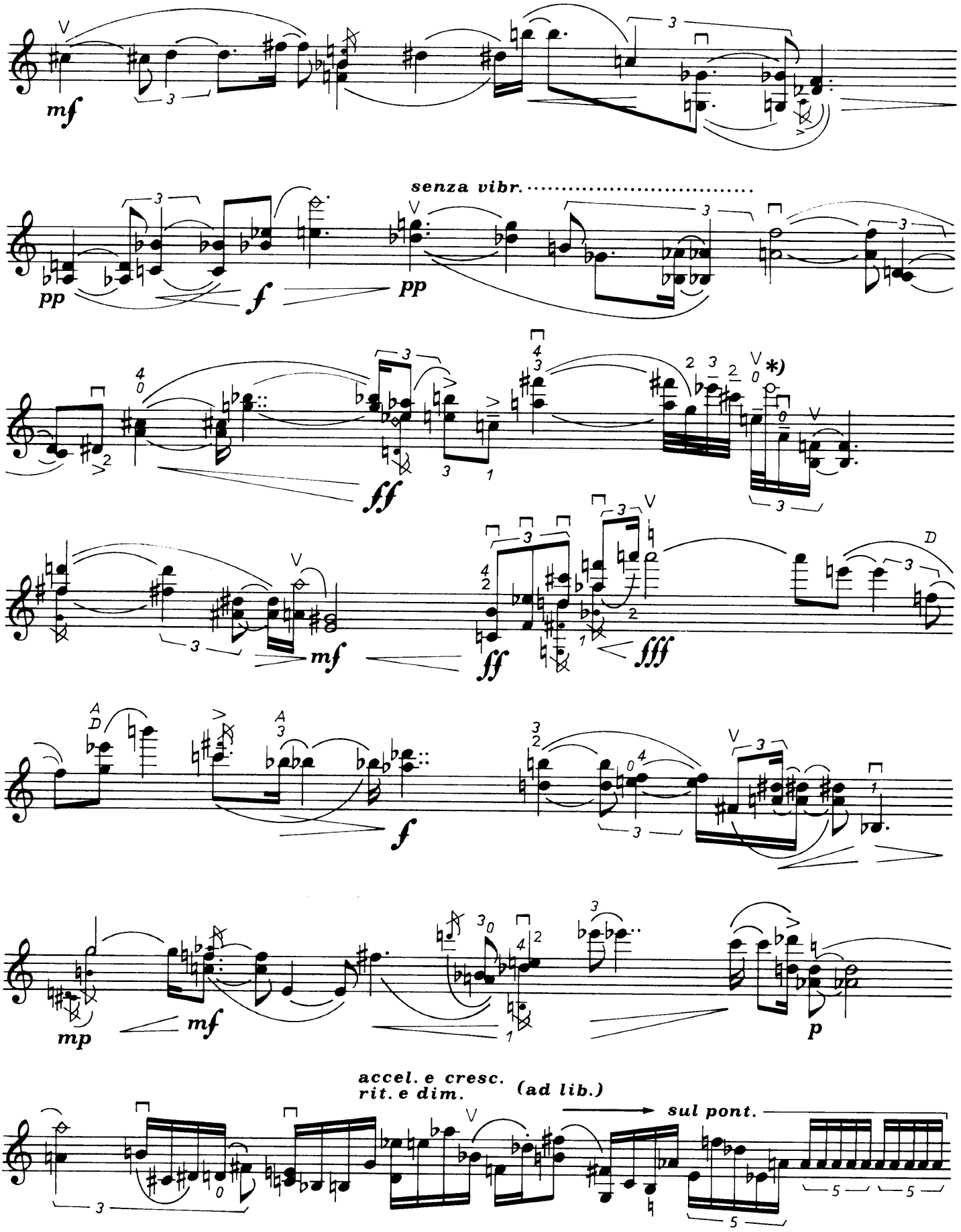
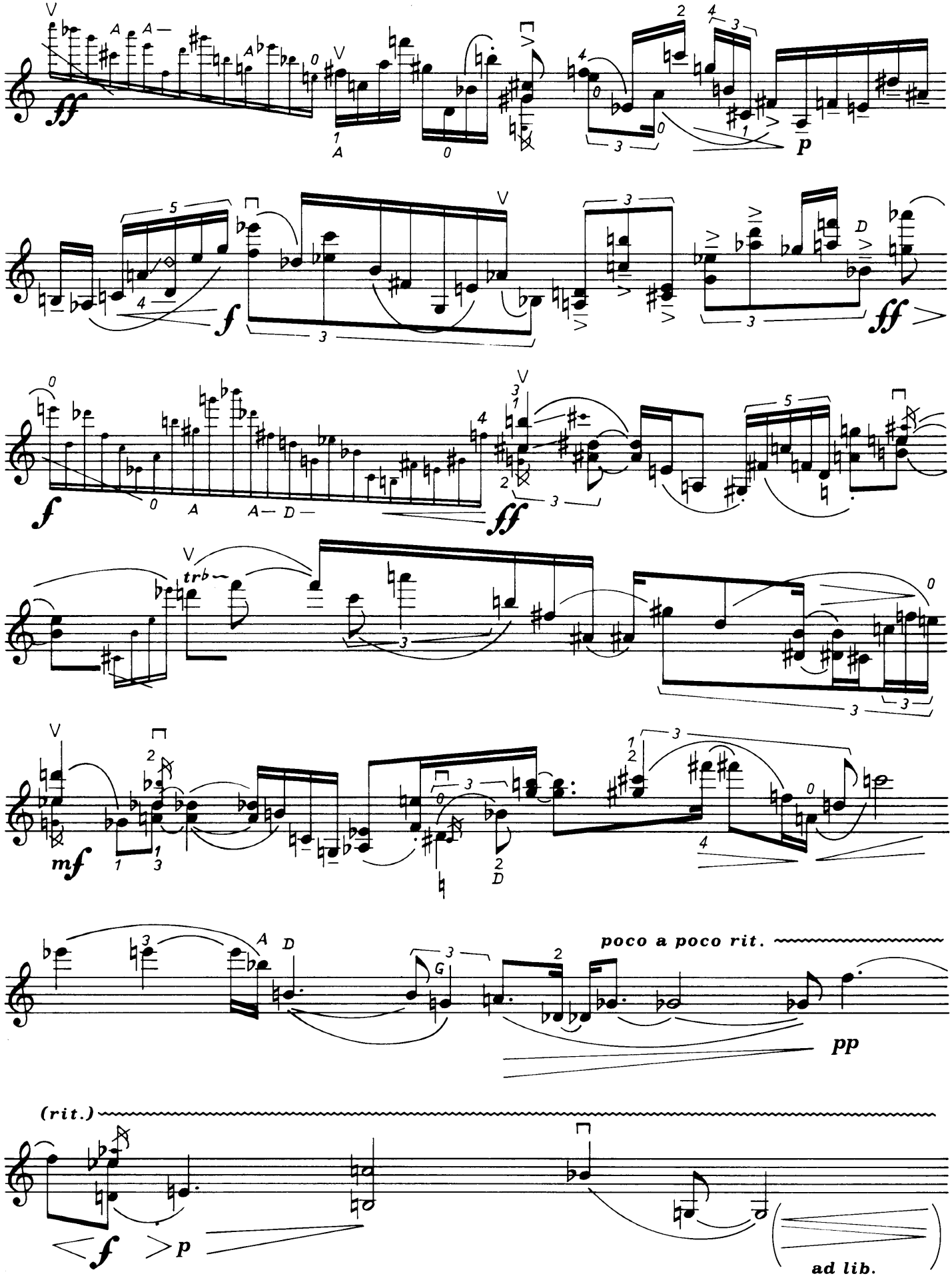
milan stibilj

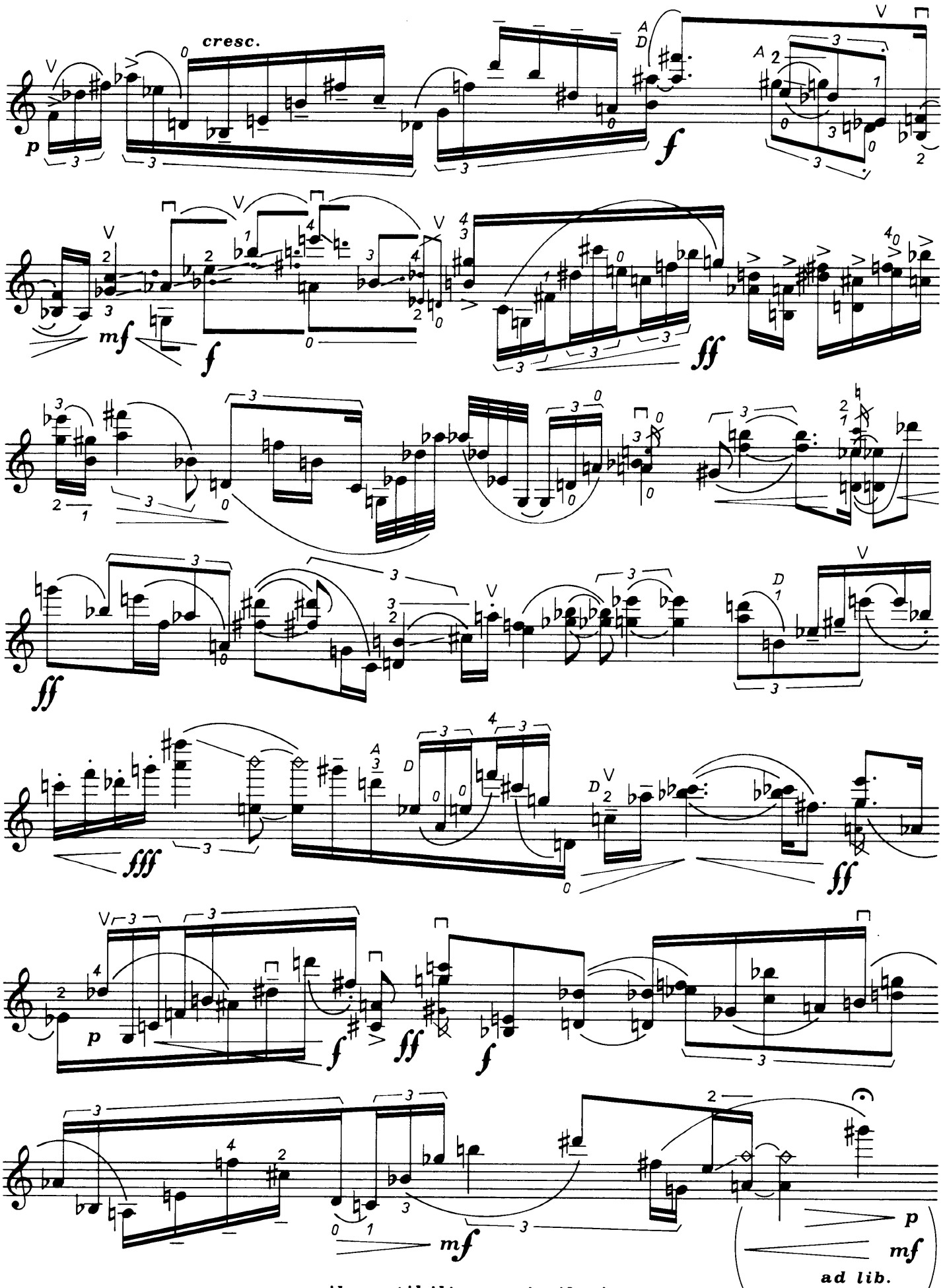
assimilation

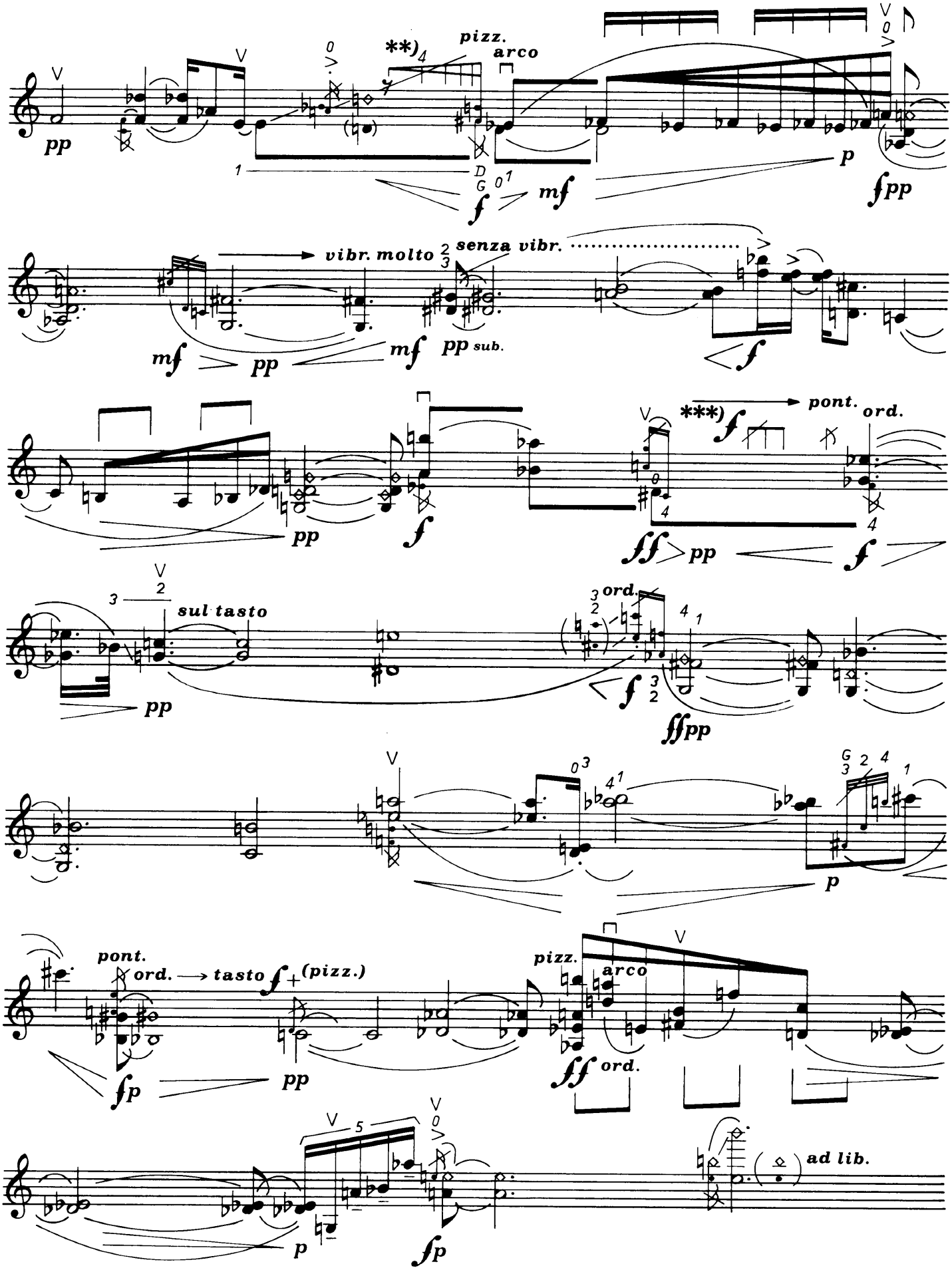
for violin solo

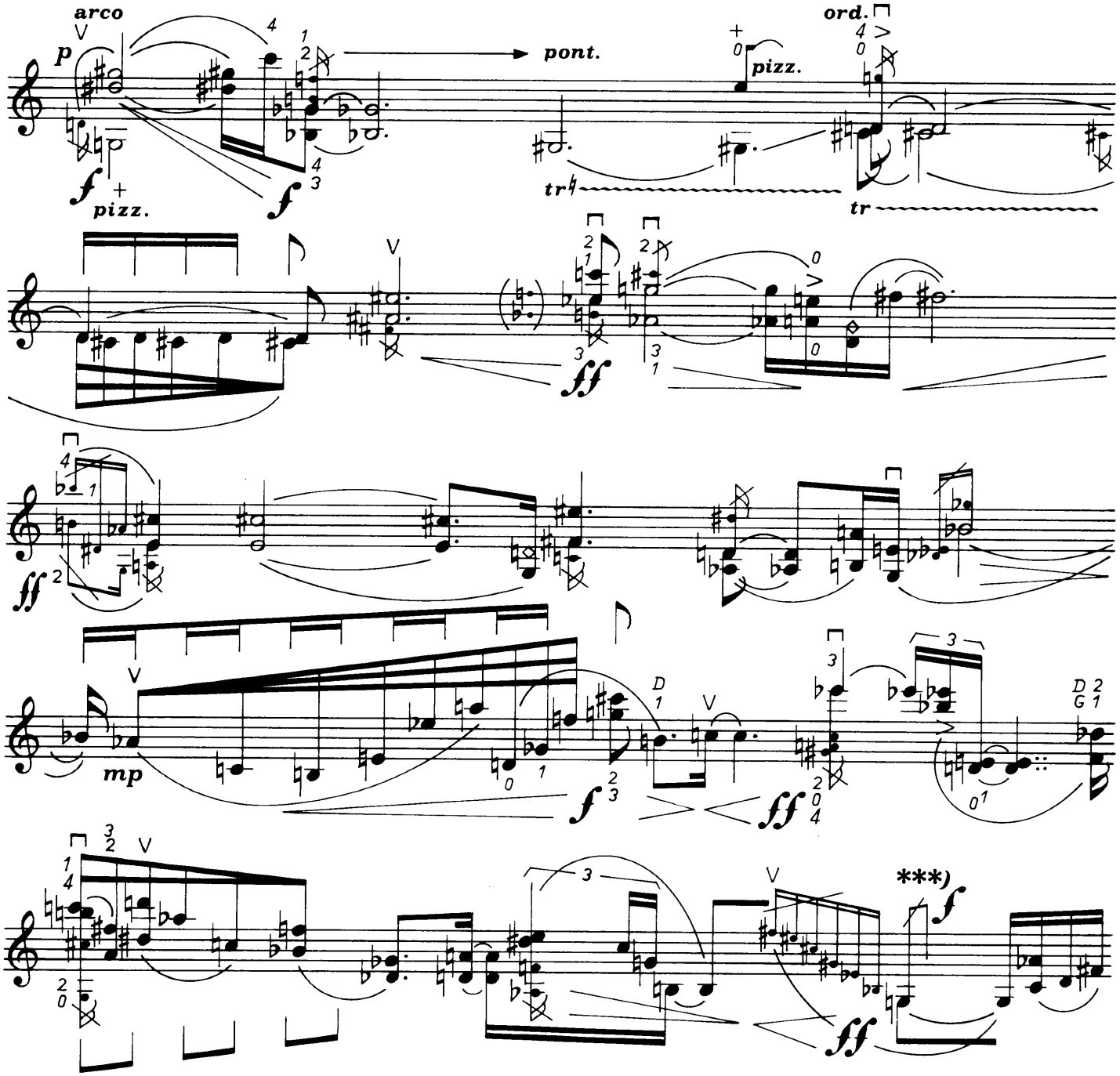
skladje · ljubljana


mf
senza vibr.
pp
f
pp
ff
*)
mf
ff
fff
D
f
mp
mf
p
accel. e cresc.
rit. e dim.
(ad lib.)
sul pont.


poco a poco rit.
(rit.)
ad lib.


cresc.
ad lib.


pizz.
arco
vibr. molto
senza vibr.
pp sub.
pont.
ord.
sul tasto
ord.
pont.
ord. → tasto
(pizz.)
pizz.
arco
ord.
ad lib.



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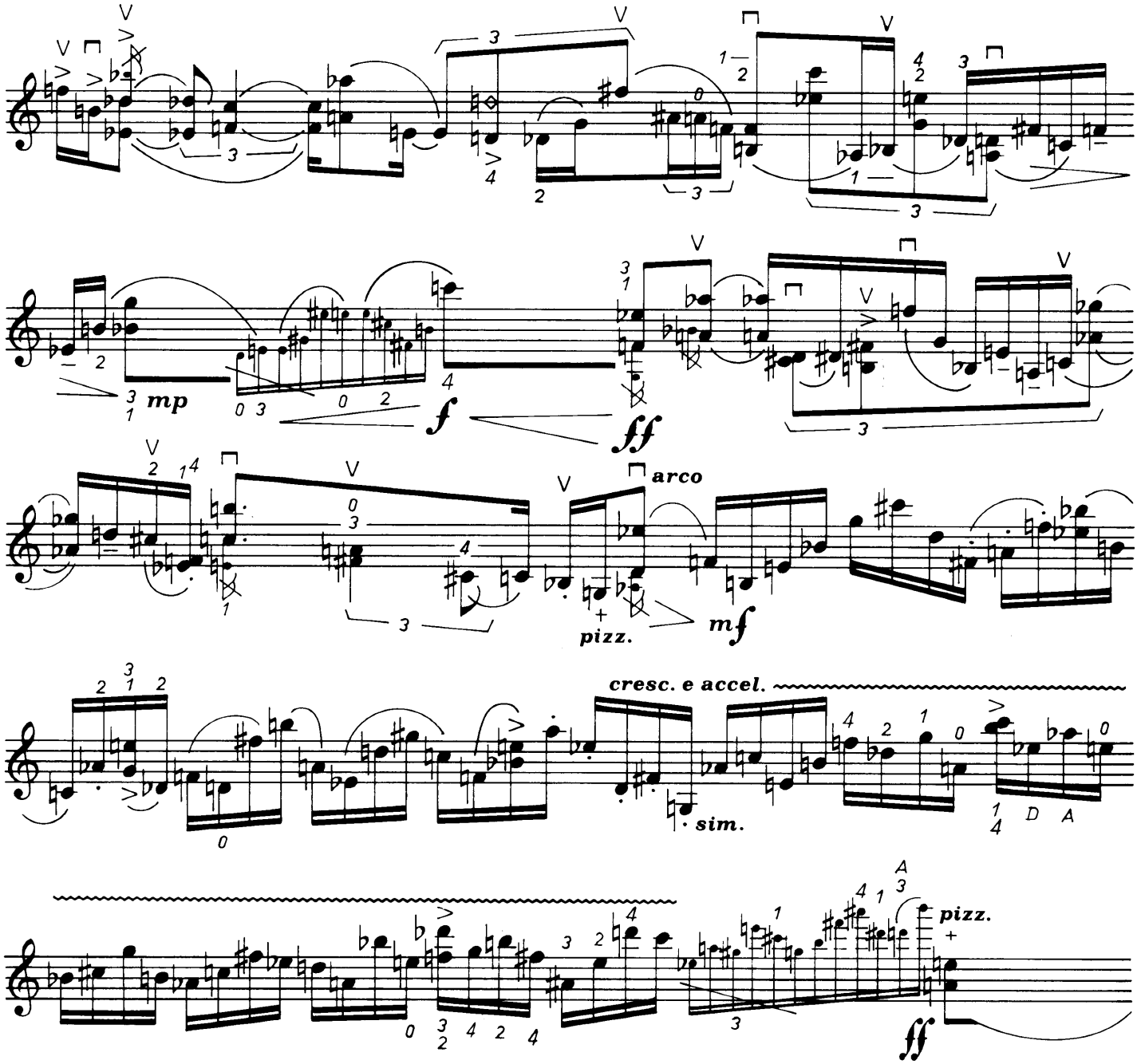
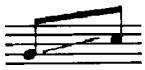

mp
f
ff
arco
pizz.
mf
cresc. e accel.
sim.
pizz.
ff

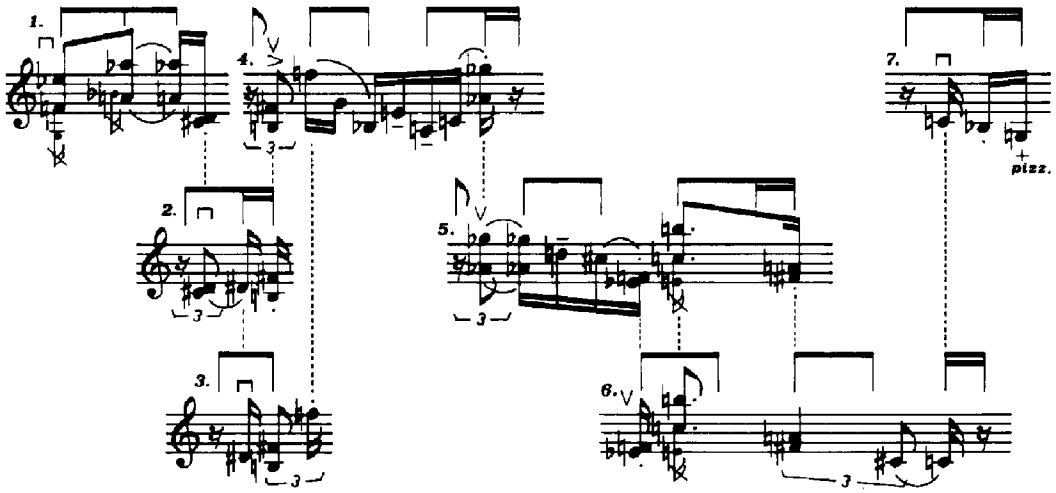
NOTES

The composition is to be performed without a break between the individual sections. These sections can be played in any order, according to preference.

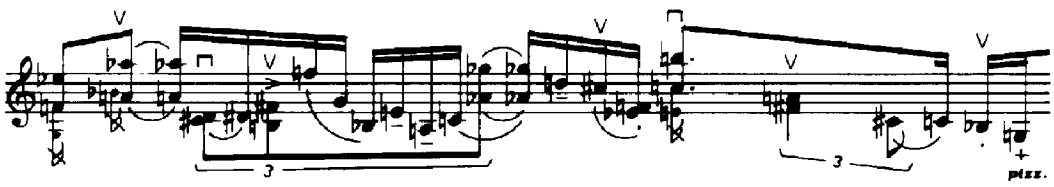
Tempo: M ♪ = ca 104

*)	Powerful stroke with the third finger of the left hand at the indicated place
**)	Strokes with the fourth finger of the left hand on the body of the instrument
***)	Stroke with the fingers of the left hand on the body of the instrument
	Duration of sound within the visual division of notes indicating their approximate duration in relation to each other
	Glissando

Assimilation for violin solo is written in space notation. There are no beats or measures – the performer is expected to feel the rhythmic flow. He is advised to practise single short sections with one basic beat separately:



subsequently fitting them together,



by which time it will no longer be possible to count out any rhythm: the player's feeling for the duration relationships will have taken over.

ANTOLOGIJA SLOVENSKE VIOLINSKE GLASBE

TOMAŽ LORENZ
violina

ALENKA ŠČEK-LORENZ
klavir

Milan Stibilj je med skladatelji nove glasbe nedvomno najbolj dosledno, toda tudi smiselno organiziral svoja dela, ki so že v zasnovi kar najstrožje zamišljena in v kompozicijski izvedbi tudi tako zgrajena. V tej svoji Asimilaciji predpisuje 4 osminski takt, a le tako, da ga postavi v oklepaj, torej kot nekakšno pomoč za izvedbo. Nenavadna in izredno močna zvočna učinkovitost, pri čemer mislimo na notranjo moč, je rezultat sproščene muzične ideje in njenega premišljenega, toda spontano zvenečega poteka, značilna pa je tudi za polno in celovito zajemanje "prečustvovane vsebine", kakor je skladatelj svoje ustvarjanje nekje sam označil. Asimilacija, kar pomeni prilagojevanje, je petdelna skladba, v kateri se deli po odločitvi izvajalca v vrstnem redu lahko zamenjajo. V nocojšnji izvedbi si sledijo tretji, drugi, prvi, četrti in peti del. Da je to mogoče, mora biti glasba kljub celoviti ideji toliko različna, da se ohrani temeljna izhodiščna misel, ki pa jo je mogoče sproti prilagoditi dovolj različni naravi posameznih delov. Vsekakor je to značilna, v naši literaturi edinstvena skladba, ki odseva ostro postavljena skladateljeva načela, obenem pa tudi njegov glasbeni credo, ki ne zadeva le dovršenega oblikovanja, pač pa v tem tudi razsežnosti skladateljevega duhovnega sveta.

MARIJAN LIPOVŠEK

torek, 14. marca 1989 ob 19.30 MD

CANKARJEV DOM
RTV LJUBLJANA
DRUŠTVO SLOVENSKIH SKLADATELJEV
SLOVENSKI GLASBENI DNEVI