

MILAN STIBILJ

SKLADJA

ZA KLAVIR IN ORKESTER
PARTITURA

CONGRUENCES

POUR PIANO ET ORCHESTRE
PARTITION

4 $\text{♩} = 60$

Flauto piccolo

2 Flauti 1. 2.

2 Oboi 1. 2.

Clarinetto in B 1. 2.

Clarinetto basso in B

2 Fagotti 1. 2.

Corno in F 1. 3. 4.

2 Trombe in B 1. 2.

3 Tromboni 1. 2. 3.

Tuba

Gran cassa

Piatti

Tamburino

Tam-tam

4 $\text{♩} = 60$

Piano solo

4 $\text{♩} = 60$

Violino I

Violino II

Viola

Violoncello

Contrabasso

3 accel. - 4 - molto 6 a tempo

1

Flc.

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Cl. b.

Fg. 1. 2.

Cor. 1. 2. 3. 4.

Tr. 1. 2.

Trb. 1. 2.

Tba. 3.

Dr. c.

PHi

Tbino

Tamtau

sord.

ff

3 accel. - 4 - molto 6 a tempo

Piano

-p

f

3 accel. - 4 - molto 6 a tempo

1

Tr. I.

Tr. II.

Tr. III.

Tr. IV.

Tr. V.

4 $\text{♩} = 152$

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Cor. 1.
3.
2.
4.
Tr. 1.
2.
Tbn. 1.
2.
Tba. 3.
Gr. c.
Pff.
Tbrno
Tom-tom

Piano

4 $\text{♩} = 152$

Dr. I
Dr. II
Tm
Uk.
Cb.

sord.
p
sord.
p

3

5

3

5

4

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Cl. B.
Fg. 1, 2
Cor. 1, 3, 4
Tr. 1, 2
Tbn. 1, 2, 3
Tba.
Gr. c.
P.H.
Tbn. Tom Tom

3

5

3

5

4

Picci

3

5

3

5

4

U. I.
U. II.
U. III.
U. C.
Cb.

3

3

5

7
4

Pic.
Fl.¹
Fl.²
Ob.¹
Ob.²
Cl.¹
Cl.²
Cl.^{b.}
Fg.¹
Fg.²

Cor.¹
Cor.²
Cor.³
Tr.¹
Tr.²
Tbn.¹
Tbn.²
Tbn.³
Gr.c.
P.H.
Tbrino
Tam-tam

Arpa

Ul.^I
Ul.^{II}
Uln.
Ulc.
Cb.

3

3

5

7
4

4 $\text{♩} = 184$

Picc. ff

Ff. 1. 2.

Ob. 1. 2. ff

Cl. 1. 2. ff

Cl. b.

Fg. 1.

Cor. 1. 3. 2. 4.

Ti. 1. 2. ff

Trb. 1. 2.

Tba. 3.

Gr.c. Pff

Tam-tam

4 $\text{♩} = 184$

Piano pp

4 $\text{♩} = 184$

Ul. I

Ul. II

Uta

Ulc.

Cb.

4

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Cor. 1.
2.
3.
4.
Tr. 1.
2.
Tuba 1.
2.
3.

Gr. c.
Pff.
Tbrno
Tom-tom

Piano

Dr. I
Dr. II
Uta
W.
Cb.

4

Picc.
Fl. 1. 2.
Ob. 1. 2.
Cl. 1. 2.
Cl. b.
Fg. 1. 2.

Dynamic markings: *f*, *p*, *f*

Cor. 1. 2. 3. 4.
Tr. 1. 2.
Tbn. 1. 2. 3.
Tba.

Dynamic marking: *f*, *1. sord.*

Gr. c.
Pfi
Torno
Tam-tam

Piano

Dynamic marking: *f*

U. I.
U. II
U. III
U. C.
Cb.

Dynamic marking: *f*, *senza sord.*

3 5 4 6 4

Picc. *mf*

Fl. 1. 2. *ff*

Ob. 1. 2. *mf*

Cl. 1. 2. *mf*

Cl. b.

Fg. 1. 2. *f*

Cor. 1. 3. 4. *mf* *p*

Tr. 1. 2.

Tbn. 1. 2. *p* *f*

Tba. *f*

Gr.c.
Pkt
Tbrino
Tam-tam

3 4 6 4

Piano *p*

3 4 6 4

Vl. I *ff* *mf* *f* *pp*

Vl. II *mf* *f* *pp*

Vla. *mf* *f*

Vlc. *f*

Cb. *f*

6

6

Pic.
 Fl. 1.
 Fl. 2.
 Ob. 1.
 Ob. 2.
 Cl. 1.
 Cl. 2.
 Cl. b.
 Fg. 1.
 Fg. 2.
 Cor. 1.
 Cor. 2.
 Cor. 3.
 Tr. 1.
 Tr. 2.
 Trb. 1.
 Trb. 2.
 Trb. 3.
 Tba.
 Gr. C.
 PHi.
 Tbrino
 tam-tam

Piano

Vl. I.
 Vl. II.
 Vla.
 Vlc.
 Cb.

6

4

3

4

Picc.

Ft. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Cl. b.

Fg. 1. 2.

Detailed description: This section contains the woodwind parts. The Piccolo part is mostly rests. The Flutes (1. and 2.) play a melodic line starting in the second measure with a dynamic of *f* and a *tr* (trill) marking. The Oboes (1. and 2.) play a similar melodic line, also starting with *f* and *tr*. The Clarinets (1. and 2.) and Bass Clarinet (Cl. b.) play a more rhythmic accompaniment. The Bassoons (Fg. 1. and 2.) play a bass line with a *f* dynamic. There are various articulation marks like accents and slurs throughout.

Cor. 1. 2. 3. 4.

Tr. 1. 2.

Tbn. 1. 2.

Tba. 3.

Detailed description: This section contains the brass parts. The Cor Anglais (1., 2., 3., 4.) play a melodic line starting in the second measure with a *f* dynamic. The Trumpets (1. and 2.) play a similar melodic line, also starting with *f*. The Trombones (1. and 2.) play a more rhythmic accompaniment. The Tuba (3.) plays a bass line with a *f* dynamic. There are various articulation marks like accents and slurs throughout.

Gr.c. Pff

Tam-tam

Detailed description: This section contains the percussion parts. The Grand Cymbal (Gr.c.) and Piano (Pff) parts are mostly rests. The Tam-tam part has a few notes in the second and fourth measures.

4

3

4

Piano

Detailed description: This section contains the Piano part. It features a complex melodic and harmonic texture with many accidentals and dynamic markings like *f* and *mf*. The piano part is written in a grand staff (treble and bass clefs).

4

3

4

Dr. I

Dr. II

Dr. III

Dr. IV

Cb.

Detailed description: This section contains the drum and cymbal parts. The Drums (Dr. I, II, III, IV) and Cymbals (Cb.) parts are mostly rests, with some rhythmic patterns in the lower drums and cymbals.

4

6

7

4

Picc.

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
2.

Cl. b.

Fg. 1.
2.

Cor. 1.
3.
2.

Tf. 1.
2.

Tbn. 1.
2.
3.

Gr. c.
Pfi
Tbrino
Tam-tam

4

6

4

Piano

4

6

4

Vi. I

Vi. II

Vla

Vlc.

Cb.

7

8

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Cor. 1.
3.
2.
4.
Tr. 1.
2.
Tbn. 1.
2.
3.

Gr.c.
Pft.
Taming
Tam-tam

Piano

Dr. I
Dr. II
Ula
Vlc.
Cb.

8

Picc.
Fl. 1.
2.
Ob. 1.
2. *mf*
Cl. 1.
2.
Cl. b.
Fg. 1.
2. *mf*

Cor. 1.
2.
3.
4. *p*
Tr. 1.
2. *mf*
Tbn. 1.
2.
3. *ff*
Tba. *ff*

Gr. c.
P.H.
Tbrino
Tamb.

Piano *ff*

Uk. I
Uk. II
Ukr. *mf*
Vlc.
Cb. *pizz.*

ritardando - - - - -

$\text{♩} = 60$

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Detailed description: This system contains staves for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Clarinet in B-flat, and Bassoon (1 and 2). The Piccolo, Flutes, Oboes, and Clarinets 1 and 2 are mostly silent. The Clarinet in B-flat and Bassoon 1 and 2 play a melodic line starting with a half note G2, followed by a quarter note F2, and then a half note E2. A dynamic marking of *p* is present under the first bassoon staff.

Cor. 1.
3.
2.
4.
Tr. 1.
2.
Trb. 1.
2.
Tba. 3.

Detailed description: This system contains staves for Cor Anglais (1, 3, 2, 4), Trumpets (1, 2), Trombones (1, 2), and Tuba (3). The Cor Anglais 1 and 3 play a half note G2. The Cor Anglais 2 and 4 play a half note F2. The Trombone 1 and 2 play a half note E2. The Tuba 3 plays a half note D2. A dynamic marking of *p* is present under the first Cor Anglais staff. A marking *1. sord.* is present above the first Cor Anglais staff in the final measure.

Gr. C.
P.Hi
Törino
Tam-tam

Detailed description: This system contains staves for Grand Cymbal, Ploie, Törino, and Tam-tam. All instruments are silent.

ritardando - - - - - $\text{♩} = 60$

Piano

Detailed description: This system contains staves for the Piano. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a similar pattern. A dynamic marking of *p* is present at the end of the system.

ritardando - - - - - $\text{♩} = 60$

Vi. I
Vi. II
Vla.
Vlc.
Cb.

Detailed description: This system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II play a half note G2. The Viola plays a half note F2. The Violoncello and Contrabass play a half note E2. A dynamic marking of *p* is present under the first Violin I staff. A marking *sord.* is present above the first Violin I staff in the final measure. A marking *pizz.* is present above the first Violin I staff in the final measure. A marking *unis.* is present under the first Contrabass staff in the final measure.

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Cor. 1.
3.
2.
4.
Tr. 1.
2.
Tr. 3.
Tba.

Gr.c.
Pfi
Tirino
Tam-tam

Piano

Uk. I
Uk. II
Uk.
Cb.

$\text{♩} = 152$

$\text{♩} = 60$

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Woodwind section score. Flutes 1 and 2 play a melodic line starting with a piano (*p*) dynamic, moving to mezzo-forte (*mf*) and then forte (*f*). Clarinets 1 and 2 play a similar line, also moving from *mf* to *f*. The Piccolo, Oboes, and Bassoon parts are mostly rests.

Cor. 1.
2.
3.
4.
Tr. 1.
2.
Tbn. 1.
2.
3.
Tba.

Brass section score. Cor Anglais 1 and 2 play a melodic line with dynamics *mf* and *f*, marked *senza* (without). Trumpets 1 and 2, Trombones 1 and 2, and Tuba are mostly rests.

Grz.
Pff.
Tbrino
Tam-tam

Percussion section score. All parts (Gong, Snare Drum, Tom-tom, Tam-tam) are mostly rests.

Piano

Piano score. The piano plays a rhythmic accompaniment with dynamics *f*, *ff*, and *mf*. The tempo changes from $\text{♩} = 152$ to $\text{♩} = 60$.

U. I.
U. II
U. III
U. C.
Cb.

String section score. Violins I and II play a rhythmic pattern with dynamics *mf* and *p*. Viola, Violoncello, and Contrabasso play a similar pattern with dynamics *p* and *mf*. The tempo changes from $\text{♩} = 152$ to $\text{♩} = 60$. Performance markings include *pizz.* (pizzicato) and *arco* (arco).

11

$\text{♩} = 152$

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.
Cor. 1.
3.
2.
4.
Tr. 1.
2.
Tbn. 1.
2.
3.
Tba.
Gr.c.
P.H.
Tbn. 1.
2.
Tbn. 3.

Piano

$\text{♩} = 152$

U. I.
U. II.
Tc.
Tc.
Cb.

$\text{♩} = 152$

11

3 **5** $\text{♩} = 60$ **4** $\text{♩} = 152$

Picc. *f*

Fl. 1. 2.

Ob. 1. 2. *f* *ff* *mf*

Cl. 1. 2.

Cl. b.

B♭ 1. 2. *f* *mf*

Cor. 1. 2. 3. 4. *ff*

Tr. 1. 2. *sord.* *f* *ff*

Tpt. 1. 2. 3. *f*

Gr.c. Pff *legno f*

Tbrino Tam-tam

3 **5** $\text{♩} = 60$ **4** $\text{♩} = 152$

Piano *ff*

3 **5** $\text{♩} = 60$ **4** $\text{♩} = 152$

Vl. I. *div.* *f* *ff*

Vl. II. *f* *ff*

Vla. *f* *ff* *pizz.* *mf*

Vcl. *f* *ff* *pizz.* *mf*

Cb. *f* *ff* *pizz.* *mf*

5

3

$\text{♩} = 60$

12

4

Picc. *ff* *p*

Fl. 1. 2. *p*

Ob. 1. 2. *ff*

Cl. 1. 2. *ff*

Cl. b.

Fg. 1. 2. *ff*

Cor. 1. 2. 3. 4. *1. & 2. sord.* *p*

Tr. 1. 2. *ff*

Tbn. 1. 2. 3. *sord.* *p*

Tba. *p*

Gr.c. *p*

Pfi. *p*

Torino *p*

Tam-tam *p*

Piano *p* *mf*

U. I. *ff* *p*

U. II. *ff* *pp*

U. b.

U. c.

C. b.

4

♩ = 152

6

4

Picc. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Cl. b. Fg. 1. 2.

Cor. 1. 3. 2. 4. Tr. 1. 2. Tbn. 1. 2. 3. Tba.

Gr.c. PHi. Tbrino Tam-tam

Piano

Vi. I. Vi. II. Vln. Vlc. Cb.

Picc.
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Cl. b.
Fg. 1.

Cor. 1.
Cor. 2.
Cor. 3.
Cor. 4.
Tr. 1.
Tr. 2.
Tbn. 1.
Tbn. 2.
Tbn. 3.

Gr.c.
P.Hi.
Tbrino
Tam-tam

Piano

Vl. I.
Vl. II.
Vla.
Vcl.
Cb.

6

4 $\text{♩} = 60$

Picc. *f*

Fl. 1. *f*

Fl. 2. *mf*

Ob. 1. *f*

Ob. 2. *f*

Cl. 1. *f*

Cl. 2. *f*

Cl. b. *f*

Fg. 1. *f*

Fg. 2. *f*

mf

mf

mf

mf

Cor. 1. *f*

Cor. 2. *f*

Cor. 3. *f*

Cor. 4. *f*

Tr. 1. *f*

Tr. 2. *f*

Tr. 3. *f*

Tr. 4. *f*

sord.

mf

1. sord.

2. 3. senza sord.

mf

mf

mf

mf

Gr.c. *f*

Pfi *f*

Torino *f*

Tam-tam *f*

6

4 $\text{♩} = 60$

Piano *mf*

f

f

f

6

4 $\text{♩} = 60$

Vi. I *f*

Vi. II *f*

Vla *f*

Vcl. *f*

Cb. *f*

pizz.

f

f

3 $\text{♩} = 152$

5

3

Pic. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Cl. B. Fg. 1. 2. Cor. 1. 2. 3. 4. Tr. 1. 2. Trb. 1. 2. 3. Tba. Orc. P/H Torino Tam-tam

3 $\text{♩} = 152$

5

3

Piano

3 $\text{♩} = 152$

5

3

Vi. I. Vi. II. Vla. Vlc. Cb.

3 14

6

4

Picc. *f*

Fl. 1. *f*

Fl. 2. *f*

Ob. 1. *f*

Ob. 2. *f*

Cl. 1. *f*

Cl. 2. *f*

Cl. b. *f*

Eg. 1. *f*

Eg. 2. *f*

Cor. 1. *f*

Cor. 2. *f*

Cor. 3. *f*

Tr. 1. *f*

Tr. 2. *f*

Tbn. 1. *f*

Tbn. 2. *f*

Tbn. 3. *f*

Gr.c. *f*

Phi *f*

Tbrino *f*

Tan-tan *f*

Piano *p* *mf* *f*

U. I. *div.* *p*

U. II. *p*

U. a. *div.* *p*

U. c. *arco* *p*

Cb. *p*

4

Pic.
 Fl. 1.
 2.
 Ob. 1.
 2.
 Cl. 1.
 2.
 Cl. b.
 Fg. 1.
 2.
 Cor. 1.
 2.
 4.
 Tr. 1.
 2.
 1.
 2.
 Trb.
 3.
 Tba.
 Gr.c.
 PHi
 Tamb.
 Tom-tom

4

Piano

4

Vl. I
 Vl. II
 Vla
 Vlc.
 Cb.

Picc.
 Fl. 1.
 2.
 Ob. 1.
 2.
 Cl. 1.
 2.
 Cl. b.
 Fg. 1.
 2.
 Cor. 1.
 3.
 2.
 4.
 Tr. 1.
 2.
 Tib. 1.
 2.
 3.
 Tbo.
 Gr.c.
 MHI
 Tbrino
 Tam-Tam

Piano
 Vl. I
 Vl. II
 Vln.
 Vc.
 Cb.

4 15

3

4 $\text{♩} = 60$

Picc. *f*

Fl. 1. 2. *f*

Ob. 1. 2.

Cl. 1. 2.

Cl. b. *mf*

Fg. 1. 2.

Cor. 1. 3. 2. 4.

Ti. 1. 2. *senza sord.*

Tri. 1. 2.

Tba. *mf*

Gr.c. *p*

PHi

Tbrino

Tam-tam

4

3

4 $\text{♩} = 60$

Piano *ff*

4

3

4 $\text{♩} = 60$

Ul. I *mf*

Ul. II *mf*

Ula *mf*

Ulc.

Cb. *pizz.*

Picc.
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Cl. b.
Fg. 1.
Fg. 2.
Cor. 1.
Cor. 2.
Tr. 1.
Tr. 2.
Trb. 1.
Trb. 2.
Tba. 3.
Hrc. 1.
Hrc. 2.
Torino
Tom-tom
Piano
Ul. 1.
Ul. 2.
Vla.
Uc.
Cb.

a2
a2
f
sp
mf
f
p
f
f
f
f
f
ff
ff
unis.
unis.
unis.
ppia.
ff
ppia.
arco
f
p

16

3

4 $\text{♩} = 152$

Pic.
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Cl. b.
Fg. 1.
Fg. 2.

Cor. 1.
Cor. 2.
Tr. 1.
Tr. 2.
Trb. 1.
Trb. 2.
Trb. 3.
Gr.c.
Pff.
Tbrino
tam-tam

3

4 $\text{♩} = 152$

Piano

3

4 $\text{♩} = 152$

Ul. I.
Ul. II.
Ula.
Ulc.
Cb.

16

5

4

Picc.
Fl. 1.
2.
Ob. 1.
2.
Cl. 1.
2.
Cl. b.
Fg. 1.
2.

Cor. 1.
3.
2.
4.
Tr. 1.
2.
Tib. 1.
2.
3.
Tbn

Gr. c.
Pti
Tbrino
tam-tam

Arpa

5

4

Vi. I
Vi. II
Va
Vlc.
Cb.

4

Perc.
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Cl. b.
Fg. 1.
Fg. 2.
Cor. 1.
Cor. 2.
Cor. 3.
Cor. 4.
Tr. 1.
Tr. 2.
Trb. 1.
Trb. 2.
Trb. 3.
Gr. c.
P.Hi
Toms
Tom-tom

mf *mf* *f*

Detailed description: This block contains the upper portion of a musical score for a large ensemble. It features 18 staves, each representing a different instrument or section. The instruments listed on the left are Percussion, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1, 2, and Bassoon), Bassoons (1 and 2), Cor Anglais (1, 2, 3, and 4), Trumpets (1 and 2), Trombones (1, 2, and 3), Grand Cymbal, P.Hi, Toms, and Tom-tom. The score is written in 4/4 time, as indicated by the large number '4' at the beginning of each section. The notation includes rests for most instruments, with some activity in the Bassoon and Trumpet parts. Dynamic markings such as *mf* and *f* are present. The page number '35' is located in the top right corner.

4

Piano

Detailed description: This block contains the musical score for the Piano. It features a grand staff with a treble and bass clef. The music is written in 4/4 time, indicated by the large number '4' at the beginning. The score consists of a series of chords and melodic lines, with some notes beamed together. The piano part is the only one with active notation in this section.

4

Vi. I
Vi. II
Vla.
Vlc.
Cb.

p *p* *f* *f* *f* *f*

unis.

Detailed description: This block contains the musical score for the string section. It features five staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time, indicated by the large number '4' at the beginning. The notation shows long, sustained notes for the lower strings (Viola, Violoncello, and Contrabass) and more active lines for the violins. Dynamic markings include *p* (piano) and *f* (forte). The word 'unis.' (unison) is written above the Violin II staff. The page number '35' is located in the top right corner.

3 17

$\text{♩} = 60$

5 $\text{♩} = 152$

3

Fl. 1. 2. *f*

Ob. 1. 2. *f*

Cl. 1. 2. *mf*

Cl. b. *mf*

Fg. 1. 2.

Dr. 1. 2. 3. 4. *mf* *f*

Tr. 1. 2. *mf* *f*

Trb. 1. 2. 3. *senza sord.* *f*

Tba. *f*

Gr.c. *f*

PHi

Torino

Tam-tam

3

$\text{♩} = 60$

5 $\text{♩} = 152$

3

Piano

3

$\text{♩} = 60$

5 $\text{♩} = 152$

3

V. I. *div.* *ff* *mf* *f*

V. II. *div.* *ff* *mf* *f*

Vla. *div.* *ff*

Vcl. *ff*

Cb. *ff*

3 ♩ = 60

5

4 ♩ = 152

3 ♩ = 60

Picc.
Fl. 1. 2.
Ob. 1. 2.
Cl. 1. 2.
Cl. b.
B♭ 1. 2.

Woodwind section score including Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and 2nd), and Bassoon (1st and 2nd). The score shows various musical notations such as dynamics (f, mf), articulation (acc), and phrasing slurs across four measures.

Cor. 1. 2. 4.
Tr. 1. 2.
Tbn. 1. 2. 3.

Brass section score including Cor Anglais (1st, 2nd, 4th), Trumpets (1st and 2nd), and Trombones (1st, 2nd, 3rd). The score features dynamics like f and mf, and includes some specific performance markings.

Gcc. PHi
Tbrino
Tom-tom

Percussion section score for Gong/Cymbal (Gcc. PHi), Triangle (Tbrino), and Tom-tom. It includes rhythmic patterns and dynamic markings like mf and p.

3 ♩ = 60

5

4 ♩ = 152

3 ♩ = 60

Piano

Piano section score showing both right and left hand parts. It features complex rhythmic patterns, dynamics (f), and phrasing slurs across four measures.

3 ♩ = 60

5

4 ♩ = 152

3 ♩ = 60

Str. I
Str. II
Vla.
Vcl.
Cb.

String section score for Violins (1st and 2nd), Viola, Violoncello (Vcl.), and Contrabass (Cb.). It includes dynamics (f), articulation (pizz., arco), and phrasing slurs across four measures.

ritard. - - - - - 5 a tempo

4

Picc. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Cl. b. Fg. 1. 2. Cor. 1. 2. 3. 4. Tr. 1. 2. Trb. 1. 2. 3. Tba. Gr.c. Phi. Tamb. Tam-tan

ritard. - - - - - 5 a tempo

4

Piano

ritard. - - - - - 5 a tempo

4

Vi. I. Vi. II. Vln. Vcl. Cb.

ritard. **5** **4** ♩ = 152

3

Picc.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Cl. b.
Fg. 1.
Fg. 2.

Cor. 1.
Cor. 2.
Tr. 1.
Tr. 2.
Tbn. 1.
Tbn. 2.
Tbn. 3.
Gr. c.
Pli.
Tbrino
Tom-t.

ritard. **5** **4** ♩ = 152

3

Piano

ritard. **5** **4** ♩ = 152

3

U. I.
U. II.
U. a.
U. c.
Cb.

3

5

Acc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 Cl. B. Fg. 1, 2

Cor. 1, 2, 3, 4 Tr. 1, 2 Trb. 1, 2, 3 Tba. G.c. Pti. Tbrino Tam-tam

Piano

3

5

M. I. M. II Vla. Vcl. Cb.

MILAN STIBILJ

CONGRUENCES

POUR PIANO ET ORCHESTRE

PIANO SOLO

SKLADJA

za klavir in orkester

Milan Stibilj

$\text{♩} = 60$
 orch. *vi. I*

orch. *a tempo*
Picc. Fl.

Piano solo *accelerando molto* - - - *a tempo*

1

3-*p* 4 5 3 5 6⁸

f

$\text{♩} = 152$

ff

orch.

Cor.

$\text{♩} = 60$

5 4 6 3

orch. *Ob.* *Fl.*

orch. *ff* *Picc.*

pp $\text{♩} = 184$ *p*

4

mf *f*

orch. *ff* *Trb.* *glia*

5

3 4 6 4

Musical score for measures 1-5. The top staff is for Trumpets and Trombones. The bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p*, *mf*, and *f*.

Musical score for measures 6-10. The top staff is for Trumpets and Trombones. The bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *ff* and *f*. A box with the number 6 is present above the staff. A separate staff with a 6/4 time signature is shown above the main staff.

Musical score for measures 11-15. The top staff is for Trumpets and Trombones. The bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *f*. A box with the number 6 is present above the staff. A separate staff with a 3/4 time signature is shown above the main staff.

Musical score for measures 16-20. The top staff is for Trumpets and Trombones. The bottom two staves are for the piano. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *ff*. A box with the number 7 is present above the staff. A separate staff with a 6/4 time signature is shown above the main staff.

First system of musical notation, featuring a grand staff with two bass staves and one treble staff. The music consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

Second system of musical notation, including an orchestral part labeled "orch." and a piccolo part labeled "Picc.". The main grand staff begins with a forte dynamic (*f*) and ends with a piano dynamic (*p*). A measure number "8" is enclosed in a box.

Third system of musical notation, featuring an orchestral part labeled "orch." and a section for Trombones and Cymbals labeled "Trb., Cb.". The music includes a piano dynamic (*p*) and a fermata over a measure.

Fourth system of musical notation, including an orchestral part labeled "orch. *M. pizz.*". The main grand staff starts with a fortissimo dynamic (*ff*) and includes the instruction "ritardando -". A measure number "9" is enclosed in a box.

Fifth system of musical notation, including a section for Horns labeled "Hc." and a section for Cor Anglais labeled "Cor.". The tempo is marked "♩ = 60". The music starts with a piano dynamic (*p*) and ends with a forte dynamic (*f*). A measure number "10" is enclosed in a box.

orch. *Ob.* *Cor.* *Ob.* $\text{♩} = 152$

f

orch. $\text{♩} = 60$

ff *mf* *p* *f*

orch. $\text{♩} = 152$ 11

p *ff* *mf*

orch. *Cb. Trb.* $\text{♩} = 60$ $\text{♩} = 152$

ff *p* *ff*

orch.

3/4 $\text{♩} = 60$
mf p

orch.

12 4/4 $\text{♩} = 152$
pp

4/4 ff p ff

6/4 f mf f

orch.

13 4/4 $\text{♩} = 60$
mf

$\text{♩} = 152$

mf

14

p *mf* *f*

ff *ff*

f *ff* *p*

$\text{♩} = 60$

ff

orch.

16

$\text{♩} = 152$

3 4

f

5

5

orch.

17

$\text{♩} = 60$

3 5

mf

f

Fl. Ob. Tr.

♩ = 152

♩ = 60

System 1: A musical score system with two staves. The top staff contains a melodic line with various accidentals and a fermata. The bottom staff contains a bass line with chords and a fermata. A large '5' is written in the left margin, and a large '3' is written in the right margin. A dynamic marking 'f' is present at the end of the system.

♩ = 152

♩ = 60

System 2: A musical score system with two staves. The top staff contains a melodic line with a fermata. The bottom staff contains a bass line with chords and a fermata. A large '5' is written in the left margin, a large '4' in the middle, and a large '3' in the right margin. A dynamic marking 'f' is present at the end of the system. The text 'orch. //.' is written above the right staff, and 'ritard.' is written in the right margin.

ritard. - - - - - 18 a tempo

System 3: A musical score system with two staves. The top staff contains a melodic line with a fermata. The bottom staff contains a bass line with chords and a fermata. A large '5' is written in the left margin, a large '4' in the middle, and a large '5' in the right margin. A dynamic marking 'ff' is present at the beginning of the system.

♩ = 152

System 4: A musical score system with two staves. The top staff contains a melodic line with a fermata. The bottom staff contains a bass line with chords and a fermata. A large '5' is written in the left margin, and a large '4' in the middle. A dynamic marking 'p' is present at the beginning of the system.

A musical score for piano, consisting of two staves: a treble staff on top and a bass staff on the bottom. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The score begins with a treble staff containing a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. A large, sweeping slur covers the first two measures of both staves. In the third measure, the treble staff has a whole note chord with an accent (*v*) above it, and the bass staff has a whole note chord with a fortissimo (*ff*) dynamic marking below it. The fourth measure features a treble staff with a whole note chord and an accent (*v*), and a bass staff with a whole note chord and an accent (*v*). The fifth measure shows a treble staff with a whole note chord and an accent (*v*), and a bass staff with a whole note chord and an accent (*v*). The sixth measure has a treble staff with a whole note chord and an accent (*v*), and a bass staff with a whole note chord and a fortissimo (*ff*) dynamic marking. The seventh measure contains a treble staff with a whole note chord and an accent (*v*), and a bass staff with a whole note chord and an accent (*v*). The eighth measure has a treble staff with a whole note chord and an accent (*v*), and a bass staff with a whole note chord and an accent (*v*). The final measure of the system shows a treble staff with a whole note chord and an accent (*v*), and a bass staff with a whole note chord and an accent (*v*). The score concludes with a double bar line.