

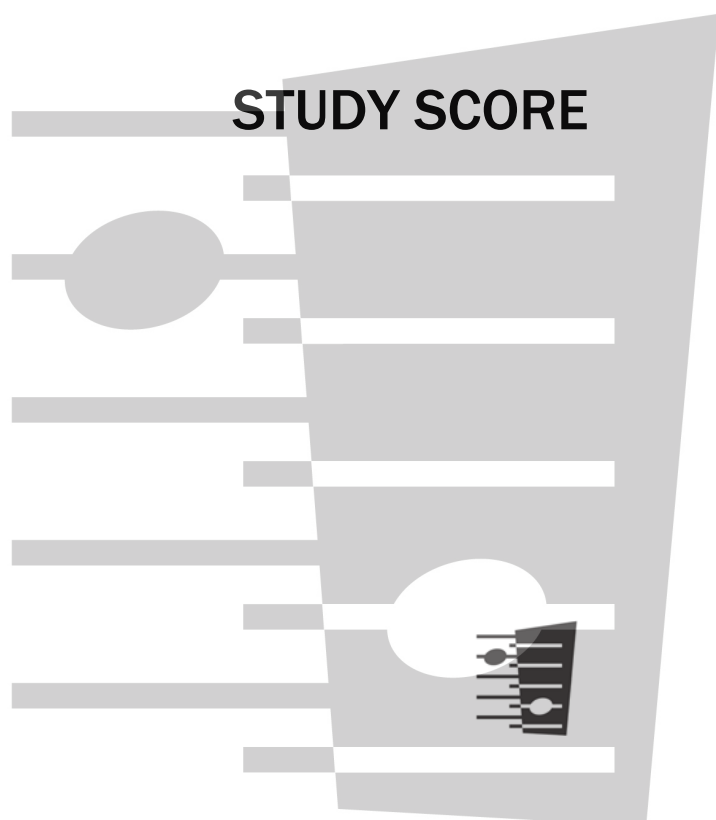
Martinaitytė

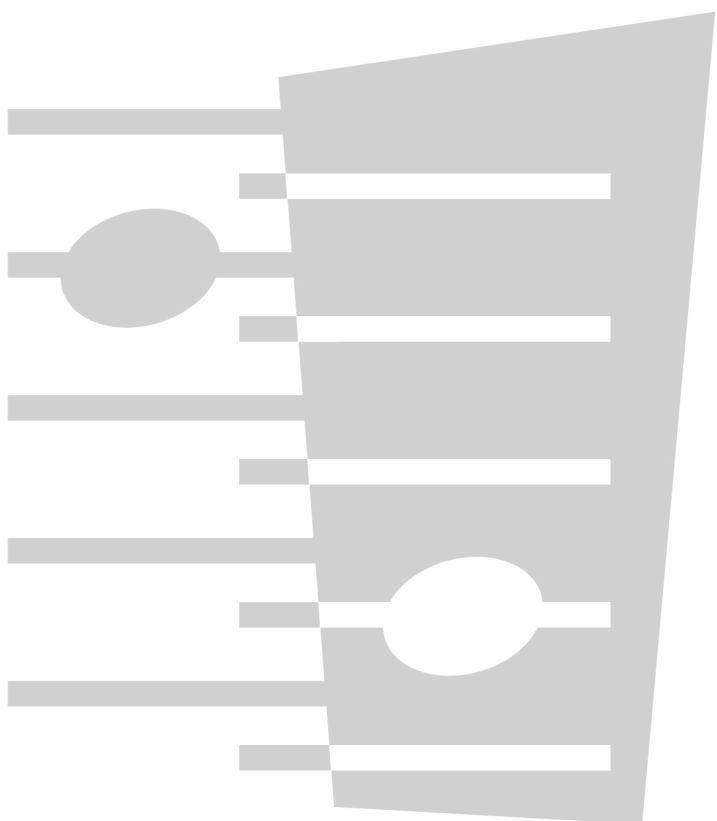
Žibuoklė Martinaitytė

SIELUNMAISEMA

for cello and string orchestra

(2019)





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STUDY SCORE



FENNICA GEHRMAN



Žibuoklė Martinaitytė

Sielunmaisema (2019) for cello and string orchestra

Commissioned by the festival "Permainų muzika" for the Klaipėda's Chamber Orchestra

Dedicated to cellist Mindaugas Bačkus who was a true collaborator in the creation of this piece

Premiere on September 20th, 2019 at the festival "Permainų muzika" in Klaipėda, Lithuania

Performers: Mindaugas Bačkus (cello) and Klaipėda Chamber Orchestra, conductor Hartmut Rohde.

Part I was composed during my residency at the MacDowell Colony, parts II-IV were composed while in residence at Copland House, Cortland Manor, New York as a recipient of the Aaron Copland Award.

Sielunmaisema translated from Finnish means a “soul-landscape, a particular place that a person carries deep in the heart and returns to often in memory.” It can be described as a landscape that “hits you in the center of your chest, the one you that immediately feels like home.” According to the linguist Viktorija Daujotytė “a perceived landscape becomes a soul-landscape or an image and language of consciousness. Landscape is a language formed by a specific place and its people, it is primal poetry preserving the oldest intertwining between nature and language.”

Soul-landscape is related to questions of identity and place which resonate with two parallel cultural identities that I carry within - my native Lithuanian and later acquired American. My physical home keeps changing and the only thing that remains is music. In this case, the piece itself becomes an ideal soul-landscape reflecting a native environment as seen through the prism of four seasons.

How many summers does one need to live through to capture the very essence of it? Memory is inherently participating in the creation of a soul-landscape and there is nostalgia for the past as well as for the changing landscape due to global warming. What is remembered and deeply engraved in our mind often doesn't correspond with reality any longer. Only memories hold those freezing cold winters with -30 C temperatures or a gradual transition from summer to autumn.

Žibuoklė Martinaitytė

I Winter [Still. silentio glacialis]	1
II Spring [Onrush]	7
III Summer [Repose]	27
IV Autumn	31

Duration 32-34 min.

Orchestration (minimum):

6 Violins I
6 Violins II
4 Violas
4 Violoncellos
1 Contrabass

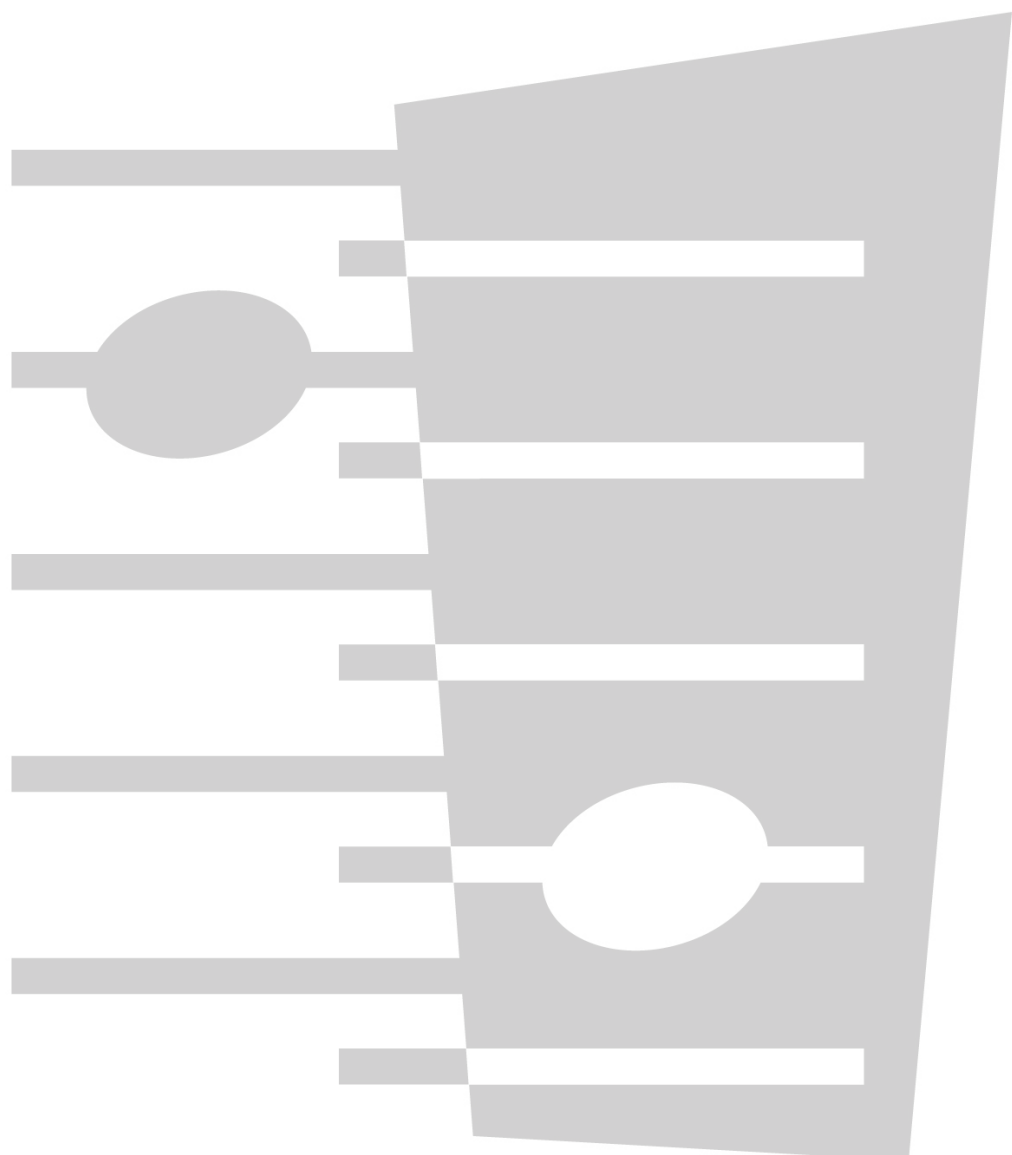
Performance material is available for hire from the publisher.

KL 78.5573

ISMN 979-0-55011-792-1 (solo cello part & study score)

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Printed in Helsinki



Performance notes

All movements are performed more or less attacca, smoothly transitioning one into another, giving a little space in between for silence to appear. It is especially important at the end of the Summer where the conductor should transition into Autumn unnoticeably.

Each movement can be performed separately as an individual piece.

WINTER

Ad Libitum sections can have flexible duration.

Tremolos are always fast and unmeasured.

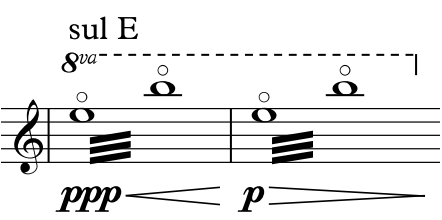
Molto sul pont. - Slow bowing on the bridge. Very noisy sound with lots of harmonics.

W.N. - White noise

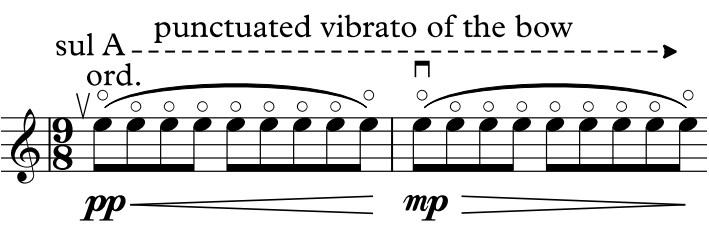
W.N. molto sul pont - White Noise. Mute the strings and play directly on the wood of the bridge while holding the bow diagonally

A.N. - Air noise. Molto sul tast. Mute the strings and use very light bow pressure.

W.N. rhythmic bowing - White noise. Mute the strings and play directly on the side of the bridge while holding the bow diagonally



- Harmonic trill – a finger trill between two natural harmonics on the indicated string while doing a tremolo with the bow.

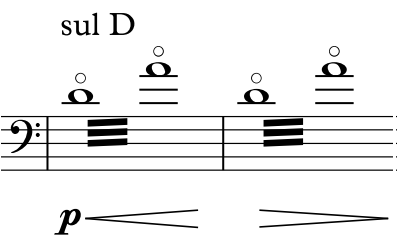


- Punctuated vibrato of the bow - unceasing and a slightly articulated motion of the bow.

Spazzolato - sideways brushing the strings from the bridge to the fingerboard and back.

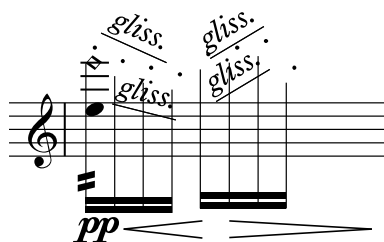
SPRING

- Sections A-F are performed with a bouncing bow, sautillé.



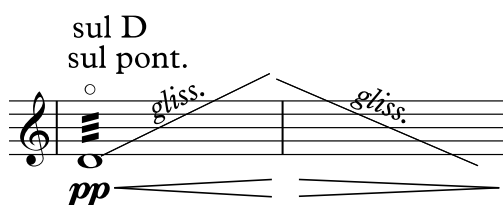
- Natural harmonics tremolo improvisation while retaining the bouncing bow effect. Every time it is repeated in a slightly different character.

Rhythmic sautille "Seagull effect"



- Seagull effect combined with rhythmic sautillè. Multiple glissandos of harmonics with tremolo and the bouncing bow while retaining the rhythmic drive and freely changing pitches.

- Middle section starting at G and finishing at J is performed legato. The cello plays poco rubato, between sul tasto and sul pont. forming the melody in upper pitches.



- Glissando of natural harmonics is performed in free rhythm

SUMMER

- The timing of this movement is flexible and is decided by the cellist who plays ad libitum, in free rhythm

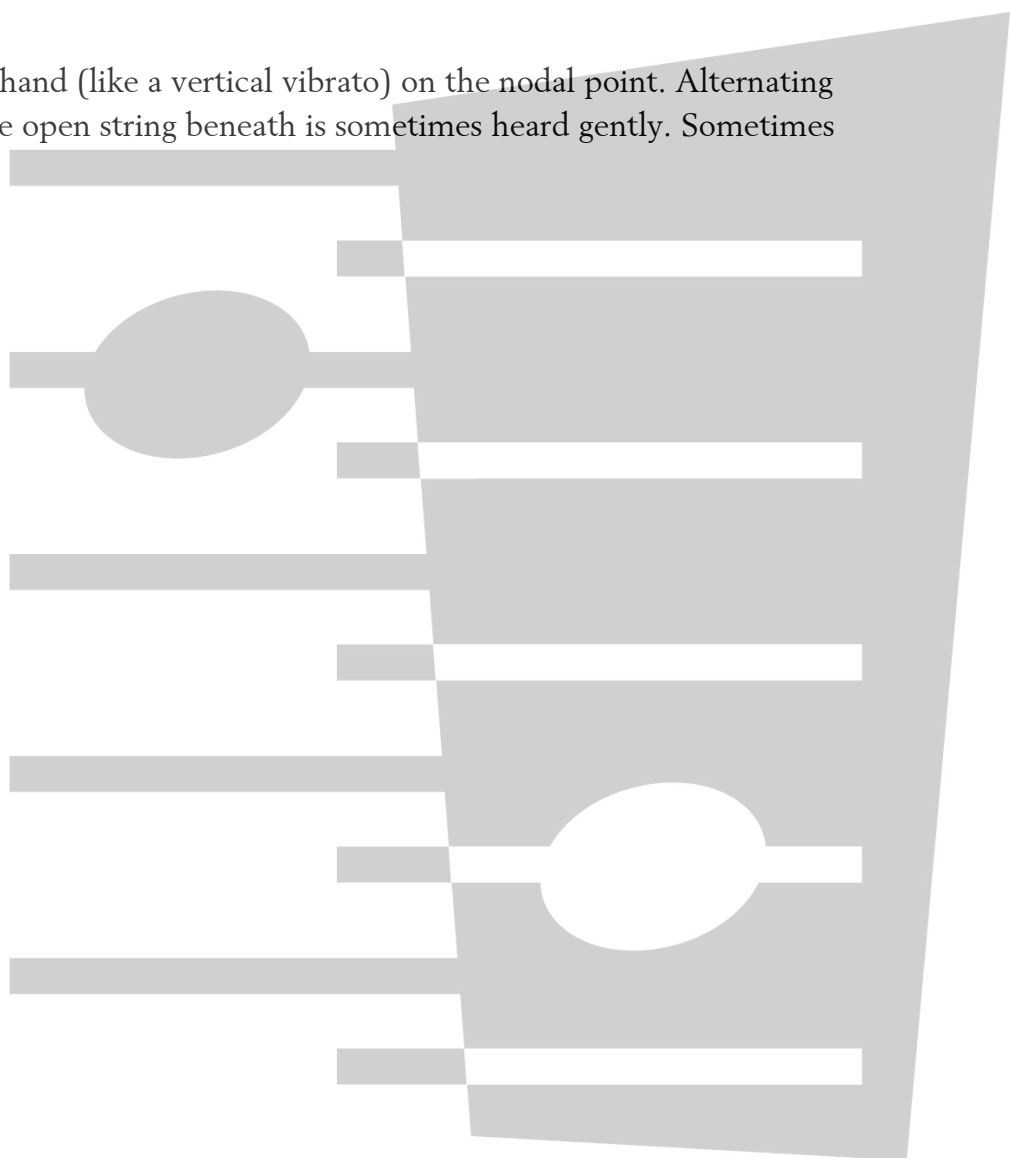
- Orchestra is singing *mormorando* of the indicated pitch or an octave lower/higher.



- Tremolo on the indicated open string while trilling a natural harmonic with the finger and slowly moving the bow between ordinario and sul pont.

AUTUMN

- Trembling harmonics. An irregular vertical tremolo of the left hand (like a vertical vibrato) on the nodal point. Alternating between harmonics pressure and even lighter pressure so that the open string beneath is sometimes heard gently. Sometimes sul pont., sometimes ord., irregular.



Dedicated to cellist Mindaugas Bačkus

SIELUNMAISEMA

I. WINTER [Still. Silentio glacialis] for PVK

Žibuoklė Martinaitytė (2019)

♩ = 50 Pensively, with fragility.

As though painting black and white calligraphy with the thinnest brushstrokes.

Violoncello

Violins I

Violins II

Violas

Violoncellos

Double Bass

musical score for the first system, featuring various instruments and dynamic markings (ppp, pp, p, mp, ord., sul pont., sul A, sul tasto, col legno, arco, sul E, 8va, 3).

Ad libitum
10"-12"
(distorted pitch)

7

molto sul pont.
(slow bowing and listening
to the appearing overtones)

musical score for the second system, featuring various instruments and dynamic markings (ppp, pp, p, mp, ord., sul pont., sul A, sul tasto, col legno, arco, sul E, 8va, 3).

Ad libitum 10"
White noise (W.N.)
molto sul pont.
(Mute the strings and play on the side of the bridge diagonally)

12

Vc. *pp* sul pont. *molto sul pont.* ord. *pp* *mp* sul pont. *molto sul pont.* *pp*

Vln. I ord. *ppp* *p* sul pont. *ppp* White noise (W.N.) slow bowing on the bridge, slipping a bit toward sul pont. players enter gradually, one after another

Vln. II sul pont. (8) *ppp* White noise (W.N.) slow bowing on the bridge, slipping a bit toward sul pont. arco *ppp*

Vla. unis. *p* 3 arco *p* *mp* sul pont. *molto sul pont.*

Vc. ord. *p* *mp* sul pont. *molto sul pont.* ord. *pp* *ppp* molto sul tasto

Db. sul tasto *pp* ord. *p* *mp* sul pont. *ppp* molto sul tasto

18 C

Vc. ord. *pp* 3 *p* sul pont.

Vln. I col legno *p* 3

Vln. II ord. *ppp* sul pont. *pp* col legno *p* 3

Vla. sul tasto "flautando" *pp* 3

Vc. sul pont. *pp* ord. *ppp*

Db. ord. *ppp* *p*

Ad libitum
9"-10"

Air noise (A.N.)
molto sul tasto

(Mute the strings and play on the
fingerboard with light bow pressure)

sul tasto

ord.

sul pont.

Vc.

Vln. I

arco

sul pont.

pp

p

W.N.
on the bridge

pp

W.N.
sul tasto
sul C

pp

ord.

sul pont.

pp

ppp

molto sul tasto

ord.

sul pont.

p

mp

Vln. II

Vla.

ord.

sul pont.

pp

ppp

molto sul tasto

ord.

sul pont.

p

mp

Vc.

sul tasto

pp

ppp

ord.

sul pont.

p

mp

Db.

pp

ppp

pp

mp

31

ord.

sul pont.

accel.

ord.

pp

pp

pp

sul pont.

8va

pp

ord.

sul pont.

pp

col legno

arco

sul pont.

p

3

pp

p

col legno

p

3

sul tasto

ord.

ppp

p

sul tasto

ord.

p

pp

pp

10"-12" **E**

W.N., molto sul pont.
bow diagonally directly
on the bridge

W.N., more active rhythmic bowing on the side of the bridge,
accelerating and slowing down ad lib.

accel.

Vc.

W.N., on the bridge
slipping a bit toward sul pont.

pp

Vln. I

ord. sul pont.

ppp p

col legno

p

Vln. II

ord. sul pont.

ppp p

col legno

p

Vla.

Air noise (A.N.)
molto sul tasto
play on inner strings

pp

sul pont.

ord.

ppp p

sul pont.

Vc.

Air noise (A.N.)
molto sul tasto

pp

sul pont.

molto sul pont.

pp mp

sul pont.

accel.

Db.

molto sul tasto ord.

pp

sul pont.

ord.

pp mp p pp



Ad libitum 10"-12"

W.N.
rhythmic bowing on the side of the bridge

accel.

Vc.

sul pont. molto sul pont.

pp mp pp

tutti, arco
spazzolato (brush the strings sideways
from the bridge to the fingerboard and back)

pp

accel.

rit.

Vln. I

tutti, arco
spazzolato (brush the strings sideways
from the bridge to the fingerboard and back)

pp

accel.

rit.

Vln. II

ord. sul pont.

p mp p pp

molto sul tasto

A.N. sul tasto
mute the strings

Vla.

ord. non div. sul pont.

pp mp p pp

molto sul tasto
becoming air noise

bowing diagonally on the side
of the bridge and accelerating

pp

accel.

rit.

Vc.

sul pont.

ord.

sul tasto

sul pont. molto sul pont.

pp p

Db.

Smoothly pulsating like slowly falling snow

F = 70

ord. sul A *punctuated vibrato of the bow*

50

Vc. *pp* *mp* *ppp* *mp*

ord. sul E *punctuated vibrato of the bow*

Vln. I *pp* *mp* *ppp* *mp* *pp*

ord. sul E *pp* *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *mp*

ord. sul A *punctuated vibrato of the bow*

Vc. *ppp* *p* *pp*

ord. *pp* *mp*

Db. *pp* *mp*

[illegible]

62 **G**

Vc. *ppp* *p* *ppp* molto espress. e cantabile

Vln. I *pp* *p* *pp* *mp* *pp* *p*

Vln. II *pp* *mp* *pp* *mp* *pp* *p*

Vla. *ppp* *pp* *p*

Vc. *p* *pp* *mp* *p*

Db. *pp* *p*

ord. sul pont. ord. sul pont. sul E 8va sul A ord. sul A

68

Vc. *ppp* *p*

Vln. I *pp* *p* *pp* *p* *pp*

Vln. II *pp* *p* *pp* *p*

Vla. *pp* *p* *ppp* *p*

Vc. *ppp* *ppp* *pp*

Db. *ppp* *p*

ord. sul pont. col legno sul pont. ord. sul pont. col legno sul pont. sul tasto ord.

74

ord.

ppp

p

sul pont.

arco

V

ppp

p

pp

p

pp

ord.

ppp

p

col legno

p

Vln. I

Vln. II

Vla.

arco

ord.

sul C

pp

ppp

pp

sul pont.

mp

Vc.

mp

ord.

ppp

p

pp

Db.

pp

mp

80

ord.

ppp

p

sul pont.

pp

ord.

p

col legno

p

pp

p

ppp

p

Vln. I

Vln. II

Vla.

ord.

pp

col legno

p

Vc.

pp

p

sul pont.

ord.

p

Db.

p

p



90 long and slow gliss. *ppp* *gliss* *pp* *p* *rit.* *ord.* *molto sul tasto*

Vc.

Vln. I *sul pont.* (8) *pp*

Vln. II *arco, ord.* *W. N. (slow bowing on the bridge)* *ppp* *arco spazzolato (brush the strings sideways from the bridge to the fingerboard and back)* *ppp* *accel.* *rit.*

Vla. *col legno* *pp* *p* *3* *ppp*

Vc. *col legno* *p* *3* *col legno* *p* *mp* *p* *mp* *p*

Db. *sul pont.* *pp* *p* *sul tasto*

II. SPRING [Onrush] for Ken R.

With joyful energy, vivaciously

sautille
(bouncing bow near the bridge. Accelerating repetitions
so that to hear constantly changing variety of overtones)

$\text{♩} = 170$

Violoncello Solo

ppp

Violins I

div.

sautille

ppp

sautille

ppp

Violins II

div.

sautille

ppp

sautille

ppp

Violas

sautille

ppp

Violoncello

Double Bass

6

Vc.

p *mf*

Vln. I

pp *mp* *mp*

Vln. II

mp *mp*

Vla.

mp

10

Vc.

ord. sul D

p *mp*

Vln. I

p *ppp* sul pont.

Vln. II

p *ppp* sul pont.

Vla.

p *ppp* sul pont.

16 sul pont. ord. ord. sul tasto

Vc. *p* *pp* *mp*

Vln. I *p* *pp* *pp*

Vln. II *p* *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *pp* *p* *mp*

25 sul pont. A a tempo sul pont. ord. sautille ord. sautille ord. sautille ord. sautille

Vc. *p* *pp*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *p* *pp*

33 ord.

Vc. *mf* *mf*

Vln. I *p* *mf*

Vln. II *mp* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Tempo rubato

38

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord. sul D

p *mp*

sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

pp *pp* *pp* *pp* *pp* *pp*

sul D

pp *mp*

44

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

sul pont. sul D

ord.

p

sul tasto

sul tasto

p sul tasto

sul tasto

sul tasto

ord.

p *mp*

p *mp*

53

Ba tempo

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

pp

ord.

p

ord.

p

ord.

p

ord.

p

57

Vc. *mp* sul pont.

Vln. I

Vln. II

Vla.

Vc. *pp*

61

Vc. *mf* *f* sul pont.

Vln. I *mf* sul pont.

Vln. II *mf* sul pont.

Vla. *mf* sul pont.

Vc. *mf* sul pont.

Db. sul D *p*

65 Tempo rubato

Vc. *p* *mp* *mp* 3 ord.

Vln. I *pp* ord. *p* ord.

Vln. II *pp* ord. *p* ord.

Vla. *pp* sul pont. *p*

Vc. *p* ord. 3 sul D *p* *mf* *p*

Db. *p* *mf* *p*

73

sul pont.
sul D

(Improvisation based on tremolo between an open string and natural harmonic while retaining the bouncing bow effect.)

C a tempo

ord.
sautille

Vc. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mp* *p*

Db. *mf*

sul tasto

ord.

ord.

ord.

80

Vc. *mf*

Vln. I *ord.* *p*

Vln. II *ord.* *p*

Vla. *mp* *mf*

Vc. *pp*

Db. *pp*

84

Vc. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

88 sul pont. ord.

Vc. *f* *p*

Vln. I *f* *mp*

Vln. II *f* *mp* *p*

Vla. *f* *mp*

Vc. *f* *mp*

92

Vc. *mf*

Vln. I *p* *mp*

Vln. II *mp* *mp*

Vla. *p* *mp*

Vc. -

97

Tempo rubato

Vc. *f* *p* sul D 3

Vln. I *f* *p* sul pont *pp* sul pont

Vln. II *f* *p* sul pont *pp* sul pont

Vla. *f* *p* sul pont *pp* sul pont

Vc. *mp* *f* *p* sul D *p* sul D

Db. *pp*

106

Vc. *mp*

Vln. I *p* ord. *pp* sul A *mf* sul pont. *pp* ord. sul D

Vln. II *p* ord. *ppp* sul tasto

Vla. *pp* ord. sul D *mp* sul pont.

Vc. *mf* *p* *mf* *p* sul pont.

Db. *mp* *mf* *mp*



ord.
Rhythmic sautille
"Seagull effect"

115 *gliss.* *pp*

(Rhythmic sautille of the Seagull effect with multiple glissandos of harmonics with tremolos while retaining the rhythmic drive and freely changing pitches)

Vc. *pp*

Vln. I *mp* sul pont.

Vln. II *ppp*

Vla.

Vc.

Db. *p* *p*

122 Da tempo

Vc. *ord.*
ppp *mp* *mf* *p*

Vln. I *ord.*
pp *mf* *p*

Vln. II *ord.*
pp *p* *mf*

Vla. *ord.*
pp *p* *mf*

Vc. *ord.*
pp *p* *mf*

Db.

132

Vc. *mf* *mp* *mf* *mp*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mp*

Vla. *mp*

Vc. *mp*

142

Vc. *mf* *f* *sul pont.*

Vln. I *mf* *f* *sul pont.*

Vln. II *mf* *f* *sul pont.*

Vla. *f* *sul pont.*

Vc. *mf* *f* *sul pont.*

Db. *f* *sul pont.*

Tempo rubato

152 ord.

Vc. *p* *mp*

Vln. I *p* ord. *pp* ord. *pp* ord. *pp* ord. *p*

Vln. II *p* *pp* ord. *pp* ord. *p*

Vla. *p* *pp* ord. *pp* ord. *p*

Vc. *p* ord. *pp* sul D *p* *mp*

Db. ord. *p* ord. sul D *p* *mp*

(trill with natural harmonic while doing bowed tremolo on the indicated string) → sul pont.

sul pont.
Rhythmic sautille
"seagull effect"

162 gliss. (Rhythmic sautille of the Seagull effect with multiple glissandos of harmonics with tremolos while retaining the rhythmic drive and freely changing pitches)

Vc. *pp*

Vln. I *div.* *sul tasto*

Vln. II *solo* *pp* *sul tasto* *pp* *sul tasto* *pp*

Vla. *sul tasto*

Vc. *sul pont.* *sul D* (trill between two natural harmonics with sautille bowing) *pp*

Db. *p* *mp*

18 **E** Gently and mercurial. Legato.
a tempo

172

Vc. ord. *pp*

Vln. I ord. *pp* sul tasto

Vln. II ord. *pp* sul pont.

Vla. sul tasto *pp* non div. sul tasto

Vc. sul D *pp* gliss. (Natural harmonic gliss. on the indicated string while doing tremolo with the bow)

Db. *p* *mp*

182

Vc. sul tasto *poco rubato* *pp* *mp*

Vln. I ord. *pp*

Vln. II ord. *pp*

Vla. ord. *pp* sul pont.

Vc. ord. sul tasto *p*

Db. *mp* sul D *p*

187

Vc.

mf *mp*

Vln. I

sul tasto *pp*

Vln. II

solo *pp*

Vla.

pp *p* sul tasto

Vc.

ord. *p* ord.

Db.

mp

192

Vc.

Vln. I

sul tasto *p* ord. *p*

Vln. II

sul pont. *pp* sul pont. *pp* sul pont. *pp*

Vla.

sul pont. *pp* ord. *p*

Vc.

sul pont. *p* ord. *p*

Db.

sul D

196

Vc. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

ord. *pp*

ord. *p*

sul pont. *p*

p



200

Vc. ord. *mp* *p* sul tasto

Vln. I ord. *p* sul tasto *pp*

Vln. II ord. *p* sul pont. *pp* sul pont. sul D gliss. gliss. (Natural harmonic gliss. on the indicated string while doing tremolo with the bow)

Vla. *p* *pp* sul tasto

Vc. sul D sul pont. *pp* Glissando of natural harmonics on the indicated string while doing tremolo with the bow

Db. *mp* sul D

207 **F** sul tasto *poco rubato* *pp* ord.

Vc.

Vln. I sul tasto

Vln. II ord. *pp*

Vla. sul tasto *pp*

Vc. unis. *p*

Db. *mp* 3

211 *mp* *mf*

Vc.

Vln. I ord. *pp* *p*

Vln. II sul tasto *p* sul tasto *p* sul pont. *pp* ord. *mp* 3

Vla. *pp* *mp*

Vc. *pp* *mp* sul tasto

Db.

216

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

pp

div.

pp

mp

mp

mp

mp

mp



220

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

mf

pp

p

mp

mp

mp

mp

mp

mp

224

Vc. *mp* *pp* *p* *ord.*

Vln. I *mp* *p*

Vln. II *p* *pp*

Vla. *p* *sul tasto*

Vc. *sul pont.* *sul D* *gliss.* *pp* *p*

Db. *pp* *p*

230

Vc. *mf*

Vln. I *p* *sul pont.* *pp* *mf* *ord.* *p* *cresc.*

Vln. II *pp* *p* *cresc.*

Vla. *ord.* *pp* *p* *cresc.*

Vc. *mp* *ord.* *p* *cresc.*

Db. *mp* *cresc.*

[illegible]



259

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

sautille

cresc.

mf

264

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

f

f

f

269 **J**

Vc. *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp sub.*

Vc. *mp sub.*

Db. *mp sub.* *mf*

274

Vc. *f*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

279

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

284

Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

321 1

Vc.

p *ff* *p*

Vln. I

ff *p* *ff*

Vln. II

ff *p* *ff*

Vla.

ff *p* *ff*

Vc.

ff *p* *ff*

Db.

ff *p* *ff*

330

Vc.

ff *mp* *ff* *mf*

(8)

Vln. I

mp *ff* *mf* *ff* *mf*

Vln. II

mp *ff* *mf* *ff* *mf*

Vla.

mp *ff* *mf* *ff* *mf*

Vc.

mp *ff* *mf* *ff* *mf*

Db.

mp *ff* *mf* *ff* *mf*

340

Vc.

mp *ff* *mf* *ff* *mf*

(8)

Vln. I

mp *ff* *mf* *ff* *mf*

Vln. II

mp *ff* *mf* *ff* *mf*

Vla.

mp *ff* *mf* *ff* *mf*

Vc.

mp *ff* *mf* *ff* *mf*

Db.

mp *ff* *mf* *ff* *mf*

sul pont.

III. SUMMER [Repose] *for A.Br.*

Meditatively, with a relaxed mind, in an unhurried manner. As though in a timeless dimension.

♩ = 60

Violoncello Solo

Violins I

Violins II

Violas

Violoncellos

Double Bass

(sing the indicated note or an octave lower)

(sing the indicated note or an octave lower.)

(sing the indicated note or an octave lower.)

(sing the indicated note or an octave higher.)

sul tasto

rubato, like singing

sul tasto

rubato, like singing

sul tasto

sul tasto

sul tasto

ppp

mm

ppp mormorando

ppp mormorando

ppp mormorando

ppp

pp

p

ord.



Ad Libitum, in improvisatory manner

10

Vc.

ord.

pp

like singing

3

cresc.

mp

Vln. I

Vln. II

ord.

sul tasto

Vla.

pp

ppp

ppp sul tasto

pp

Trill natural harmonic with finger while doing tremolo with the bow

ord.

sul pont.

move slowly between sul pont. and ord.

Vc.

ppp

p

ppp

p

pp

pp

ord.

sul tasto

ord.

pp

Db.

p

pp

21 **A** sul pont.

Vc. *pp* *pp* ord.

Vln. I (sing the indicated note or an octave lower) *mm* *ppp* mormorando

Vln. II (sing the indicated note or an octave lower) *mm* *ppp* mormorando ord. sul tasto

Vla. *p* ord. *ppp* sul tasto

Vc. *pp* ord. sul tasto

Db. *p* *pp* ord. *p*

30 **B** sul pont.

Vc. *mp* *pp* ord. *p*

Vln. I *mm* *ppp* mormorando ord. *pp* *p*

Vln. II *pp* ord. *pp* *p*

Vla. ord. *p* sul pont. *p* *mp* ord. *pp* *p*

Vc. ord. *p* ord. *p* *mp* ord. *pp* *p*

Db. *pp* *p*

39

Vc.

cresc.

mf

Vln. I

Vln. II

Vla.

ord.

ppp

p

mp

ord.

p

mp

sul C

pp

mp

sul pont.

move slowly between sul pont. and ord.

sul pont.

move slowly between sul pont. and ord.

Db.

mp

48

Vc.

p

mp

sul pont.

Vln. I

ord.

pp

p

sul tasto

pp

ord.

p

sul pont.

sul G

ord.

sul pont.

sul C

p

mp

pp

Vla.

ord.

p

sul pont.

ord.

pp

p

sul pont.

sul C

p

mp

Vc.

ord.

pp

ord.

pp

Db.

p

56 **D** ord.

Vc. *p* *mp*

Vln. I

Vln. II *p* sul tasto

Vla. ord. *pp* ord. *pp* sul tasto

Vc. ord. *p* ord. *p*

Db. *p*

63 **E** sul pont.

Vc. *mf* *p*

Vln. I ord. *pp* ord. *p* *mp* *p*

Vln. II ord. *pp* ord. *p* *mp* *p*

Vla. ord. *pp* ord. *p* *pp* sul G *pp* sul C *pp* sul C *p*

Vc. *p* *p* *pp* *p*

Db. *mp*

move slowly between s.p. and ord.

[illegible][illegible]

G Glissando of natural harmonics in free rhythm
speeding up and slowing down ad libitum

84

Vc. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Db. *ppp* *gliss.* *gliss.* *gliss.* *gliss.*

mp

90

Vc. *pp* *gliss.* *gliss.* *pp* *gliss.*

Vln. I *pp* *ord.* *ppp mormorando* *ppp mormorando*

Vln. II *pp* *ord.* *ppp mormorando* *ppp mormorando*

Vla. *pp* *ord.* *ppp mormorando* *ppp mormorando*

Vc. *pp* *ord.* *ppp mormorando* *ppp mormorando*

Db. *ppp* *ord.* *ppp mormorando* *ppp mormorando*

poco rit.

10"-15"

attacca

IV. AUTUMN
for True R.

With all pervading nostalgia
♩ = 90

Violoncello Solo

ord. *legato ed espress.*

pp

ord.

Violins I

ord. *pp*

ord.

pp

Violins II

ord. *pp*

ord.

pp

Violas

ord. *pp*

ord.

pp

Violoncellos

pp

ord.

pp

Double Bass

pp

ord.

pp

8

Vc. Solo

mp

p

Vln. I

mp

pp

ord.

pp

mp

Vln. II

mp

pp

ord.

pp

mp

Vla.

mp

pp

ord.

pp

mp

Vc.

mp

pp

ord.

pp

mp

Db.

pp

mp

32

Vc. Solo

mf

ord.

pp

mp

Vln. I

mf sul pont.

pp

Vln. II

mf sul pont.

pp

Vla.

mf sul pont.

pp

Vc.

mf sul pont.

pp

Db.

mf

38

Vc. Solo

p

ord.

pp

mf

Vln. I

pp

mf

Vln. II

pp

mf

Vla.

pp ord.

mf

Vc.

pp ord.

mf

Db.

pp

mf

sul pont.

mf

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[illegible]

77 **E** With gravity and emotional intensity

Vc. Solo

Vln. I

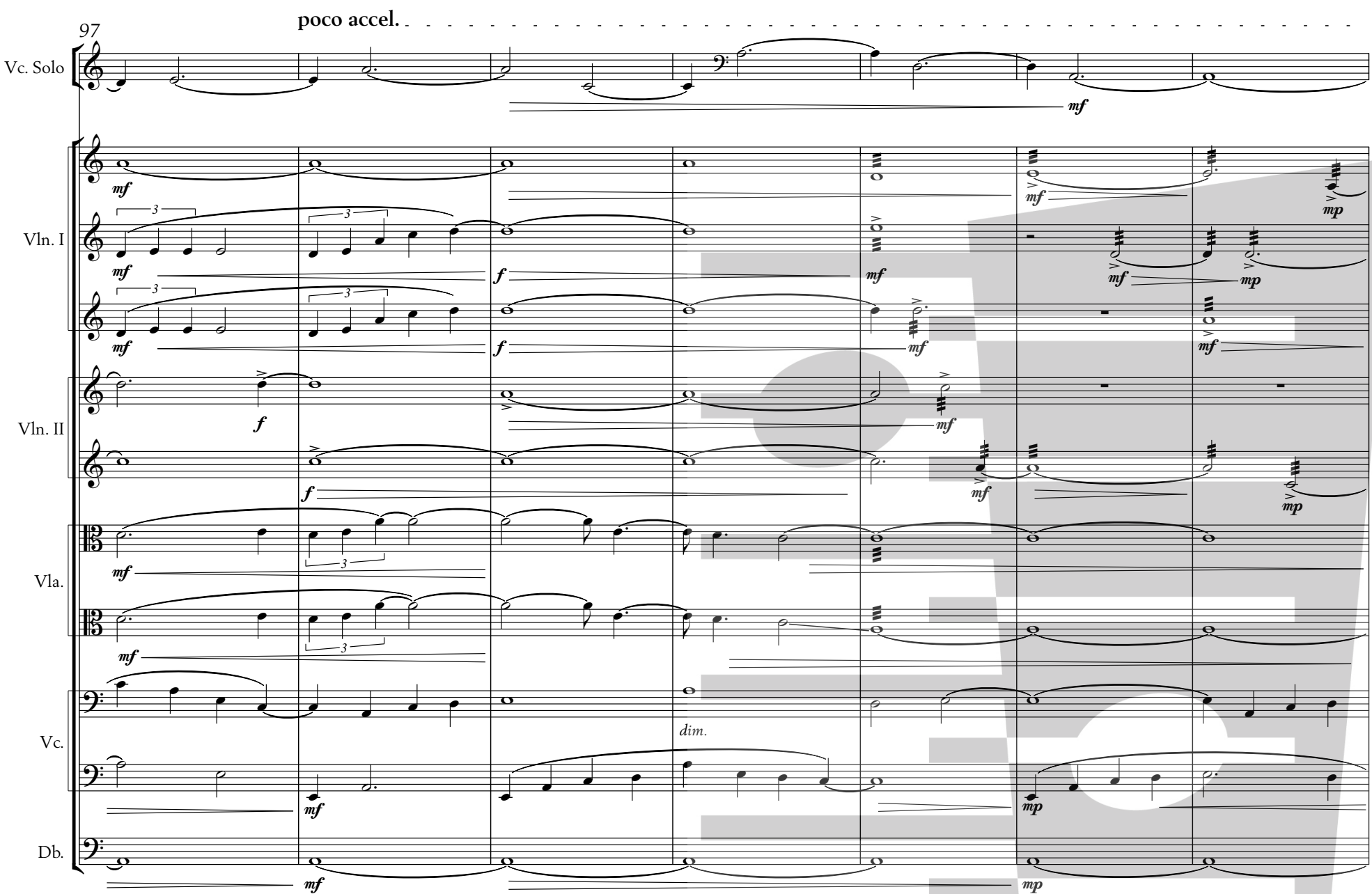
Vln. II

Vla.

Vc.

Db.

[illegible]



[illegible]

118 **F** With melancholy $\text{♩} = 70$

Vc. Solo

ord.

pp

p

sul A

Vln. I

ord.

pp

ord.

pp

ord.

pp

ord.

pp

sul tasto, flautando

pp

p

Vln. II

ord.

pp

ord.

pp

sul tasto

pp

sul pont.

Vla.

ord.

pp

ord.

pp

ord.

pp

p

mp

sul pont.

mp

Vc.

ord.

pp

p

sul pont.

ord.

pp

p

ord. sul D

mp

Db.

pp

p

[illegible]

129

Vc. Solo

sul D

p

poco rit.

ord.

sul A

pp

sul pont.

"trembling harmonics"

sul D

pp

sul tasto

pp

ord.

sul tasto

pp

sul C

p

pp

pp

pp

pp

pp

134

Vc. Solo

sul C

sul A

"trembling harmonics"

pp

pp

rit.

sul A simile

"trembling harmonics"

sul tasto

sul tasto

solo, 1 stand ord., sul D

pp

"trembling harmonics"

solo, 1 stand sul C

pp

"trembling harmonics"

sul tasto

pp

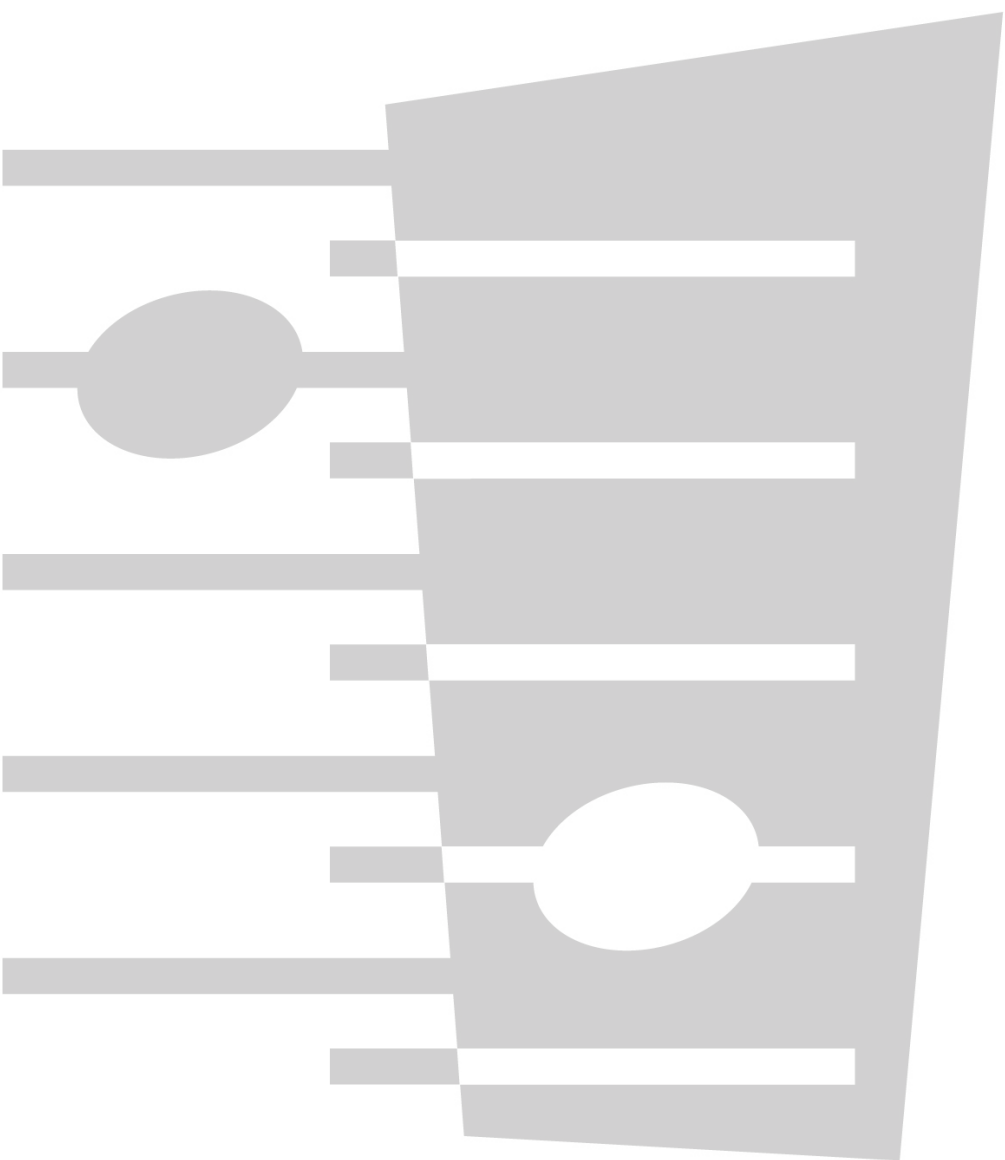
sul tasto

sul tasto

sul tasto

sul tasto

sul tasto



Žibuoklė Martinaitytė

The works of New York -based Lithuanian composer Žibuoklė Martinaitytė (b. 1973) have been lauded as breathtaking and profoundly moving. Her stimulating music bristles with energy and tension and revolves often around the subject of beauty, which she calls both a guiding principle and an aesthetic measure for sonic quality.

Martinaitytė studied composition at the Lithuanian Music Academy and took part in various composition workshops and courses in Europe studying with Brian Ferneyhough, Bogusław Schaffer, Magnus Lindberg, Tristan Murail and Jonathan Harvey. In 2001 she was granted her first creative residency at Künstlerhaus Lukas der Stiftung Kulturfonds, Germany.

Although she began her career in Europe, the last decade of her activity has been gaining momentum in the USA where she received commissions from the MATA festival, the Barlow Endowment, Look+Listen Festival, Volti, Bang On A Can Marathon and others. She has received numerous awards such as the Look+Listen Composers Competition Prize (NYC), the Copland House Sylvia Goldstein award and the Composers Now award for residency at the Pocantico Center. In 2020 she was granted the Guggenheim Fellowship and the prestigious Lithuanian Government Award for her creative achievements.

Described as a textural magician, Martinaitytė has a growing reputation for her chamber and orchestral music. In 2021 Ondine Records released the CD *Saudade* which includes three works for symphony orchestra: *Saudade*, *Millefleur* and *Horizons*. The disc has gained wide critical acclaim with reviews in the New York Times, Gramophone Magazine, BBC Music Magazine and Limelight Magazine. The Stereophile Magazine did not either spare its praise and chose it as the Recording of April 2021. Martinaitytė's previous solo CD *In Search of Lost Beauty*, released in 2019, received two gold medals at the Global Music Awards (Best Composer and Best Album).

KL 78.5573
ISMN 979-0-55011-792-1



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