PERGOLES, G.B.	Sinfonia F-Dur (Balli)
EMR 306L	PEZEL, Johann	Suite de Danses (Sturzenegger)
EMR 19584	PORBOMBESCU, Ciprian	Balada
EMR 304L	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
EMR 2135L	PREVERT / KOSMA	Les Feuilles Mortes
EMR 2495	PRYOR, Arthur	Annie Laurie
EMR 4479	PRYOR, Arthur	Bluebells Of Scotland
EMR 203	PRYOR, Arthur	Love's Enchantment
EMR 4238	PRYOR, Arthur	The Supervisor
EMR 2030L	PUCCINI, Giacomo	Aria from "Tosca"
EMR 2031L	PUCCINI, Giacomo	Nessun Dorma "Turandot"
EMR 303L	PURCELL, Henry	Suite (Sturzenegger)
EMR 2029L	RAVEL, Maurice	Pièce en forme de Habanera (Hilgers)
EMR 2169L	RICH / RANDOLPH	Benny Hill (Yackety Sax)
EMR 2131L	RICHARDS, Scott	Gloryland
EMR 8653	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 19544	RIMMER, William	Hailstrom