MILAN STIBILJ

SLAVČEK IN VRTNICA LE ROSSIGNOL ET LA ROSE

partitura — partition

milan stibilj

THE NIGHTINGALE AND THE ROSE symphony

orchestra:

piccolo

- 2 flutes
- 2 oboes
- english horn
- 2 clarinets bass clarinet
- 2 bassoons
- 4 horns
- 2 trumpets
- 3 trombones tuba
- 2 kettle drums bass drum xilophone
- 2 cymbals /suspended/ cymbals /clashed/ tam-tam

pianoforte

strings

dynamics:

as loud as possible ff

f

very loud moderately loud very soft mf

p

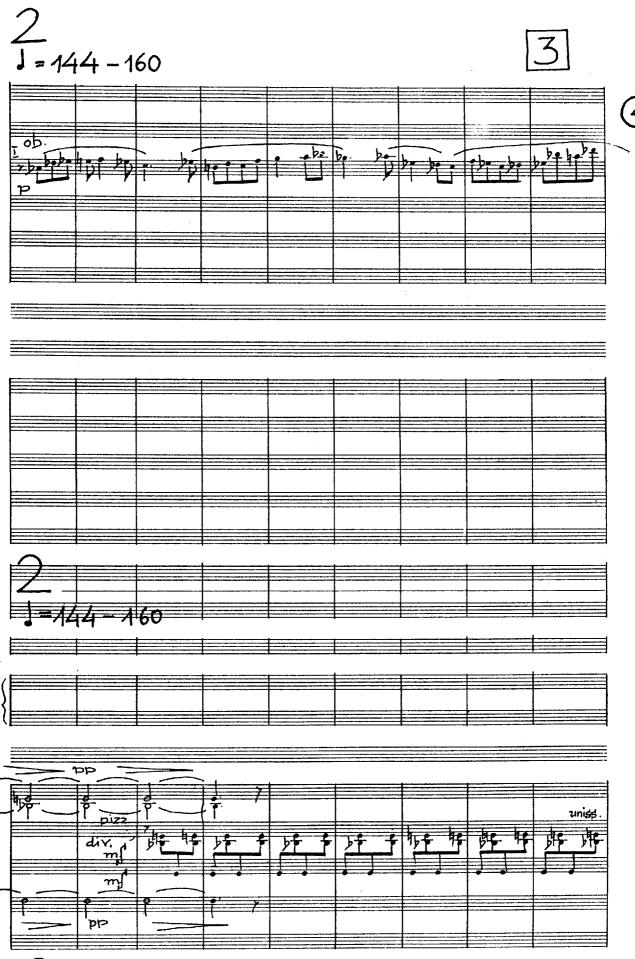
as soft as possible pp

duration: ca 14'









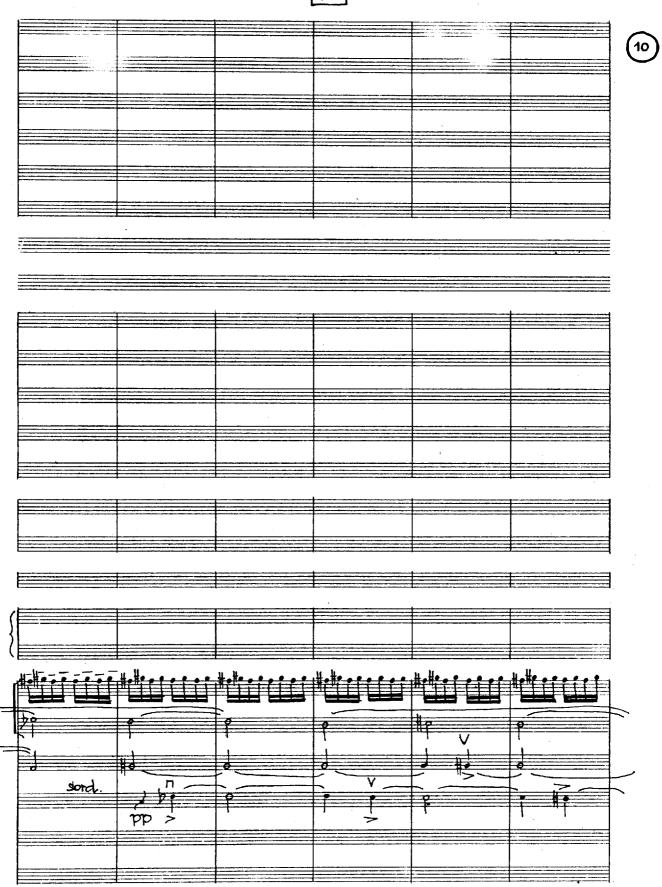












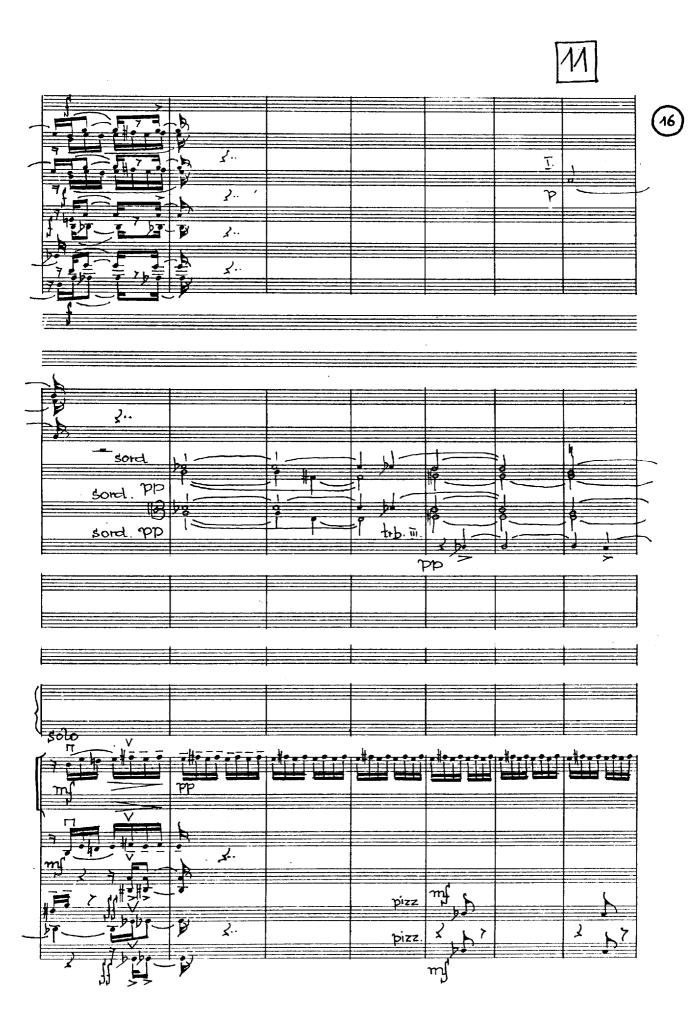




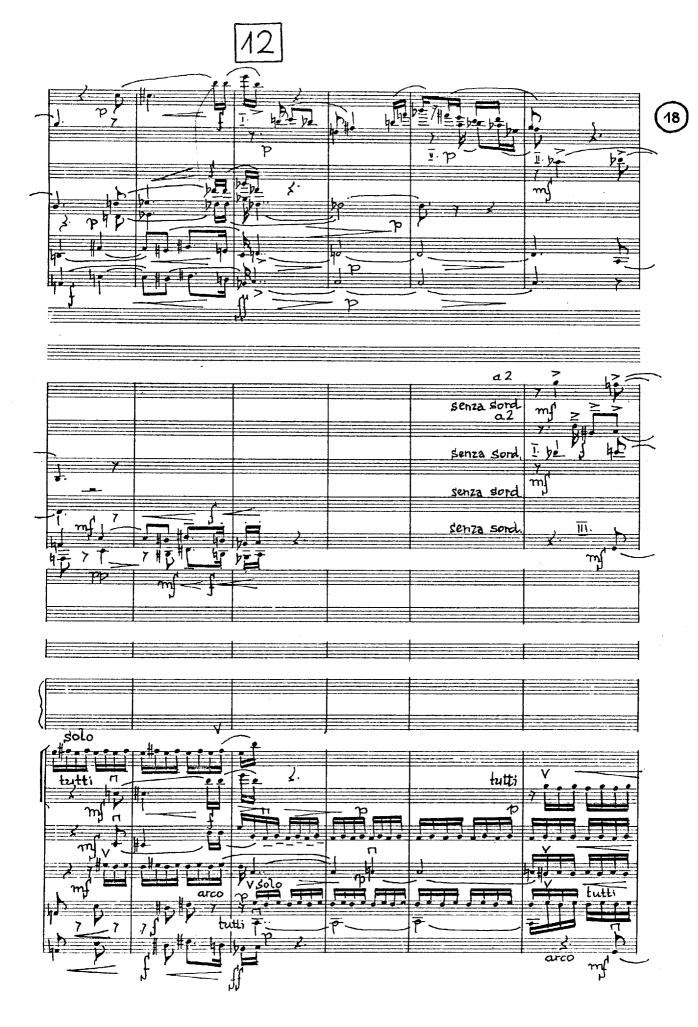
















accel.---



1=144-160







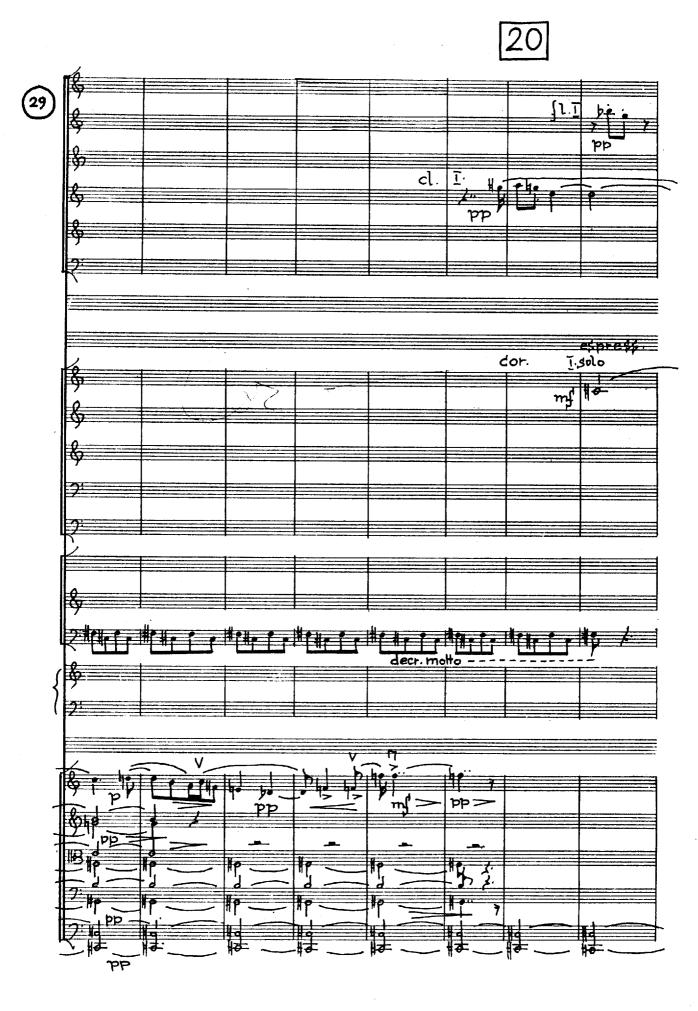






















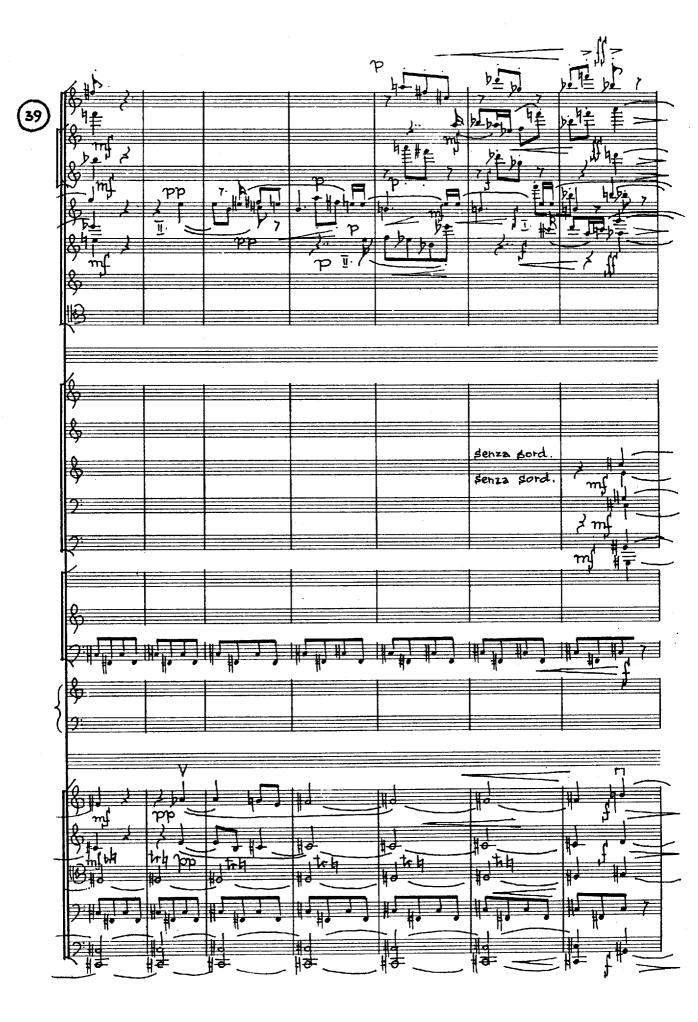


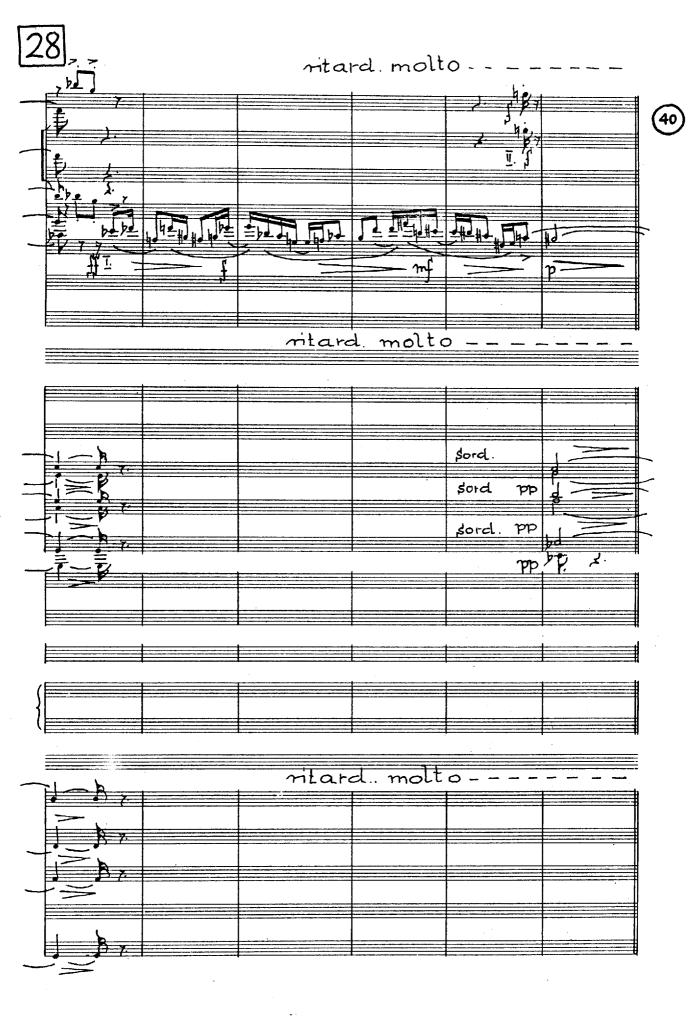








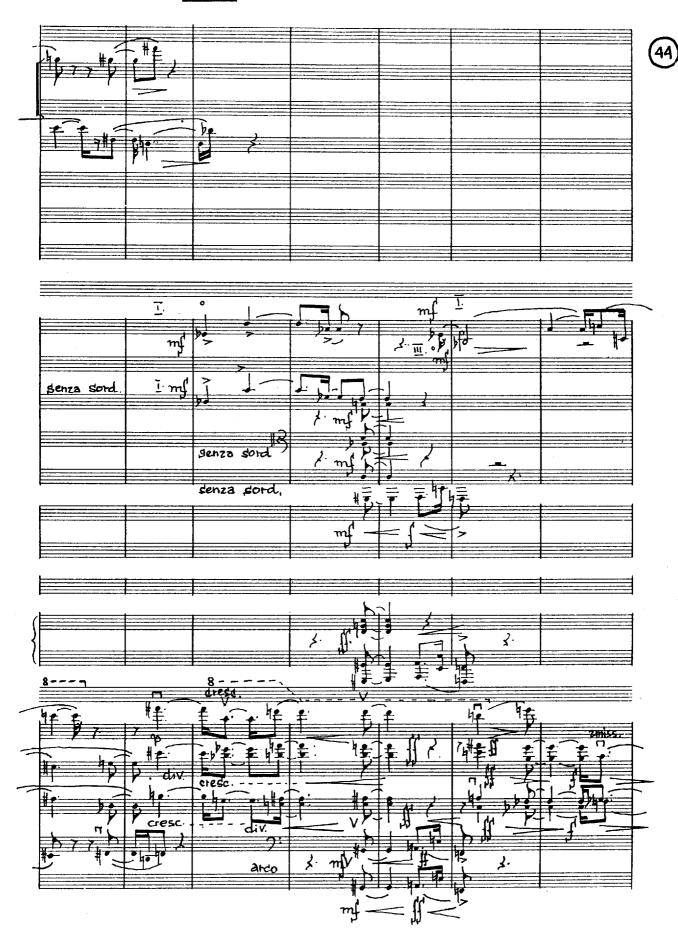










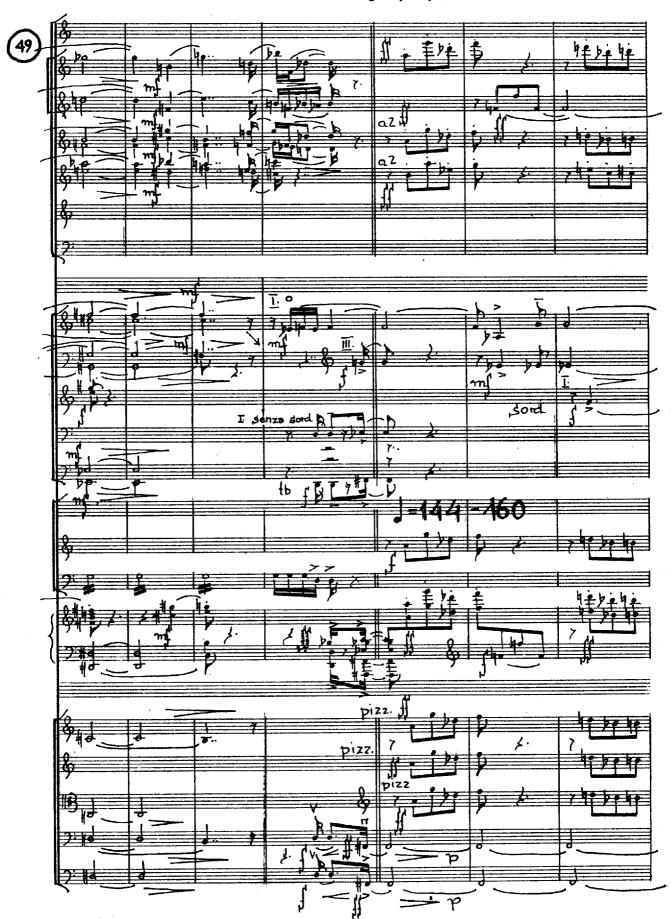
















) = 84



D=1 (1=144) ritard. ritard



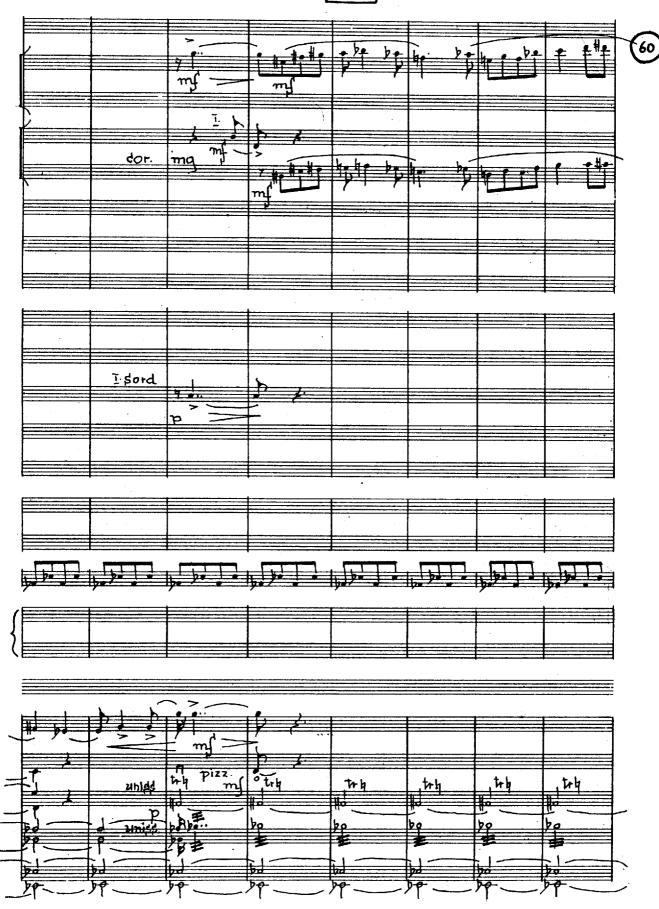


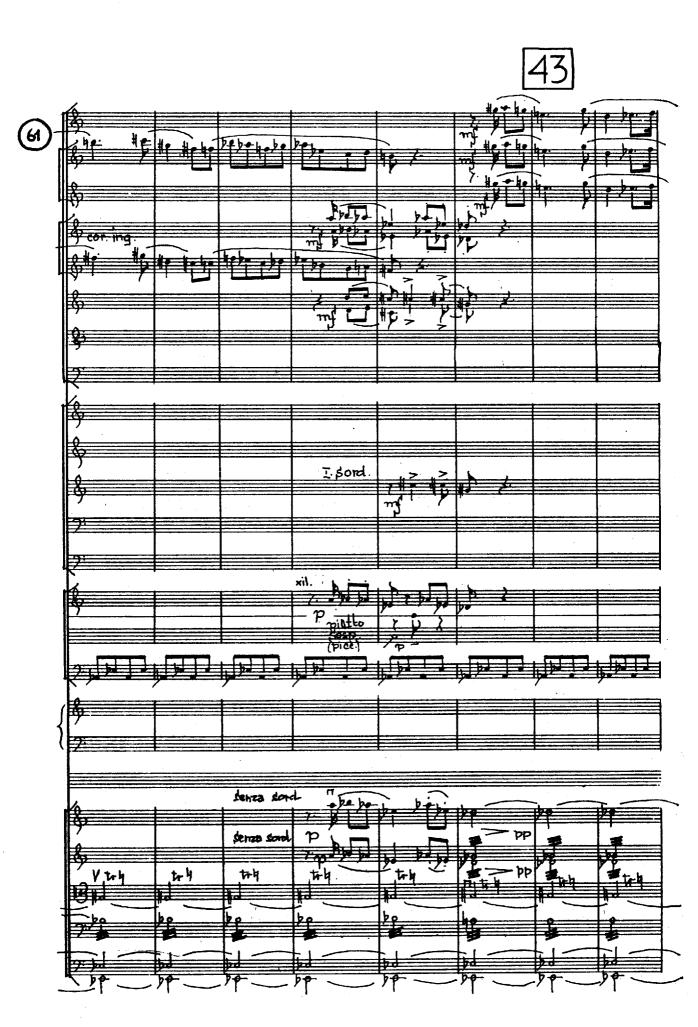








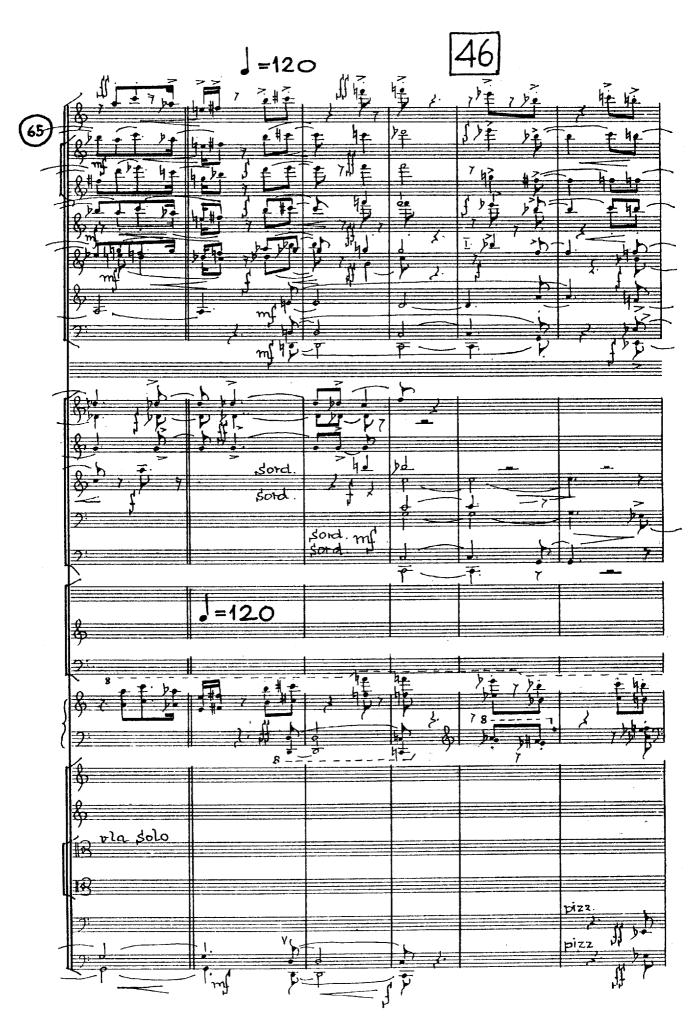








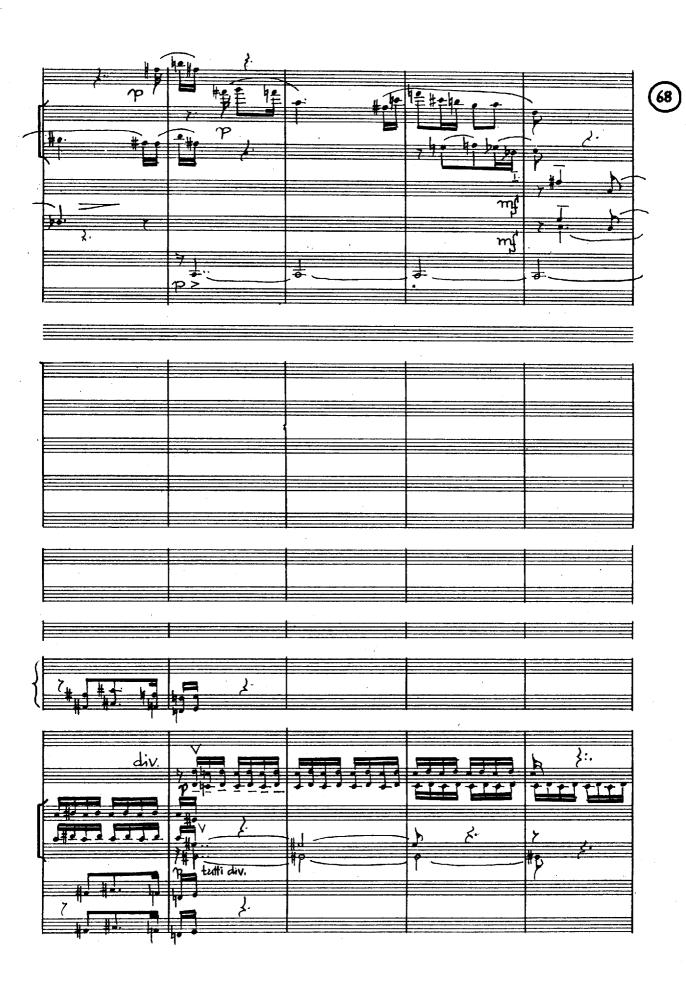




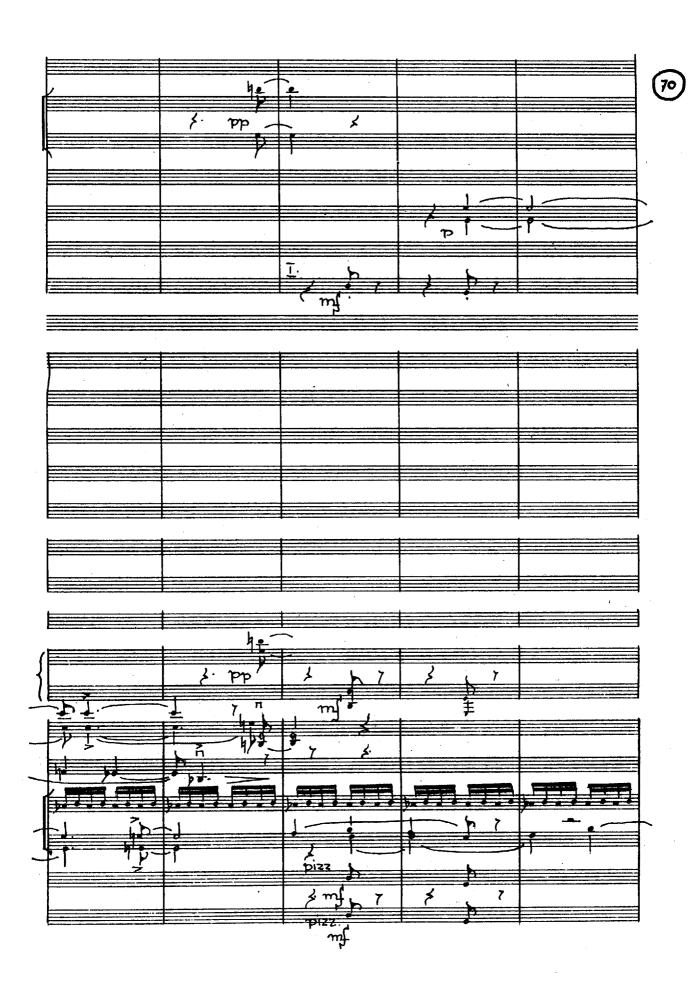


























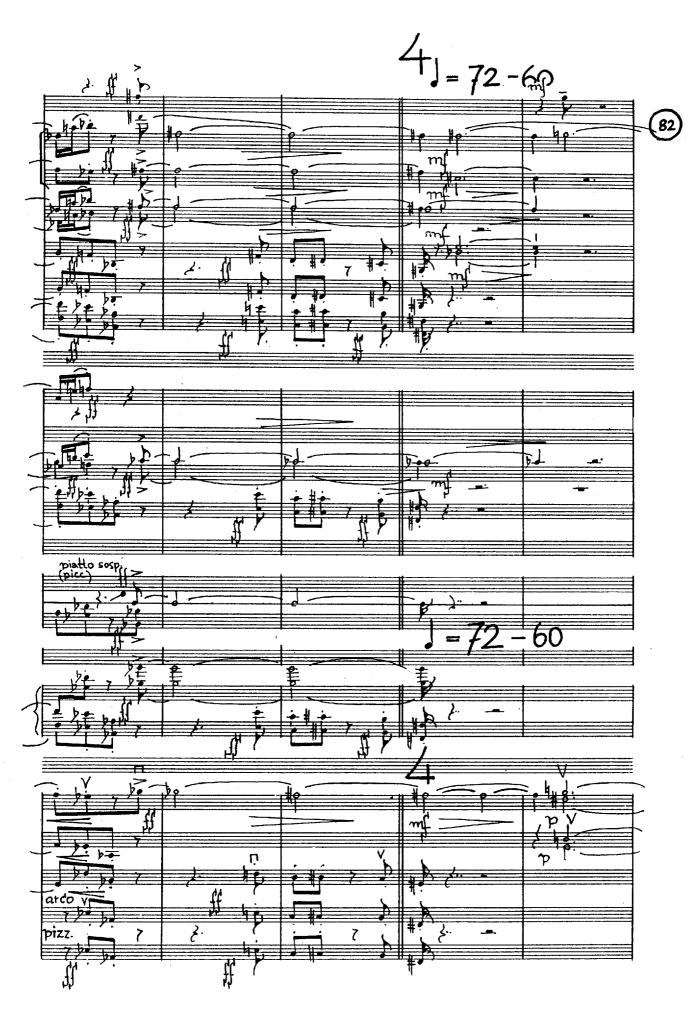




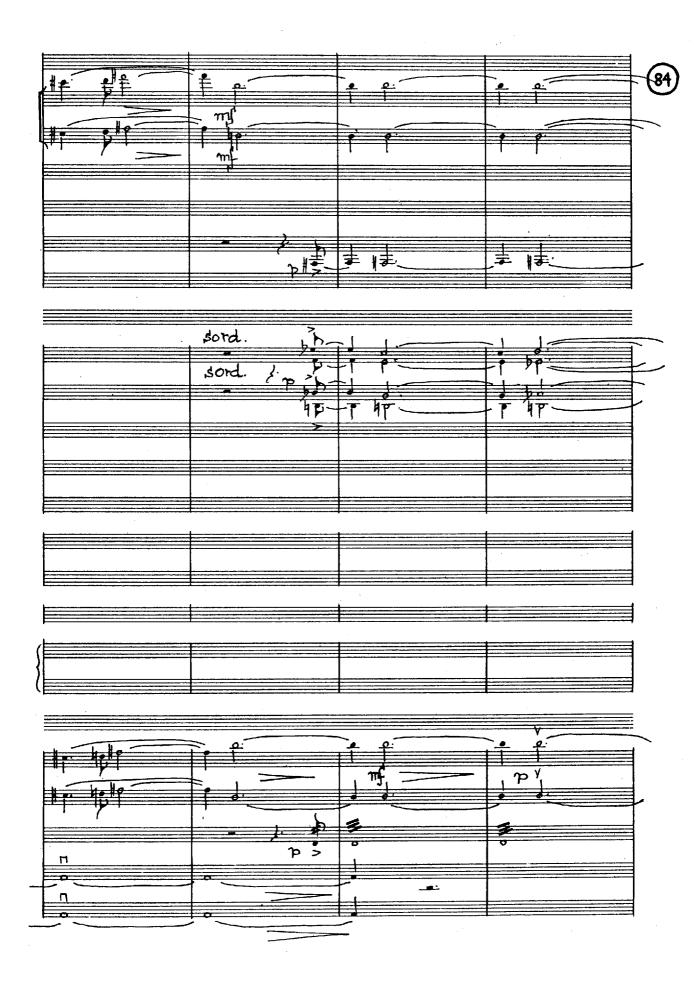
79 ĪĪĪ. 0 7 Sord. I m PIZZ trh # 7













Milan S t i b i l j : The Nightingale and The Rose
/Analysis of the form/

Rondo	Sonata-form	/Bars/
Intr	oduction	- 22
A		23 - 52 /theme of dance/
interlude		5 5 - 64
В		65 - 176 /invitation to the dance/
A		137 - 171
interlude		172 - 199
J		200 - 247 /song of the Student/
interlude		248 - 285
	exposition /I/	286 - 303 /song of the Kightingale/
	/II/	303 - 321
	development / including	
	material of rondo/	322 - 381 /seeking for a red Rose/
interlude		/death of the Nightingale/ 382 - 418
A		419 - 450
interlude		451 - 463
В		464 - 520
		521 - 550
interlude		550 - 554
C 0	đ a	555 -

Milan Stibilj

Die Nachtigall und die Rose, Symphonie The Nightingale and the Rose, Symphony

Der Komponist Milan Stibilj hat seiner Simfonie den Titel "Die Nachtigal und die Rose" gegeben und hat sie unter dem Eindruck der zarten und symbolvollen Märchen von Oskar Wilde erschaffen. Die Filigranausdruckweise des Schriftstellers zeigt sich in der Zerbrechlichkeit der Musik Stibiljs, wo er das Anfangsmotiv häufig und immer mit der neuen Verkleudung und Beleuchtung wiederholt und es jedesmal mit der sonstigen Ostinato-Begleitung unterstützt. Erst in mittleren Teil der Komposition fangen die breiten melodischen Phrasen an, die zwölftonig gestimmt sind, indem sich das gepicktene Rhythmus beruhigt. Das Lied der Nachtigall erklingt in der Flöte neben der gedämpfden Begleitung der Streicher und ist durch die kräftige Stöße im Orchester, wo das Klavier beträchtlich mitwirkt, unterbrochen. Gegen Ende der Komposition sich die rhythmische Begleitung wieder lebhafter meldet, Dynamik bunter, melodische Linien breiter und der Klang dichter gestaltet. Der Reprise änliche Bearbeitung der Klangmaterials führt ins markante Fortissimo hin:

(Das Programmheft der Symphoniker RTV Ljubljana - Prof. Pavel Sivic)

Stibilj's symphony is not a usual one. It is not "fragile" nor "dode-caphonically intuned" although it is oriented toward serial music. These remarks taken from the programme leaflet cannot mean the relation to the subject, they force onto this music aestetical and technological characteristic that are not only dubious but also diametrically contradictory. The obtrusive label diminishes its vigour. In the withered concert programmes of our orchestras, Stibilj's Nightingale appeared in a lucky order of compositions as a contribution not to be questioned. It leads us into unknown. The composer is not shouting, making racked, he iz convincing us with special musical logics.

(DELO, Ljubljana - Marjan Gabrijelcic)

Martin Fischer-Diskau rather clearly divided the scene of compositional events innto two "actors", the light and the dark one, the announcer of the intimate willpower and the counterplay of persistent stylistic violence, neoclassicistic motorics of tempo, that endangers that intimacy and simultaneously gives it buoyancy for genuine poetical tension. Fischer undoubtlessly showed how the very ambiguous stylistic character of the partitions of The Nightingale and the Rose are the extraordinary reature of the composition, that rank it among the very valuable and originally concieved achievements ...

(DNEVNIK, Ljubljana - Peter Kusar)