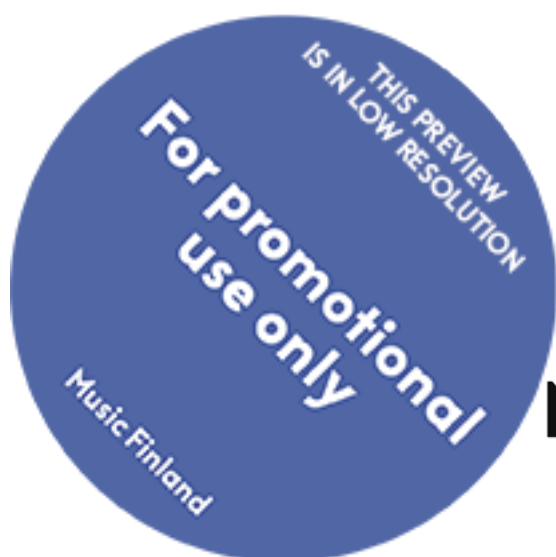


Jovanka Trbojevic

Between me and Bach

for piano solo
and optional Ad Libitum solo instrument

2012 - 2013



Music Finland

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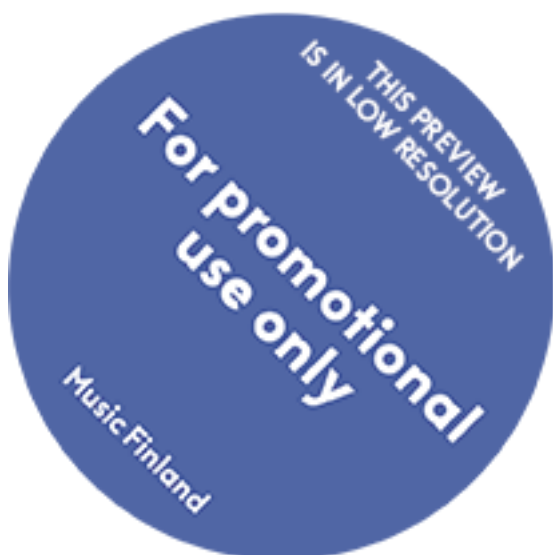
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Jovanka Trbojevic

Between me and Bach

for piano solo
and optional Ad Libitum solo instrument



Ad libitum instrument is optional. It is chosen by piano soloist and you have several options to choose how to handle ad libitum part:

1. Pianist has to use own imagination and handle Ad libitum part by himself. In this case, pianist should use her/his own voice for the written part (Ad lib. instr.)

and choose himself what from written notes she/he puts out (can sing or play) and what stays. So, be free to do editing as you wish.

Some rules is necessary to follow:

- Choose freely which written notes you want to keep, but always in the given rhythm. Sometimes you can change even that if you find it absolutely necessary

- Make freely dynamics and phrasing.

- Register is optional, according to the voice of performer. (Here I have in mind something like Glenn Gould's humming when he plays Bach for example.)

- Remember that your "own voice" is also a piano sound, so you can also attach some notes from ad libitum part to the piano part if you wish.

Basically this option, gives you a possibility to filter ad libitum part and arrange it in a new way.

2. If you go for a second option - an other ad libitum instrument, the performer of this part should be kind of hidden somewhere away from the stage. The sound should be coming like from an other time and space. Choose the best way to achieve this, depending of the hall and the instrument used.

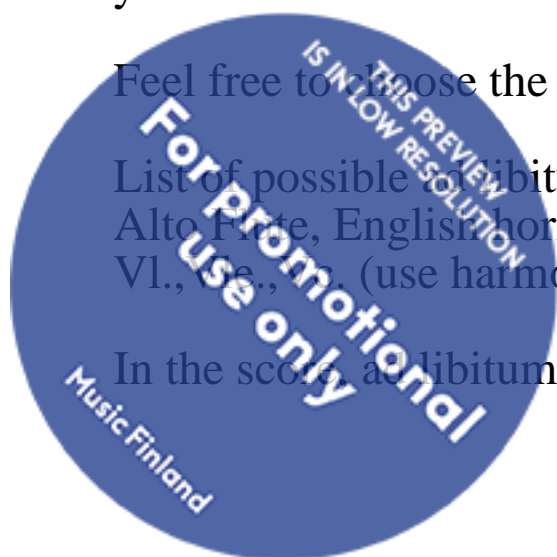
3. If you like, you can even combine those two previous options - your own voice and ad libitum instrument.

Feel free to choose the best solution for your VISION!

List of possible ad libitum instruments:

Alto Flute, English horn, Oboe de amore, Clarinet, Soprano Sax., Vl., Vcl., C. (use harmonics and octave lower if it is too high)

In the score, ad libitum instrument is written in C.



About the piece:

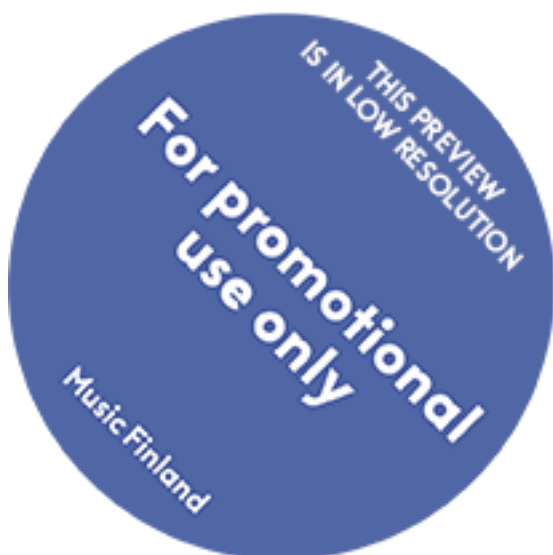
As the name tell, piece is interplay between musical thinking of Bach and my own thinking. I was freely using his technics to produse own material and locate it in our own time. Piece is concentrated on the time and the space phenomena and our perception of it. It is also kind of homage to Bach and his soulfull and timeless music.

Piece is constructed from the “Dark matter” material and the “Bach” material. Six Preludes a la Bach are incorporated into the dark matter and sometimes "Dark metter" and "Bach" material are also sounding together. (Preludium 3 as example)

Dark matter material is based on wondering, like lost in time and space theme. Theme should be mysterious, slow, question like, but still simple. It represents the Universe and it is kind of personal point of view to the world and our place at the universe.

Berceuse for Bach is also built from this material, we go beck in space and time - like it has never gone away.

Dark matter is connected with the Universe and Bach Preludes are like pillars on which our soul leans and rests. Berceuse is connecting these two (universe/soul) ideas.



Between me and Bach

to Tuija Hakkila

Jovanka Trbojevic
2012-2013

8va -

$\text{♩} = 80$

Celestially

Piano

mp (Like a series of questions)

sim.

(8va) -

4

(8va) -

8

(8va) -

13

(8va) -

17

$\text{♩} = 80$

Molto cantabile

p

sim.

21

mp



24

p *mp* *p* *mp*

8vb - -

8vb - -

27

(G#) (F) (C#)

mp *mp* *p*

31

mf *mf* (C)

34

mp *f* *sf* *attacca*

(Bb)



Preludium 1

Allegro (M.M. ♩ = c. 120) e molto motorico

37

p

39

41

43

mf

46

sub. f



48

mf

50

52

f


55

poco f

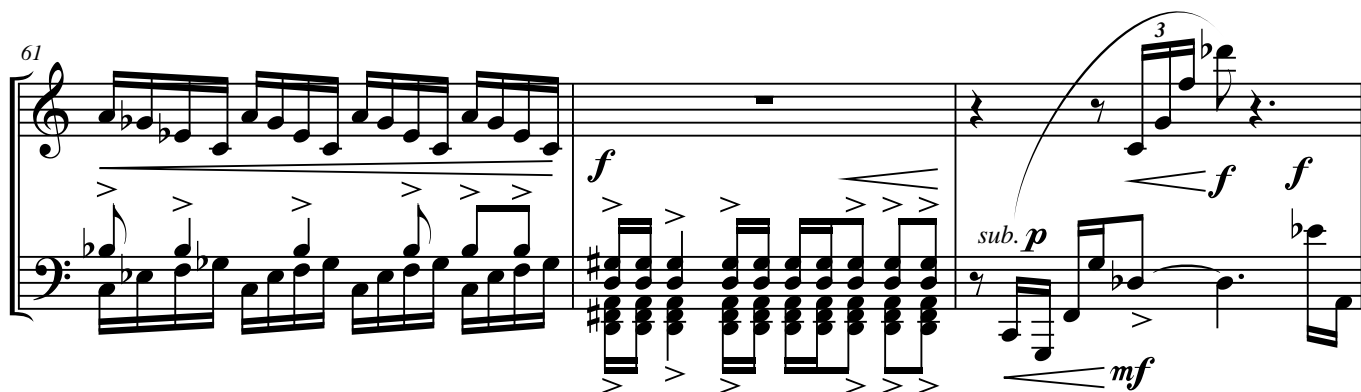
57



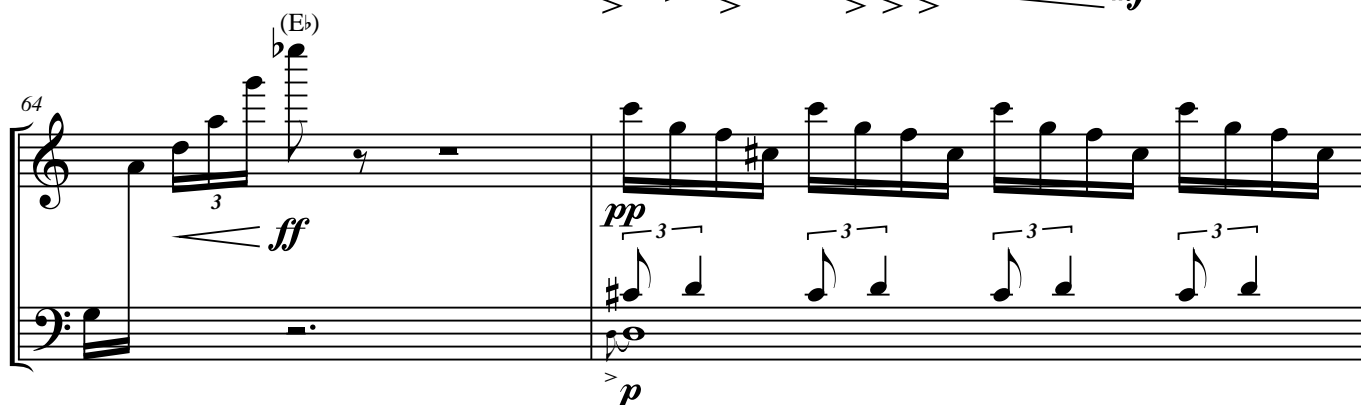
59



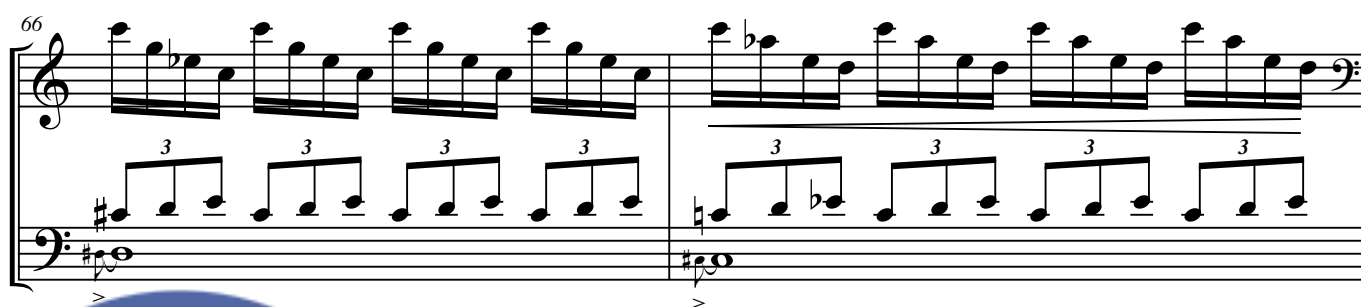
61



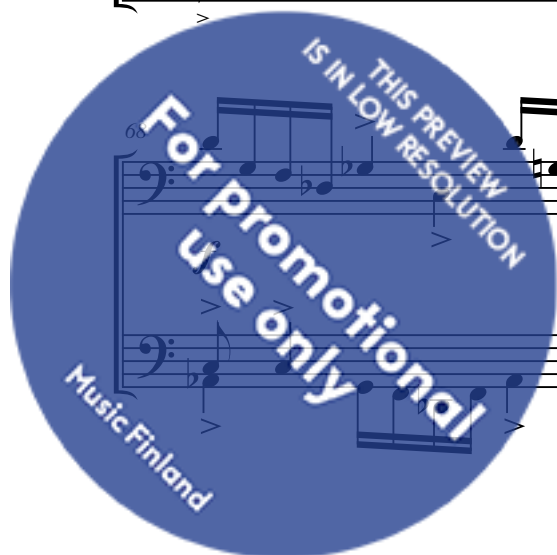
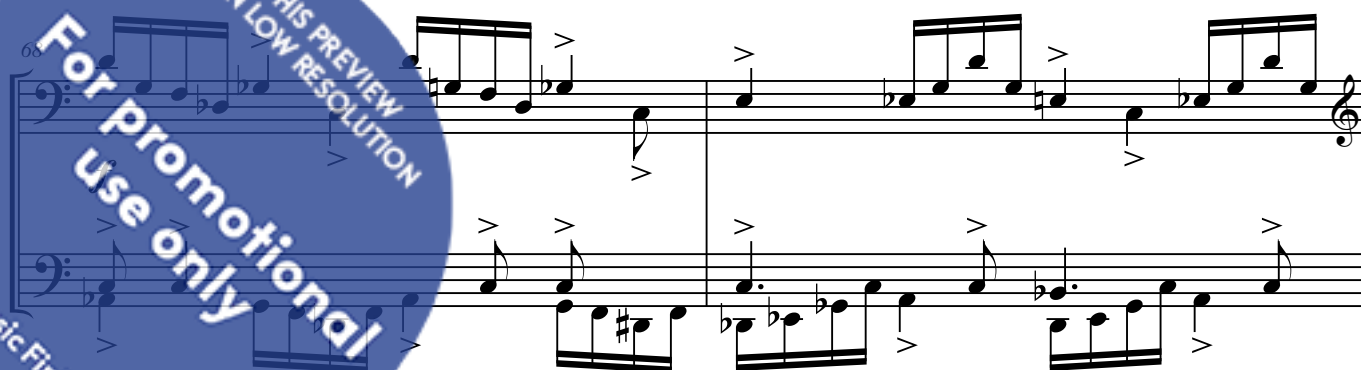
64



66



68



70

sub. *pp* 3

72

f

74

sub. *pp* 3

f

76

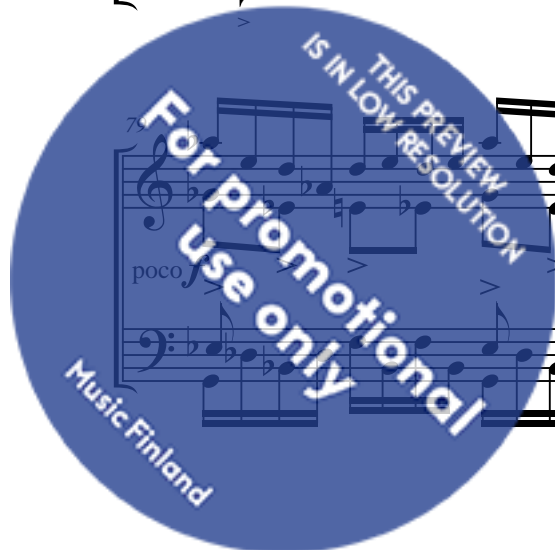
sub. *pp* 3

f

poco

(C)

mf



82

(E \flat)

(B)

ff

f

mf

3

3

3

85

f

f

ff

mf

f

3

5

3

88

f

93

pp

mf

97

mp

99

f

102

poco f

104

poco f

106

poco f



108

110

pp *mf* *ff* *ppp* *mp* *attacca*

5 (F) (B \flat) 3 3 (B)

8 vb

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A Tempo $\text{♩} = 80$

113

p

pp

p

(A)

116

sf

119

sf

sf

(C#)

sf

122

pp

(D)

(E)

(C)

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$\text{♩} = 80$

125

sf

f

mf

(E)

(F#)

(D)

128

mp

pp

(E \flat)

(E \flat)

(C)

poco a poco accel. ----->

(accel.) ----->

131

sub.p

sub.p

(B)

8va

(D \flat)

8va

attacca

8vb

8vb

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Prelude 2

Moderato

$\text{♩} = 75$

(B)

137

p *mp*

142

(C) *pp* *p* *f* *f* *p* *mf*

8va *8va* *8va* *8va* *8va* *8va*

8vb *8vb* *8vb* *8vb* *8vb* *8vb*

148

(E \flat) (A) (B) (E)

f *ff* *p* *ff* *pp*

8va *8va* *8va* *8va* *8va* *8va*

8vb *8vb* *8vb* *8vb* *8vb* *8vb*

152

(B)

pp *p* *mp* *p* *ff* *pp*

8va *8va* *8va* *8va* *8va* *8va*

8vb *8vb* *8vb* *8vb* *8vb* *8vb*

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157

(E)

8va-----

8vb-----

pp *mf p* *p* *f* *mf*

162

(B)

8va-----

8vb-----

p *sf* *sf*

165

mf

cresc. poco a poco

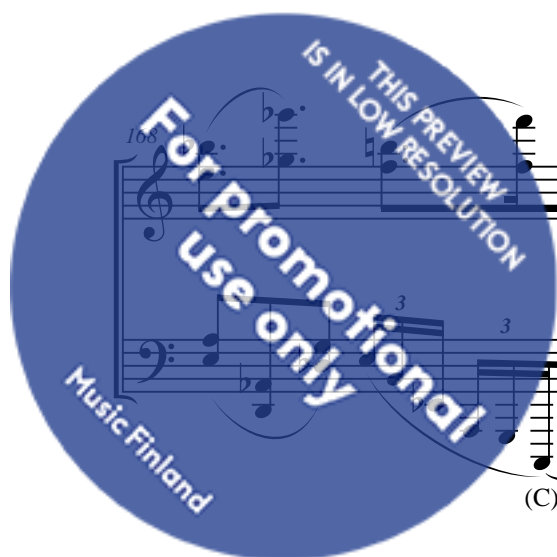
(Eb A) (D)

3 3 3 3 3 3

168

(C) 3

(C)



8^{va}-----

171

mp *p* *f*

8^{vb}-----

(G^b) (F) (D)

3

3

8^{va}-----

175

p *sub.p* *ppp*

(F)

3

179

p *pp* *mp* *p*

(A)

3

5

4

(G^b) (A)

183

mf *pp* *mp*

(G^b) (B^b) (G^b)

(G^b) (D)

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187

p *pp* *pp* *mp* *p* *sf* *p*

(C) (A)

8va 8vb

193

mp *sub. pp* *p* *mp* *mf*

(C) (D \flat) (A)

8va 8vb

199

mp *p*

3

8va 8vb

205

mp *mf* *p*

(D) (E) (F) (E) 3

8va 8vb



209

8va-

(B)

p *pp* *p* *pp*

213

8va-

8vb-

(D)

p *mp* *mf* *f* *pp*

217

l.v.

(C) (D \flat) (G \flat)

mp *p* *subito p*

218

8va-

l.v.

pp *attacca*



Preludium 3

Allegro

(♩. = 70-80)

(Sempre leggermente)

8^{va} -----

222 *mp*

228 *pp*

234

240 *f*

246

The musical score is written for piano in 3/8 time. It consists of five systems of two staves each. The key signature has one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 70-80 beats per minute. The performance instruction '(Sempre leggermente)' is present. The score includes various dynamics: *mp* (mezzo-piano) at measure 222, *p* (piano) at measure 228, *pp* (pianissimo) at measure 234, and *f* (forte) at measure 240. The score also features an 8va (octave) marking at the beginning. A large blue circular watermark is overlaid on the bottom left, containing the text 'THIS PREVIEW IS IN LOW RESOLUTION', 'For promotional use only', and 'Music Finland'.

251 (B \flat) 19

p (B \flat) (A) (E \flat)

mf

257 (R.h.) (L.h.) (B)

262 (D) (C) (E) L.h.

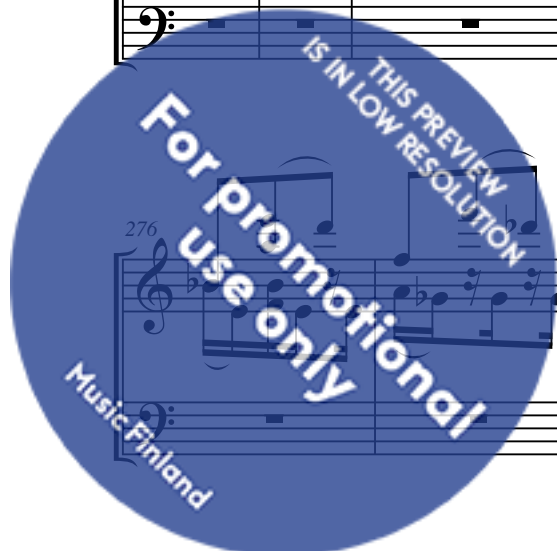
f

269 (E) (A) (D) (C) (E) (D)

mf *f*

8va-----

276



282

p *mf* *f*

(E \flat)

287

293

(E) (C) (D) (D) (E \flat)

298

(D) (E) (C) (D) (C) (E) (C) (D) (A)

303

(E)



309

8va-----

314

8vb-----

(8va)-----

319

L.h.

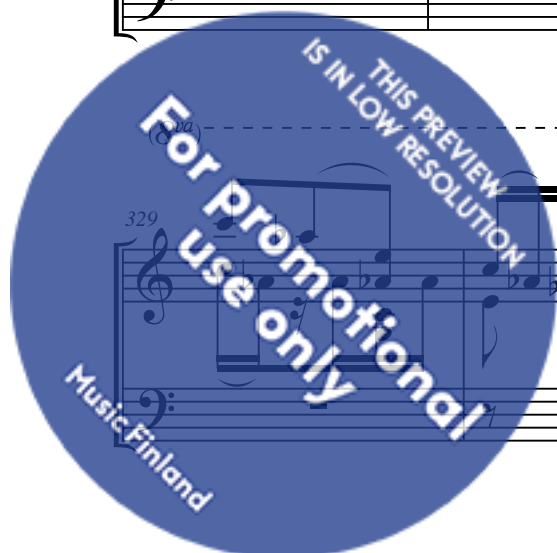
(8va)-----

324

(8va)-----

329

(8va)-----



334

339

344

350

A Tempo
♩ = 120

5 8va- 3 5 8va- l.v.

mp *mf* *mp* *p* *pp*



Meno mosso

♩ = 80

23

355

p

p

sf

sf

5

358

sf

p

p

8va -

5

360

3

5

8va -

5

l.v.

363

(A#)

mp

sf

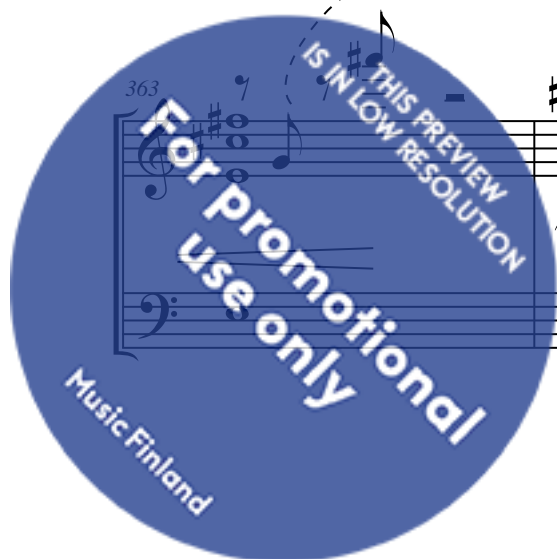
8va -

attacca

f

sf

(D)



Preludium 4

Leggermente

(♩ = c. 110)

367

f *mf* *p*

369

371

373

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376

p
(in balance left and right hand)

379

382

mf *f* *p* *mp*

385

8va - *8va -* *8va -* *8va -*



388

8va -

p

391

f

subito p

8va -

(in balance left and right hand)

394

p

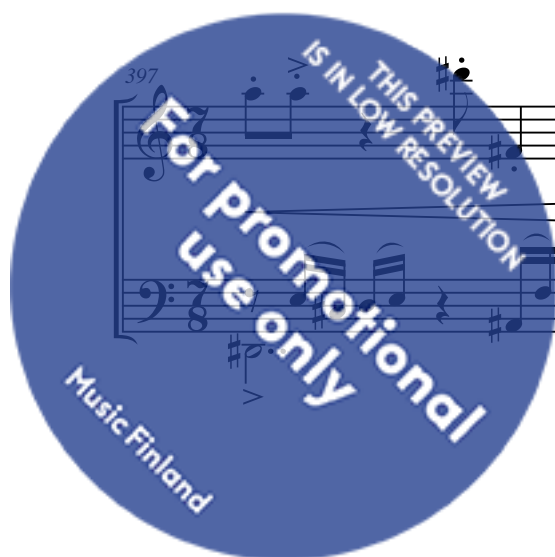
mf

8va -

397

mf

f



Furioso

400

ff

5

5

5

5

8va -1

402

5

5

5

5

8va -1

8va -1

8va -1

8va -1

404

5

5

5

5

8va -1

8va -1

8va -1

8va -1

406

5

5

5

5

8va -1

408

5

5

5

5

8va -1

8va -1



410

sf sf

5

3

412

sfz sfz

p

mf

8va

3

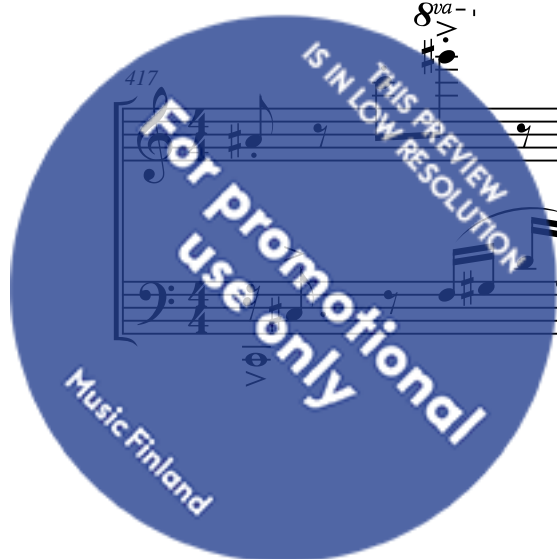
415

8va

3

417

8va



419

8va

3

421

mf

mf

p

3

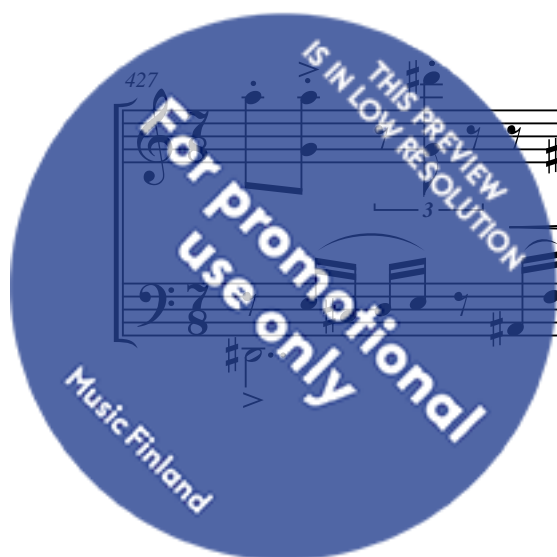
424

3

427

3

sfz



430

mf

f

5

8va-
5

432

8va-
5

(b)

8va-
5

434

8va-
3

8va-
5

8va-
5

3

436

sf

3

f

sf



*Brillante e
capriccioso*

438

f

5

8vb

sf

454 *Meno mosso*

Meno mosso

(8vb)

457 *A Tempo 1*

A Tempo 1
(♩ = 110)

p

(8vb)

460 *A Tempo*

A Tempo
(♩ = 70)

p

poco rit.

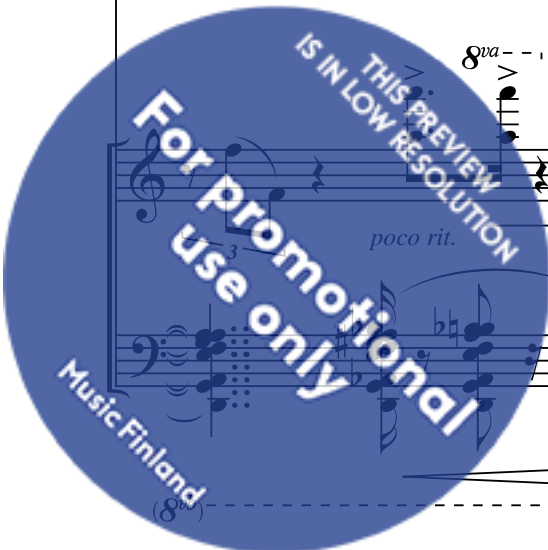
pp

sim.

(8va)

(C#)

(8vb)



463

A Tempo
♩ = 80

A Tempo
♩ = 90

A Tempo
♩ = 80

A Tempo
♩ = 90

(A)

pp

3

5

467

A Tempo
♩ = 80

A Tempo
♩ = 90

A Tempo
♩ = 80

A Tempo
♩ = 90

sf

p

5

8va

(D)

(B)

470

8va

3

5

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474

pp

(B)

(B) (C)

p *8va* ---

pp *8vb* ---

479

Depending of the instrument, use harmonics if possible.

Lontano
- *con sord.*
(*o*)

pp <

mp

(*8vb*) ---

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Adagio

$$J = 45$$

A false note - aprox. 1/4 tone lower than written

*Aprox. 1/4 tone
higher than written*

498

p

8va sfff

8va sfff

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505

mf *p* *pp*

8va *fff* *fff* *8va* *fff* *fff* *8va* *fff* *fff*

mf *f* *p*

(F) (D) (F) (C) (F)

513

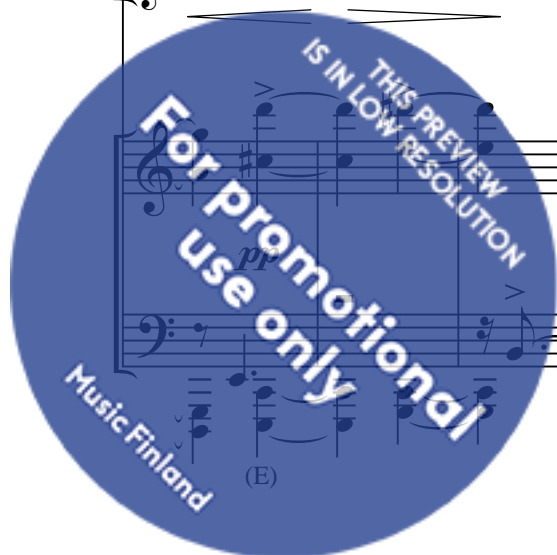
ppp *fff* *mp* *mf* *p*

(E) (D) (D#) (E) (D) (G D)

521

8va *p*

(E) (D)



529

$\text{♩} = 80$

Disappear into darkness
- a niente

8va

$\text{♩} = 80$

ppp
mf

532

(8va)

mf

(E \flat) 6

535

8va

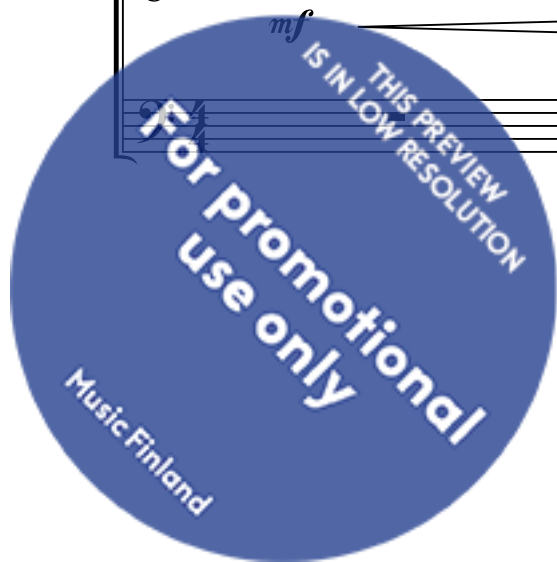
ppp
mf

(E \flat) 6

mf

sf

sub.p



Preludium 6

Presto

(♩ = 80-85)

538

pp

p *ff* *p*

541

mp *f*

mp

543

mf *f* *mp*

545

p *mf* *f*

8va

l.v.

l.v.

547

39

p *f*

f *p* *mp* *p* *mf*

l.v.

549

pp *mp* *pp* *mp*

p *f* *f*

551

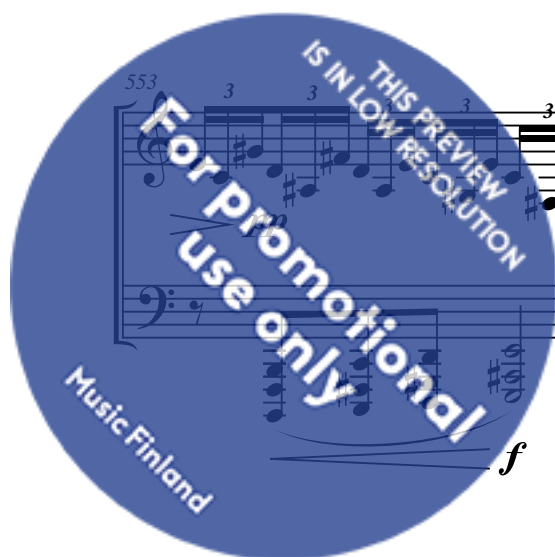
pp *f*

l.v. *f*

553

mf *sub.p* *f*

f *sf*



f

555

pp

sfz *l.v.*

557

mf

p

559

poco a poco cresc.

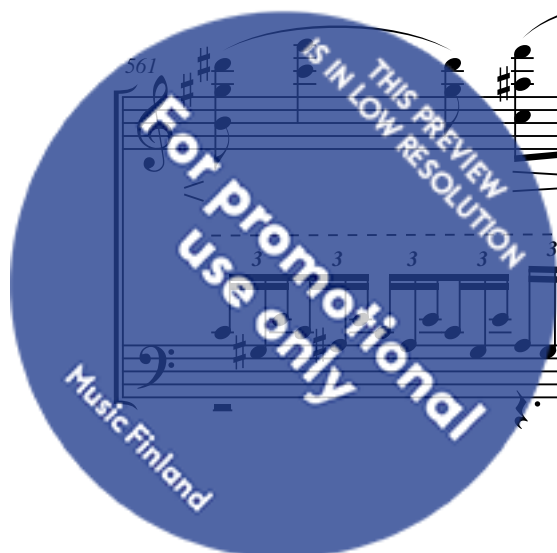
f *ff* *sf*

l.v.

561

sf *sub.p* *mf* *sub.p* *ff*

f



563 *ff* *ff* *ff* *l.v.*

Ad lib. 565 *Like some spirit out of space,
away from the stage.* *p*

Brillante *8va*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ff *sf* *sf*

568 *mf* *p* *attacca*

mf



A Tempo
♩ = 120

572

pp *mp* *mf*

A Tempo
♩ = 120

576

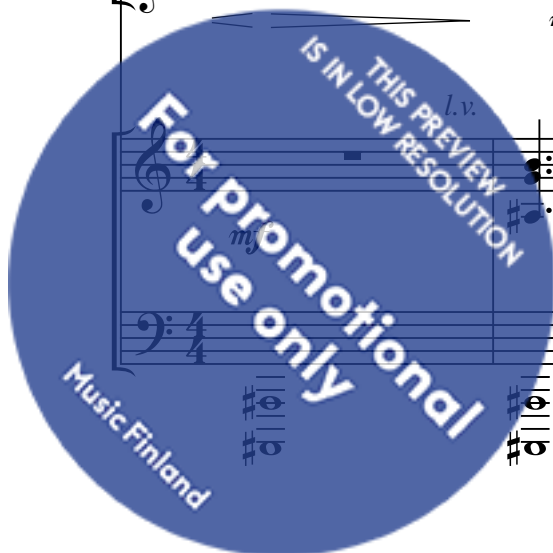
sempre p

sempre p

580

mp *mf* *mf*

mp *mf* *mf*



584

fp *mf*

mf *poco a poco rit.* *subito p*

587

A tempo ♩ = 80

ppp *mf* *simile*

sempre p (A)

591

p *pp* *p* *p* *l.v.*



594

p

596

ppp

p

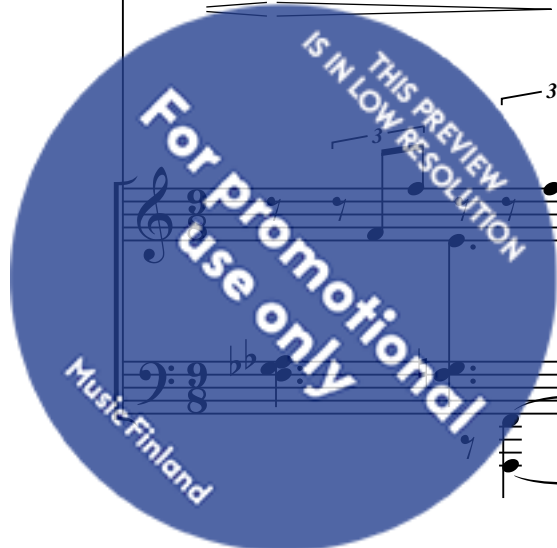
Berceuse

(for J.S.Bach)

sempre p

598

p



600

p *pp*

sempre p

3 5 3

602

mf

3 3 3

604

pp *mf* *p*

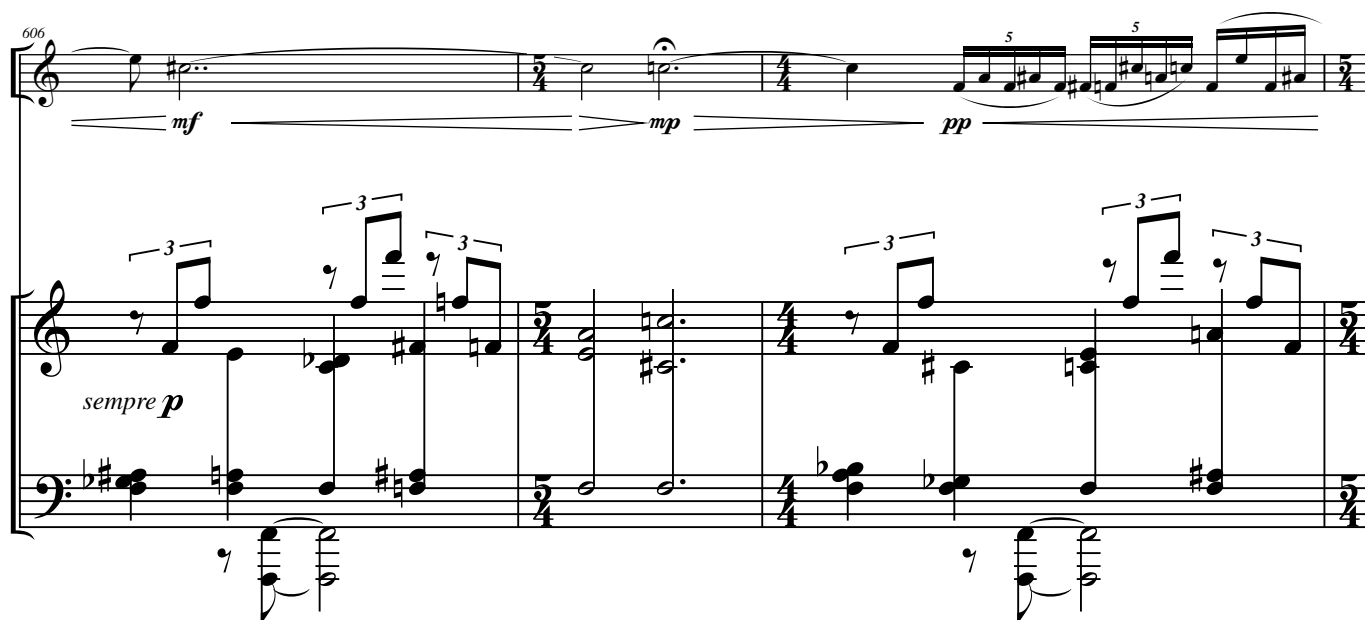
3 5 3 3 3



606

mf *mp* *pp*

sempre p



609

mf *p*



611

A Tempo *molto* *mf*

A Tempo



614

pp *f*

sempre p

3 5

616

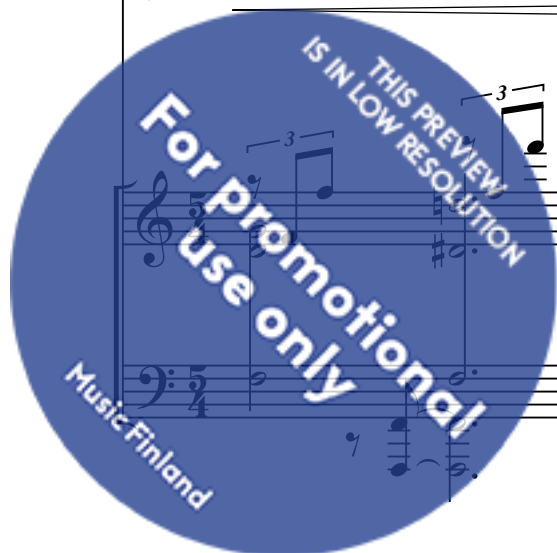
pp *p*

3

619

mf

3 6



621

pp

sempre p

622 623 624

623

pp *p*

624 625 626

625

f *pp* *mf*

626 627 628



627

pp *f*

sempre p

5 3 3 3

629

pp *mf* *mp*

3 3 3 3

632

f

5 6 3 3 3



635

p

mf

(A)

(A)

638

Improvvisatory

ppp

p

(A)

(A)

640

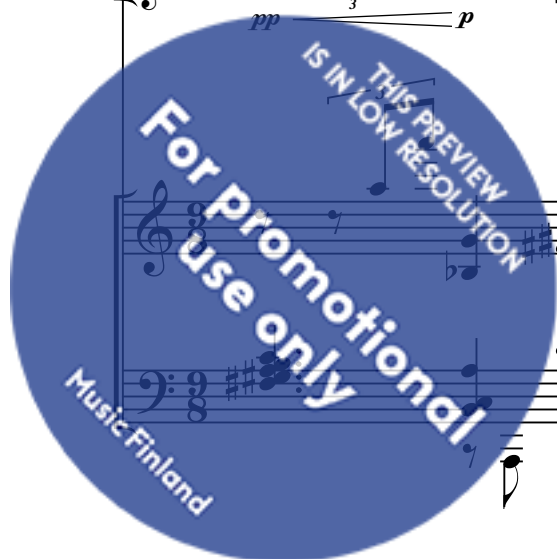
pp

p

(A)

(A)

(A)



642

pp *f* *p*

sempre mf

(A)

644

pp *p*

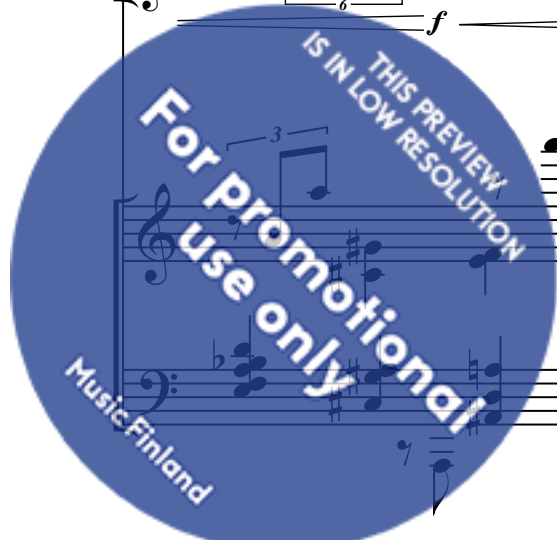
(ossia 8 down)

(A)

646

f *p* *f* *mf*

(ossia 8 down)



648

p *mf*

sempre mf

(ossia 8 down)

650

p *pp* *f*

molto rit.

(A)

652

pp *p*

Disappear into darkness - a niente

8va

Celestially

$\text{♩} = 90$

mp *p* *pp*

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(8^{va})

658

sempre. pp

(8^{va})

662

p

Misticamente

mf

(8^{va})

666

sempre p

p (E)

mf

p (E)

mf

(8^{va})

670

mp

p

(A#)

