



Ivan Brkljačić

Presto
za klavir

Presto
for piano



*** 2018 ***



Ivan Brkljačić

Presto

za klavir solo

Presto

for piano solo

Partitura/Score

Presto

Originalno, ovaj klavirski komad napisan je kao finalni stav klavirske svite *Emprompti*. Nakon skoro dvadeset godina pijanista Vladimir Gligorić svitu vadi iz fioke i stavlja je na svoj redovan repertoar, što rezultira i snimanjem CD-a. Od tog momenta, stavovi svite dobijaju novu energiju kroz mogućnost da se samostalno izvode kao nezavisni komadi. O ovom komadu pijanista Gligorić, između ostalog, govori: “Presto, kao kakav perpetuum mobile, razornog je naboja, nalik finalu Sedme sonate Prokofjeva. Karakterišu ga isprekidane melodijske linije i ponavljanje motiva i fragmenata, ali nikada u celosti, nikada simetrično, skoro uvek skraćeno, sa neočekivanim akcentima u okviru nepravilne metrike, izazivajući izuzetno uzbuđenje.”

Presto

Originally, this piano piece was written as the final movement of the suite for piano *Impromptu*. After almost twenty years, pianist Vladimir Gligorić takes the suite out of the drawer and puts it on his regular repertoire, which also resulted in recording a CD. From that moment on, the movements of the suite gain new energy and the ability to be independently performed as individual pieces. Pianist Gligorić says about this piece, among other things: “Presto, like a perpetuum mobile, is a devastating outburst, similar to the finale of the Seventh Piano Sonata by Sergei Prokofiev. It is characterised by discontinuous melodic lines and the repetition of motifs, never symmetrical and almost always abbreviated, with unexpected accents in the irregular metrics causing excitement in the listener.”

Presto

za klavir solo

Ivan Bkljačić
Beograd, 1995.

Presto $\text{♩} = 88$

Piano

ff

Pno.

Pno.

Pno.

Piano score for measures 16-19. The system consists of two staves (treble and bass clef). Measure 16 starts with a treble clef and a 7/8 time signature. A dynamic marking of *8^{va}* is placed above the treble staff. The music features chords and eighth-note patterns in both hands.

Piano score for measures 20-23. The system consists of two staves. Measure 20 changes to a 6/8 time signature. A dynamic marking of *8^{va}* is placed below the bass staff. The music continues with complex rhythmic patterns.

Piano score for measures 24-26. The system consists of two staves. Measure 24 changes to a 12/8 time signature. A dynamic marking of *(8^{va})* is placed below the bass staff. The music features dense chordal textures.

Piano score for measures 27-29. The system consists of two staves. Measure 27 changes to a 9/8 time signature. A dynamic marking of *8^{va}* is placed above the treble staff, and *(8^{va})* is placed below the bass staff. The music features rapid eighth-note passages.

Piano score for measures 30-32. The system consists of two staves. Measure 30 changes to a 9/8 time signature. The music concludes with sustained chords and eighth-note patterns.

34

Pno.

Pno.

m.s.

42

Pno.

46

Pno.

mp

f

mf cresc.

8va

50

Pno.

m.s.

ff

8va

Pno.

54

Pno.

59

Pno.

63

Pno.

66

Pno.

69

8va

Pno.

72

(8va)

Pno.

75

Pno.

79

8va

Pno.

83

(8va)

8va

Pno.

87

(8va)

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. Takođe, njegova dela izvođena su u Belgiji, Holandiji, Kanadi, Švedskoj, Brazilu, Češkoj Republici, Italiji, Austriji, Sloveniji, Bosni i Hercegovini, Poljskoj, Nemačkoj, Hrvatskoj, Makedoniji, Francuskoj, Engleskoj, Rumuniji, Mađarskoj, Litvaniji, Japanu, Hong Kongu i Australiji (2010. kompozicijom *Jinx*, u izvođenju australijskog *Modern Mjuzik Ansambla* i dirigenta Derila Prata su otvoreni Svetski dani muzike u Sidneju). Po porudžbini je pisao kompozicije za *Beogradsku filharmoniju*, hor *Collegium musicum*, evropski projekat *MUSMA*, festivale *Bemus* i *Belef*, itd. Sarađivao 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, na Katedri za muzičku teoriju.

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. Also, his compositions were performed in Belgium, the Netherlands, Canada, Sweden, Brazil, the Czech Republic, Italy, Austria, Slovenia, Bosnia and Herzegovina, Poland, Germany, Croatia, F.Y.R. Macedonia, France, England, Romania, Hungary, Lithuania, Japan, Hong Kong 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*, 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 at the Department for Music Theory.

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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