

Drei Biblische Legenden

Trois Légendes Bibliques – Three Biblicals Legends

Trombone & Piano

Bruno Bjelinski

EMR 204

Solo Stimme / Voix / Part : ♫ 13

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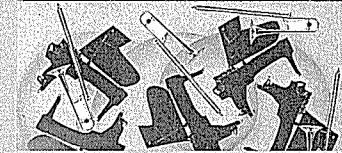
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PURZELBÄUME



Branimir Slokar: Posaune
Wolfgang Wagenhäuser: Klavier

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Purzelbäume

Branimir Slokar, Posaune
Wolfgang Wagenhäuser, Klavier

Sonatina Jan Koetsier (*1911)	8'05	Purzelbäume über Purcell-Motive Wolfgang Wagenhäuser (*1953)	12'44
1 Allegro		10 Prelude	
2 Andante mesto		11 Almand	
3 Molto vivace		12 Menuettans	
Sonate op. 17 Ludwig van Beethoven (1770 - 1827) Bearb.: W. Wagenhäuser	12'42	13 Interludium	
		14 Hornpipe	
		15 Choral-Aria «A New Ground»	
4 Allegro moderato		Promenade Betin Günes (*1957)	5'39
5 Poco adagio, quasi andante		16 Andante	
6 Rondo, allegro moderato		17 Energico	
Drei biblische Legenden Bruno Bjelinski (1909 - 1992)	10'29		
7 Der Fall von Jericho			
8 Super Flumina Babylonis			
9 Das Fest des Lichtes			

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Drei biblische Legenden

für Posaune und Klavier

Posaune

I

Der Fall von Jericho

Bruno Bjelinsky
(*1909)

Marcia $\text{♩} = 100$

Bruno Bjelinsky wurde am 1. November 1909 in Triest geboren. Er schloss ein Studium der Rechtswissenschaft ab und arbeitete einige Zeit vor dem Krieg als Rechtsanwalt.

Später trat er in die Musikhochschule Zagreb ein und schloss sein Kompositionsstudium ab (1935). Zu Beginn des Krieges wurde Bruno Bjelinsky inhaftiert. Dann schloss er sich wiederum den Partisanen an und wurde Mitglied des Volksbefreiungstheaters der Insel Vis. Seit 1945 war er Professor an der Musikhochschule Zagreb.

Der grösste Teil von Bruno Bjelinskis Kompositionen ist instrumental gesetzt, meist optimistischen Charakters. Erzählerische Passagen zeugen von feinem Humor und liebenswürdiger Ironie. Die langsamen Sätze sind leicht melancholisch, die dramatischen Akzente sehr ausdrucksstark. Lebendige Rhythmen und originelle Melodieführung mit mediterranem Einfluss prägen Bjelinskis Musik.

Der Weg zu seinem ganz eigenem Musikstil führte ihn oft zur Kammermusik und konzertanten Werken. In früheren Phasen gab er mehr menschlichen Stimme als musikalisches Ausdrucksmittel besonderes Gewicht.

Vielseitigkeit kennzeichnet seine jüngsten Kompositionen. Bruno Bjelinsky ist auch am Musiktheater interessiert.

Seine Werke für Kinder verdienen besondere Beachtung. Sie widerspiegeln ein bemerkenswertes Verständnis des kindlichen Erlebens. Bruno Bjelinskis Art, Humor und Ironie umzusetzen wird gerade hier zum wichtigen Element, erfreut die jungen Hörer und regt sie an.

Bruno Bjelinsky est né le 1er novembre 1909 à Trieste. Il a fait des études de droit et a travaillé comme avocat durant quelques années avant la guerre.

Bruno Bjelinsky est ensuite entré au Conservatoire de Zagreb où il a obtenu un diplôme de composition (1935). Au début de la guerre il a été arrêté. Plus tard, il a rejoint les partisans et il s'est affilié au Théâtre pour la libération du peuple de l'île de Vis. Il a enseigné au Conservatoire de Zagreb dès 1945.

La majeure partie de la production de Bruno Bjelinsky est écrite pour des formations instrumentales et elle respire l'optimisme. Des passages narratifs dégagent un humor fin et une tendre ironie. Les mouvements lents sont souvent mélancoliques et les accents dramatiques frappent l'imagination. Le vivant contraste des rythmes et la conduite originale des lignes mélodiques caractérisent la musique de Bjelinsky qui porte le sceau de la culture méditerranéenne.

Bruno Bjelinsky a souvent écrit des œuvres de musique de chambre et des pièces concertantes dont l'atmosphère reflète le mieux sa personnalité intime. Dans les phases antérieures de sa production, il a souvent insisté sur les possibilités expressives de la voix humaine. C'est le mot diversité que décrit le plus justement les œuvres les plus récentes du compositeur yougoslave. Bruno Bjelinsky marque beaucoup d'intérêt pour la musique de théâtre.

Ses œuvres pour les enfants méritent une attention particulière. Elles reflètent une compréhension étonnante du monde de l'enfance. Transposer le style, l'humor et l'ironie de Bruno Bjelinsky est une tâche importante qui réjouira les jeunes auditeurs et stimulera leur imagination.

Bruno Bjelinsky was born in Trieste on November 1, 1909. He graduated in law from Zagreb and was practising lawyer for a time before the war. He later entered the Zagreb Academy of Music and graduated in composition in 1935. At the beginning of the war he joining was imprisoned, later the Partisans as a member of the Peoples Liberation Theatre on the Island of Vis. He taught for some time at a music school in Split and since 1945 has been a Professor at the Zagreb Academy of Music.

Most of Bjelinsky's compositions are instrumental, intimate and optimistic in tone. Lyrical passages are accompanied by lively humor and occasional gentle irony, although his slow movements are often pervaded by melancholy. The dramatic accents of Bjelinsky's music reveal an intense inner life. His music is characterized by lively rhythm and original melodic invention which is not based on folk music, although occasionally revealing a Mediterranean influence. Searching for his own original idiom Bjelinsky has often resorted to chamber and concertante music. In more recent periods he has given much attention to the human voice as a means of expression in music. Catholicity of expressive means characterizes the more recent phase of his development.

Bjelinsky is also interested in musical theatre. His music for children deserves special attention because it reflects a very specific approach to a child's mind. His inclination to use humor and irony is very prominent here and is employed as a means of animating and amusing the young listener.

Posaune

3

30

Musical notation for trumpet, measures 30-33. The staff is in bass clef with a key signature of one flat. The music consists of eighth and quarter notes.

34

Musical notation for trumpet, measures 34-37. The music continues with eighth and quarter notes, ending with a fermata. A dynamic marking of *f* is present.

38

Musical notation for trumpet, measures 38-41. The music features a triplet of eighth notes and quarter notes.

42

Musical notation for trumpet, measures 42-45. The music includes a triplet of eighth notes and quarter notes. A dynamic marking of *f* is present.

46

Musical notation for trumpet, measures 46-49. The music continues with eighth and quarter notes.

50

Musical notation for trumpet, measures 50-53. The music features a triplet of eighth notes and quarter notes. A dynamic marking of *mf* is present.

54

Musical notation for trumpet, measures 54-56. The music includes a triplet of eighth notes and quarter notes. A dynamic marking of *più f* is present.

57

Musical notation for trumpet, measures 57-59. The music features a triplet of eighth notes and quarter notes. Dynamic markings of *mf* and *p* are present.

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Branimir Slokar gewidmet

Drei biblische Legenden

3

für Posaune und Klavier

I

Der Fall von Jericho

Bruno Bjelinski
(*1909)

Marcia $\text{♩} = 100$

Posaune

Musical notation for trumpet and piano, measures 1-4. The trumpet part is in bass clef. The piano part is in bass clef. A dynamic marking of *mf* is present.

5

Musical notation for trumpet and piano, measures 5-8. The trumpet part is in bass clef. The piano part is in bass clef. A dynamic marking of *mf* is present.

8

Musical notation for trumpet and piano, measures 9-12. The trumpet part is in bass clef. The piano part is in bass clef. A dynamic marking of *f* is present.

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11

mf

14

cresc.

17

f

21

f

24

f

28

f

31

ff mf

34

f