



RNRPC

Ivan Brkljačić

Komad, kolač, kolaž

za 20 prstiju

(klavir četvororučno)

A Piece, a Cookie, a Collage

for 20 fingers

(piano four hands)

★ ★ ★ 2020 ★ ★ ★

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Partitura/Score

MS 010

Komad, kolač, kolaž za klavir četvororučno (20 prstiju)

(umesto komentara) Posveta LP duu:

Klavirski duo **LP** je na domaćoj, ali i inostranoj sceni prisutan već punih dvanaest godina, i to sa izuzetnim uspehom. U tom periodu nekoliko puta sam imao lično zadovoljstvo da saradujem sa sjajnim umetnicima kakvi su Sonja Lončar i Andrija Pavlović, pre svega kroz realizaciju njihovih koncerata u okviru Međunarodne tribine kompozitora. Ovom prilikom našu saradnju usmeravamo dalje, te im svoju kompoziciju **Komad, kolač, kolaž** posvećujem kao simbolični slatki dar, sa puno čokolade i šlaga, sa sve trešnjom na vrhu, za ulazak njihovog dua u mangupske, takozvane tinejdž godine. Neka je uspešno, srećno i dugovečno!

Ivan Brkljačić, Beograd 2016. godine.

p.s. U ovoj kompoziciji su, između ostalog, prisutni elementi teatra, manifestovani kroz vizuelnu aktivaciju svih dvadeset prstiju koji učestvuju u procesu izvođenja, kao i kroz svojevrsnu borbu za fizički prostor svakog od članova klavirskog dua.

Ivan Brkljačić, Beograd 2019. godine.

A Piece, a Cookie, a Collage for piano four hands (20 fingers)

In lieu of a commentary – a dedication to the LP Duo:

The piano duo **LP** have been active on Serbia's, as well as international, music scene for a full 12 years, with tremendous success. During this time, I have had the pleasure of collaborating with these two wonderful artists, Sonja Lončar and Andrija Pavlović, on multiple occasions, primarily through the organization of their performances at the International Review of Composers. On this occasion we are taking our collaboration further, so I dedicate **A Piece, a Cookie, a Collage** to them as a symbolic and sweet gift, with lots of chocolate and cream, complete with a cherry on top, on the eve of their duo's entry into its teenage years, the years of mischief. May they bring them lots of success and happiness, and many happy returns!

Ivan Brkljačić, Belgrade, 2016.

P.S. Among other things, this piece contains elements of theatre, manifested through its visual activation of all 20 fingers that take part in the performing process, as well as by engaging the two performers of the piano duo in a sort of struggle for physical space.

Ivan Brkljačić, Belgrade, 2019

Uputstva:

***1.** U prvih osamnaest taktova prilikom izvođenja šesnaestina poželjno je uključiti svih dvadeset prstiju kojima duo raspolaže. Tokom živog izvođenja kompozicije trebalo bi publici skrenuti pažnju na to.

***2.** U narednom segmentu (od 79. takta) izvođači bi trebalo da budu u svojevrsnoj borbi za neophodan lični prostor. Tokom živog izvođenja kompozicije trebalo bi publici skrenuti pažnju na to.

***3.** Akord odsvirati veoma svetlo i pustiti ga da traje dok zvuk sam ne iščezne.

Instructions:

***1.** In the first eighteen beats, during the playing of the sixteenths, it is recommended to use all of the duo's 20 fingers. This should be highlighted to the audience during a live performance.

***2.** In the next segment (from the bar 79th), the performed should be in an ultimate battle for personal space. This should be highlighted to the audience during a live performance.

***3.** The chord should be played very gently and lightly and be allowed to go on until the sound naturally dissipates.

Komad, kolač, kolaž

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Ivan Brkljačić
Beograd, 2016.

Allegretto ♩ = 104

*1.

Pianoforte 1

p

Pianoforte 2

p

Non Pedale...

3

Pft. 1

3

Pft. 2

5

Pft. 1

5

Pft. 2

Pft. 1

Pft. 2

Musical score for measures 7-8. The score is for two piano parts, Pft. 1 and Pft. 2. Measure 7 starts with a treble clef and a key signature of one sharp (F#). Pft. 1 has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on C5. Pft. 2 has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on C4. Measure 8 continues the melody in Pft. 1, with a quarter note on D5 and a half note on E5. Pft. 2 has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on C4.

Pft. 1

Pft. 2

Musical score for measures 9-10. The score is for two piano parts, Pft. 1 and Pft. 2. Measure 9 starts with a treble clef and a key signature of one sharp (F#). Pft. 1 has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on C5. Pft. 2 has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on C4. Measure 10 continues the melody in Pft. 1, with a quarter note on D5 and a half note on E5. Pft. 2 has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on C4.

Pft. 1

Pft. 2

Musical score for measures 11-12. The score is for two piano parts, Pft. 1 and Pft. 2. Measure 11 starts with a treble clef and a key signature of one sharp (F#). Pft. 1 has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on C5. Pft. 2 has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on C4. Measure 12 continues the melody in Pft. 1, with a quarter note on D5 and a half note on E5. Pft. 2 has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on C4.

Pft. 1

Musical notation for Pft. 1, measures 13-14. The top staff has a treble clef and a key signature of one flat. It contains notes with accents and slurs. The bottom staff has a bass clef and contains a few notes.

Pft. 2

Musical notation for Pft. 2, measures 13-14. The top staff has a treble clef and contains a sequence of notes with slurs. The bottom staff has a bass clef and contains a sequence of notes with slurs.

Pft. 1

Musical notation for Pft. 1, measures 15-16. The top staff has a treble clef and contains notes with accents and slurs. The bottom staff has a bass clef and contains notes with accents and slurs.

Pft. 2

Musical notation for Pft. 2, measures 15-16. The top staff has a treble clef and contains a sequence of notes with slurs. The bottom staff has a bass clef and contains a sequence of notes with slurs.

Pft. 1

Musical notation for Pft. 1, measures 17-18. The top staff has a treble clef and contains notes with accents and slurs. The bottom staff has a bass clef and contains notes with accents and slurs.

Pft. 2

Musical notation for Pft. 2, measures 17-18. The top staff has a treble clef and contains a sequence of notes with slurs. The bottom staff has a bass clef and contains a sequence of notes with slurs.

rit. -----

Pft. 1

Pft. 2

Allegro ♩ = 120 *poco a poco accel. e cresc.*

Pft. 1

Pft. 2

mf *staccato* *8va*

mf non legato, tenuto *8va*

Pft. 1

Pft. 2

8va

8va

8va

♩ = 140

Pft. 1

(8^{va})

28

ff

Pft. 2

(8^{va})

Pft. 1

(8^{va})

31

Pft. 2

(8^{va})

31

Pft. 1

34

f

5

Pft. 2

34

sub.p

Pft. 1

Pft. 2

37

37

Pft. 1

Pft. 2

40

40

mp

mf

Pft. 1

Pft. 2

43

43

ff

15^{ma}

8^{va}

8^{va}

ff

8^{va}

♩ = 120

Pft. 1

p staccato

Pft. 2

p staccato

♩ = 140

8^{va}

Pft. 1

staccato

Pft. 2

♩ = 120

8^{va}

Pft. 1

staccato

Pft. 2

♩ = 148

15^{ma}

8^{va}

58

Pft. 1

staccato

Pft. 2

♩ = 120

8^{va}

61

Pft. 1

Pft. 2

f

p

8^{va}

64

Pft. 1

f

Pft. 2

f

8^{va}

Pft. 1

68

mf

Pft. 2

68

mp

(8^{va})

Pft. 1

71

f *mp* *mf*

Pft. 2

71

p

(8^{va})

Pft. 1

74

f

Pft. 2

74

f

Pft. 1

Pft. 2

Moderato ♩ = 96

15^{ma}

*2.

ff

8^{va}

15^{ma}

ff

8^{va}

15^{ma}

82

8^{va}

15^{ma}

8^{va}

Pft. 1

99

p

Pft. 2

99

Pft. 1

103

15^{ma}

ff

mp

improvisando

Pft. 2

103

8^{va}

Pft. 1

107

p

mp

p

mp

simile

Pft. 2

107

Meno mosso ♩ = 88

Pft. 1

p

mp

(p)

Pft. 2

mf

Pft. 1

Pft. 2

Pft. 1

Pft. 2

Pft. 1

122

mf

Pft. 2

Pft. 1

125

Pft. 2

Pft. 1

128

rit. poco a poco

Pft. 2

Pft. 1

Pft. 2

131

Pft. 1

Pft. 2

134

Ivan Brkljačić je rođen 1977. godine u Beogradu. Diplomirao je 2001. godine na Fakultetu muzičke umetnosti, Odsek za kompoziciju i orkestraciju, u klasi prof. Srđana Hofmana. Na istom Fakultetu je 2005. godine, u klasi prof. Zorana Erića završio magistarske studije kompozicije, a zatim je 2012. odbranio doktorski umetnički projekat, na temu „*Istar*“ – *ciklus nascentnih muzičkih karikatura za scensko izvođenje u pozorišnom dekoru*, rađen pod mentorstvom prof. Srđana Hofmana.

Kompozicije Ivana Brkljačića izvođene su mnogo puta u Beogradu i ostalim gradovima Srbije, među kojima se u skorije vreme izdvajaju tri izvođenja. Premijera klavirskog koncerta *IT!* u Kolarčevoj zadužbini, sa Aleksandrom Šandorovim, Bojanom Sudićem i simfonijskim orkestrom RTS-a, premijerno izvođenje instrumentalnog teatra *Istar*, u otvorenom ambijentu Kule *Nebojša* na Kalemegdanu, kao i premijerno izvođenje Koncerta za saksofon, pod nazivom *LOVE!*, u izvođenju saksofoniste Milana Savića i Beogradske filharmonije, sa dirigentom Danijelom Rajsčinom. Takođe, njegova dela izvođena su u Belgiji, Holandiji, Kanadi, Švedskoj, Brazilu, Češkoj Republici, Italiji, Austriji, Sloveniji, Bosni i Hercegovini, Poljskoj, Nemačkoj, Hrvatskoj, Severnoj Makedoniji, Francuskoj, Rumuniji, Mađarskoj, Japanu, Litvaniji, Engleskoj, SAD i Australiji (2010. kompozicijom *Jinx*, u izvođenju australijskog *Modern Mjuzik Ansambla* i dirigenta Derila Prata su otvoreni *Svetski dani nove muzike* u Sidneju). Po porudžbini je pisao kompozicije za Beogradsku filharmoniju, hor *Collegium musicum*, evropski projekat MUSMA, festivale Bemus i Belef, slovenačke ansamble: *Slavko Osterc* i *4Saxess*, trio *Pokret*, trio *Tembr*, kvartet *Mokranjac*, trio *Singidunum*, ansambl *Gradilište*, trio *Donne di Belgrado*, itd. Saradivao je sa inostranim ansamblima kao što su: *Ostravska banda* iz Češke republike, *Blindman* iz Belgije, *L'Ensemble Portmanto* iz Kanade, itd.

Ivan Brkljačić je komponovao muziku za brojne pozorišne predstave i autor je muzike za celovečernji igrani film *Ustanička ulica*, u režiji Miroslava Terzića.

Od 1999. godine bio je zaposlen kao profesor muzičkih oblika u Srednjoj muzičkoj školi *Mokranjac* u Beogradu. Od školske 2005/06. godine radi na Fakultetu muzičke umetnosti u Beogradu, najpre na Katedri za muzičku teoriju, a zatim na Katedri za kompoziciju. Takođe, od 2015. godine obavlja funkciju prodekana za nastavu Fakulteta muzičke umetnosti.

Na 16, 17, 18, 19, 20, 21, 22, 23. i 24. Međunarodnoj tribini kompozitora delovao je kao umetnički selektor programa (2007 – 2015).

Ivan Brkljačić was born in 1977 in Belgrade. He graduated in 2001 from the Faculty of Music, Department of composition and orchestration, in the class of Professor Srđan Hofman. He obtained his Master Degree in composition at the same faculty in 2005, in the class of Professor Zoran Erić and in 2012 successfully defended his doctoral art project entitled *Istar – Cycle of Nascent Music Caricatures for the Performing in a Theater Scenery*, mentored by Prof. Srdjan Hofman.

Ivan Brkljačić's compositions have been performed many times in Belgrade and other towns in Serbia and three such performances have stood out recently. The premiere of *IT! - piano concerto* at the *Kolarac Hall*, with Aleksandar Šandorov, Bojan Sudić and the Symphony Orchestra of RTS, the premiere of the instrumental theater *Istar* in the open space of *Nebojša Tower* at Kalemegdan, as well as the premiere of *LOVE! - saxophone concerto*, with Milan Savić on alto saxophone and Belgrade Philharmonic Orchestra, with maestro Daniel Raiskin. Also, his compositions were performed in Belgium, the Netherlands, Canada, Sweden, Brazil, the Czech Republic, Italy, Austria, Slovenia, Bosnia and Herzegovina, Poland, Germany, Croatia, North Macedonia, France, Romania, Hungary, Japan, Lithuania, England, USA and Australia (in 2010 the composition *Jinx*, performed by Australian *Modern Music Ensemble* and conducted by Daryl Pratt opened *The New Music Days* in Sydney). He wrote commissioned compositions for Belgrade Philharmonic Orchestra, choir *Collegium Musicum*, European project MUSMA, festivals Bemus and Belef, Slovenian ensembles *Slavko Osterc* and *4Saxess*, trio *Pokret (Movement)*, trio *Tembr*, quartet *Mokranjac*, trio *Singidunum*, *Construction Site New Music Ensemble*, trio *Donne di Belgrado*, etc. He cooperated with international ensembles such as *Ostravská Banda* from the Czech Republic, *Blindman* from Belgium, *L'Ensemble Portmanto* from Canada, etc.

Ivan Brkljačić composed music for numerous theater plays and is the author of music for the feature film *Redemption Street (Ustanička ulica)*, directed by Miroslav Terzić.

From 1999 he was employed as a teacher of the music form analysis in the Secondary Music School *Mokranjac* in Belgrade. From the academic year 2005/06 he worked at the Faculty of Music in Belgrade, first at the Department for Music Theory, and then at the Department for Composition. Since 2015 he has been working as the Vice Dean of Education at the Faculty of Music.

He acted as the artistic selector of the program for the 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd and 24th International Review of Composers (2007 – 2015).

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