

*milan stibilj*

***assimilation***

*for violin solo*

***skladje · ljubljana***

*mf*

*pp* *f* *pp* *senza vibr.....*

*ff*

*mf* *ff* *fff*

*f*

*mp* *mf* *p*

*accel. e cresc. rit. e dim. (ad lib.)* *sul pont.*



*p* *cresc.* *f* *mf* *f* *ff* *ff* *ff* *ff* *p* *mf* *ad lib.*

pp *pizz.* *arco* **\*\***)<sub>4</sub> *f* *mf* *p* *ffpp*

*mf* *pp* *mf* *pp sub.* *f* *vibr. molto* *senza vibr.*

*pp* *f* **\*\*\*)** *ff* *pp* *f* *pont. ord.*

*pp* *3* *2* *sul tasto* *3 ord.* *2* *4 1* *ffpp*

*p* *0 3* *4 1* *3 2 4 1* *f*

*fp* *pp* *ff* *ord.* *pizz.* *arco* *pont. ord.* *tasto f (pizz.)*

*p* *fp* *ad lib.*

The musical score consists of five systems of notation. The first system features a treble clef with a *p* dynamic, *arco* instruction, and a *pizz.* instruction. It includes a *pont.* instruction with an arrow and a *ord.* instruction. The second system continues with a *tr* instruction and a *ff* dynamic. The third system includes a *ff* dynamic and a *tr* instruction. The fourth system features a *mp* dynamic, a *V* instruction, and a *ff* dynamic. The fifth system includes a *ff* dynamic, a *V* instruction, and a *\*\*\*)* marking. The score is heavily annotated with fingering numbers (1-4), slurs, and dynamic markings.

This musical score consists of six staves of music, primarily in treble clef. The notation includes various guitar-specific techniques and dynamics:

- Staff 1:** Features a series of chords and melodic lines with accents (>) and vibrato (v). Includes a triplet of eighth notes and a measure with a 1/2 and 4/2 time signature.
- Staff 2:** Starts with a triplet of eighth notes marked *mp*. The dynamics increase to *f* and then *ff*. Includes a triplet of eighth notes and a measure with a 3/1 time signature.
- Staff 3:** Includes a measure with a 2/14 time signature and a measure with a 0/3 time signature. Dynamics include *pizz.* and *mf*. The instruction *arco* is present.
- Staff 4:** Features a triplet of eighth notes and a measure with a 2/1/2 time signature. The instruction *cresc. e accel.* is written above the staff. Dynamics include *sim.* and a measure with a 1/4 D A time signature.
- Staff 5:** Includes a measure with a 0/3/4/2/4 time signature and a measure with a 3/2/4 time signature. Dynamics include *ff* and *pizz.*.

# 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:  $M \text{ } \text{♪} = \text{ca } 104$

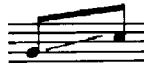
\*) Powerful stroke with the third finger of the left hand at the indicated place

\*\*) 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

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**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 preišljenega, toda spontano zvenčega 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**

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**CANKARJEV DOM  
RTV LJUBLJANA  
DRUŠTVO SLOVENSКИH SKLADATELJEV  
SLOVENSKI GLASBENI DNEVI**