Martinaitytė

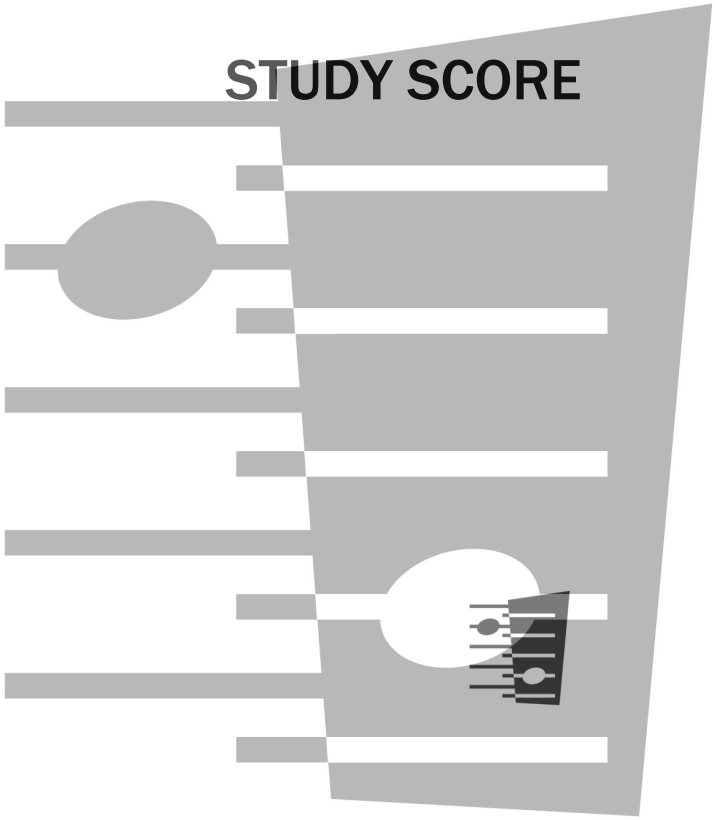
Žibuokle Martinaitytė

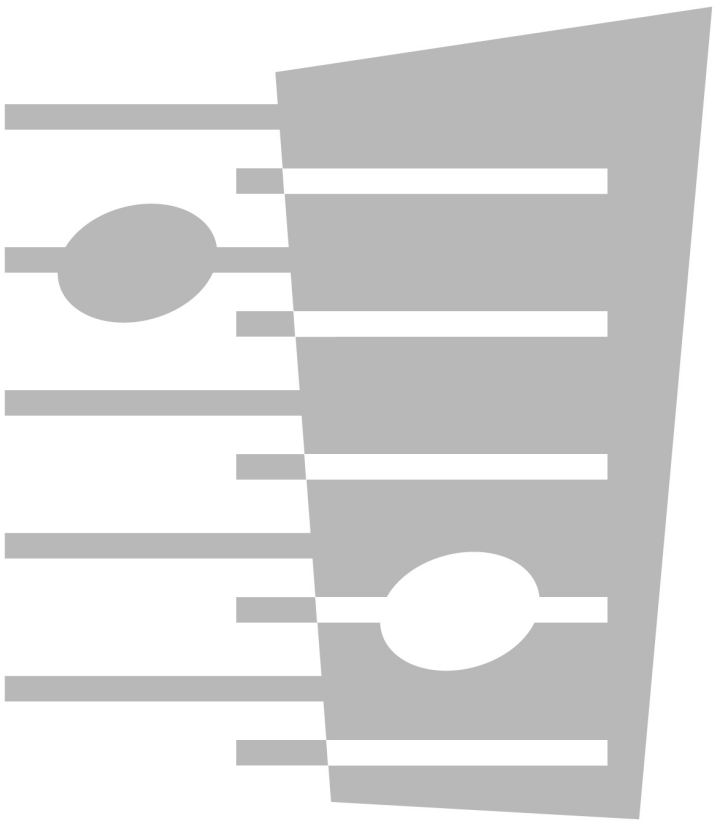
CHIAROSCURO TRILOGY

for piano and string orchestra

(2017)

STUDY SCORE





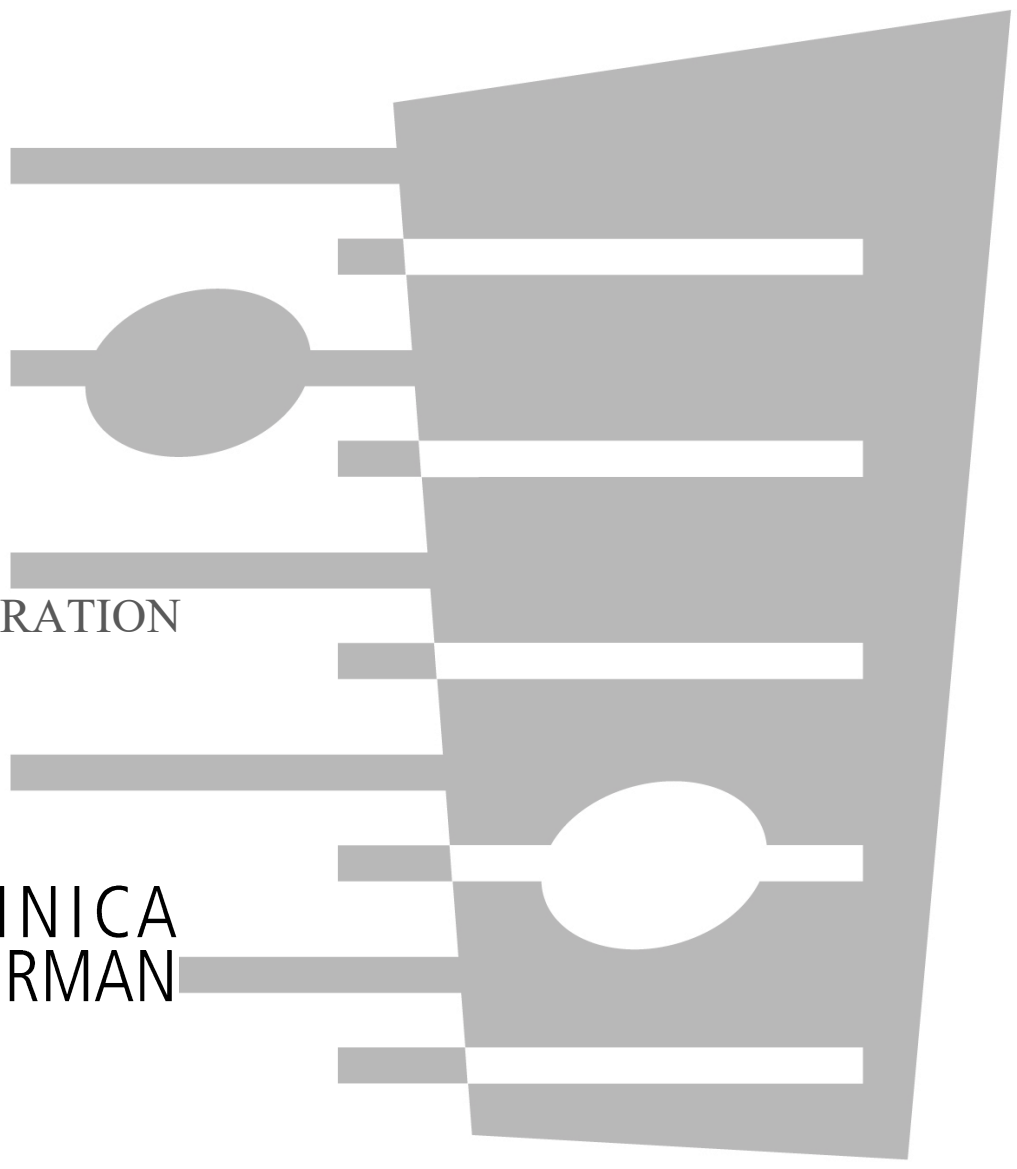
Žibuoklė Martinaitytė

Šviesotamsos trilogija

Chiaroscuro trilogy

Fortepijonui ir styginių orkestrui

For piano and string orchestra



IN PREPARATION

FENNICA GEHRMAN

Chiaroscuro trilogy (2017)

For piano and string orchestra

Commissioned by the Lithuanian Composers Union for the festival "Gaida"

Composer's note

Mostly used in the context of visual art, chiaroscuro (it. chiaro – light, scuro- dark) is a word that encompasses both - darkness and light and thus profoundly reflects the very essence of our existence. Visual artists throughout the ages were fascinated by light, which can only be made visible through a violent contrast. In this piece I was exploring darkness and light through sounds in varied proportions and their relation to one another. Every part of the trilogy focuses on a particular aspect of this relationship, encompassing a large scale of gradations from the light of darkness to the darkness of light. The in-between states of shadows are created through a timbral use of string instruments woven into a textural density of micro-gestural movements. In Part I "Tunnel" both states of light are clearly juxtaposed with a subtle gradual transition from darkness into a stark light. Part II "Meteors" resides entirely in the dark with randomly illuminating streaks of light. Part III "Darkness of Light" brings us to the presence of light with ever-present shadows of darkness.

String orchestra division (minimum):

Violini I (4)
Violini II (4)
Violas (4)
Violoncellos (4)
Contrabasses (2)

If possible the number of each string section can be doubled.

Duration 18 min.

The piece was premiered on October 21st, 2017 at the National Philharmonic Hall in Vilnius, Lithuania during the Contemporary Music festival "Gaida". Performers: Gabrielius Alekna (piano), the Lithuanian Chamber Orchestra conducted by Robertas Šervenikas.

Dedicated to pianist Gabrielius Alekna

CHIAROSCURO TRILOGY

I. Tunnel

Žibuoklė Martinaitytė (2017)

♩ = 60 Largo et tranquillo. Con gravitas.

Piano solo

pp

p

8vb

*Ped.

*)Pedal indications are recommended, but can be treated freely

♩ = 60 Largo et tranquillo. Con gravitas.

Violin I

Violin II

Viola 1

Viola 2

Viola 3

sul tasto

pp

Viola 4

sul tasto

ord.

ppp

p

Violoncello 1

pp

p

sul pont.

mp

Violoncello 2

sul pont.

pp

p

Violoncello 3

pp

p

p

Violoncello 4

pp

p

Double bass 1

pp

p

gliss.

p

Double bass 2

sul pont.

pp

p

mp

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7

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

mp

cresc.

8vb

sul tasto

ord.

sul pont.

pp

ppp

p

mp

mf

12

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

18

Pno solo

Vln. I-1,2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

21

Pno solo

Vln. I-1,2

Vln. I-3,4

Vln. II 1

Vln. II 2

Vln. II-3,4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

26

Pno solo

Vln. I-1,2

Vln. I-3,4

Vln. II 1

Vln. II 2

Vln. II-3,4

Vla 1-2

Vla 3-4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

30

Pno solo

Vln. I-1,2

Vln. I-3,4

Vln. II 1

Vln. II 2

Vln. II-3,4

Vla 1-2

Vla 3-4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

33

Pno solo

Vln. I-1,2

Vln. I-3,4

sul pont.

ord.

Vln. II 1

molto sul pont.

ord.

Vln. II 2

ord.

Vln. II-3,4

sul pont.

Vla 1-2

sul pont.

ord.

Vla 3-4

Vc. 1

sul pont.

ord.

Vc. 2

Vc. 3

sul pont.

ord.

Vc. 4

Db. 1

ord.

Db. 2

sul pont.
sul D

38

Pno solo

Vln. I-1,2

Vln. I-3,4

Vln. II 1

Vln. II 2

Vln. II-3,4

Vla 1-2

Vla 3-4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

mp 3 dim. p 3 mf sul pont. ord.

43

A ♩ = 60 With deeper immersion

Pno solo

Vla 1-2

Vla 3-4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

49

Pno solo

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

56

B ♩ = 70 Mysteriously

Pno solo

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

62

6"-7"

68 C ♩ = 70 With growing energy and determination

Pno solo

p marcato

8vb

Ped. ad libitum

C ♩ = 70 With growing energy and determination

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

ord.

gliss.

71

Pno solo

(8)

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

74

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

77

Pno solo

cresc.

(8)

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

gliss.

sf

fp

80

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

gliss.

ord.

83

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

sfmf *f*

86

D ♩ = 75 With unrestrained emotions

Pno solo

mp

Ped.

D ♩ = 75 With unrestrained emotions

Vln. I 1

sfmf

f

Vln. I 2

sfmf

f

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

f

Vln. II 4

Vla 1

p

Vla 2

mp

Vla 3

mp

Vla 4

mp

Vc. 1

mp

Vc. 2

mp

Vc. 3

f

mp

Vc. 4

fp

Db. 1-2

fp

89

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

93

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

97

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

100

E ♩ = 70 Radiating inner strength

Pno solo

Vln. I 1
Vln. I 2
Vln. I 3
Vln. I 4
Vln. II 1
Vln. II 2
Vln. II 3
Vln. II 4
Vla 1
Vla 2
Vla 3
Vla 4
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Db. 1-2

ord.

*) All tremolos are played as fast as possible.

104

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

108

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1-2

8va

pp ff pp

p ff pp

112

Pno solo

Vln. I 1
Vln. I 2
Vln. I 3
Vln. I 4
Vln. II 1
Vln. II 2
Vln. II 3
Vln. II 4
Vla 1
Vla 2
Vla 3
Vla 4
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Db. 1-2

(8)

sul tasto

119

Pno solo

F With transparency. Rubato

poco rit.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

II. Meteors

♩ = 55 Meditatively as though gazing at the limit less night sky.

127

Pno solo

pp *pp* *espress.* *p*

Ped.

**In Part II the middle pedal can be used ad libitum.*

♩ = 55 Meditatively as though gazing at the limit less night sky.

Vln. I 1 · Vln. I 2 · Vln. I 3 · Vln. I 4 · Vln. II 1 · Vln. II 2 · Vln. II 3 · Vln. II 4 · Vla 1 · Vla 2 · Vla 3 · Vla 4 · Vc. 1 · Vc. 2 · Vc. 3 · Vc. 4 · Db. 1 · Db. 2

sul E · ord. · harmonic gliss. · gliss. · sul tasto · sul pont., sul E · sul pont. · sul D

133

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

139

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

145

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1

Db. 2

H

15ma

8vb

pp p mp cresc.

ord. sul pont. sul E

harmonic gliss. sul A gliss.

harmonic gliss. sul pont., sul A gliss

mp mf

150

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3,4

Db. 1

Db. 2

155

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3,4

Db. 1

Db. 2

159

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1,2

Vc. 3,4

Db. 1

Db. 2

mf

mp

pp

ppp

ord.

sul tasto

sul pont.

sul E

harmonic gliss.
sul A, sul pont.
gliss.

162

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1,2

Vc. 3,4

Db. 1

Db. 2

168

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1,2

Vc. 3,4

Db. 1,2

15ma

8vb

mf

harmonic gliss.
sul E

gliss.

pp

p

ord.

mf

harmonic gliss.
sul E, sul pont.

mp

pp

harmonic gliss.
sul A, sul pont.

sul pont.

ppp

mp

173

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1,2

Vc. 3,4

Db. 1,2

15ma

8va

8vb

ord.

sul pont.

sul D

harmonic gliss.
sul A, sul pont.

harmonic gliss.
sul E, sul pont.

harmonic gliss.
sul E

gliss.

p

pp

mp

mf

178 J

Pno solo

J

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

181

Pno solo

dim.

Vln. I 1

sul tasto

ppp

ord.

p

Vln. I 2

sul tasto

ppp

ord.

p

Vln. I 3

sul tasto

ppp

ord.

p

Vln. I 4

sul tasto

ppp

Vln. II 1

sul E

pp

sul pont.

mf

Vln. II 2

sul pont.

mf

Vln. II 3

sul pont.

mf

Vln. II 4

sul pont.

mf

Vla 1

Vla 2

Vla 3

sul pont.

p

mf

Vla 4

sul pont.

p

mf

Vc. 1

ord.

p

harmonic gliss.
sul A, sul pont.

gliss.

p

Vc. 2

ord.

p

harmonic gliss.
sul A, sul pont.

gliss.

p

Vc. 3

mp

harmonic gliss.
sul A, sul pont.

gliss.

p

Vc. 4

mp

harmonic gliss.
sul A, sul pont.

gliss.

p

Db. 1,2

p

184

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

p mf sfz cresc. 8vb

harmonic gliss. sul pont, sul D gliss. ord.

harmonic gliss. sul A gliss. sul E ord.

harmonic gliss. sul pont, sul A gliss. ord. sul pont.

harmonic gliss. sul pont, sul D gliss. ord. sul pont.

harmonic gliss. sul pont, sul D gliss. ord. sul pont.

sul pont. ord.

mp mf

188

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

191

2x

Pno solo

(8)

2x

Vln. I 1

Vln. I 2

Vln. I 3

sul tasto

ppp

Vln. I 4

ppp

Vln. II 1

ppp

Vln. II 2

ppp

Vln. II 3

p

Vln. II 4

p

sul pont.

Vla 1

mf

sul pont.

Vla 2

mf

Vla 3

mf

Vla 4

mf

ord.

Vc. 1

mf

ord.

Vc. 2

mf

ord.

Vc. 3

mf

ord.

Vc. 4

mf

Db. 1,2

III. Darkness of Light

194

♪ = 150 Transparently like bells. With a touch of melancholy.

Pno solo

8va

pp

cresc.

Ped.

*) Play very evenly with the left hand while forming a melodic dialogue between the upper and the bottom sounds of the right hand.)

♪ = 150 Transparently like bells. With a touch of melancholy.

Vln. I 1

sul tasto

ppp

Vln. I 2

sul tasto

ppp

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

sul tasto

pp

ppp

Vln. II 4

sul tasto

pp

ppp

Vla 1

ord.

sul pont.

ppp

p

Vla 2

ord.

sul pont.

ppp

p

Vla 3

sul D

ppp

ord.

sul pont.

ppp

p

Vla 4

sul D

ppp

ord.

sul pont.

ppp

p

Vc. 1-4

ord.

sul D

pp

p

Db. 1,2

sul pont.

p

200

Pno solo

Vln. I 1-4

Vln. II 1,2

Vln. II 3,4

Vla 1-2

Vla 3-4

Vc. 1-4

Db. 1,2

207

Pno solo

Vln. I 1-4

Vln. II 1-4

Vla 1-4

Vc. 1-4

Db. 1,2

214

Pno solo
8va
dim.
p

Vln. I 1-4
ppp
ord.
sul D
pp
mp
sul pont.
p

Vln. II 1-4
ppp
ord.
sul D
pp
p

Vla 1-4
sul D
ppp
p
sul tasto
ppp

Vc. 1-4
ord.
sul D
pp
mp
sul tasto
sul D
pp

Db. 1,2
mf
p

221

K

Pno solo
cresc.
mp

Vln. I 1-4
pp
mp
pp
ord.
sul A
mf
ppp

Vln. II 1-4
sul D
pp
sul pont.
p

Vla 1-2
ord.
pp
mp
sul pont.
p
sul tasto
ord.
mp

Vla 3-4
ord.
pp
sul tasto
p
sul tasto
ord.
mp

Vc. 1-4
ord.
mp
sul pont.
pp
molto sul pont.
mf
sul pont.

Db. 1,2
mf
p

229

Pno solo
dim.
p
cresc.

Vln. I 1
sul tasto
sul D
pp
ord.
sul tasto
pp
molto sul tasto

Vln. I 2
sul tasto
sul D
pp
ord.
sul tasto
pp
molto sul tasto

Vln. I 3
sul tasto
sul D
pp
ord.
sul tasto
pp
molto sul tasto

Vln. I 4
sul tasto
sul D
pp
ord.
sul tasto
pp
molto sul tasto

Vln. II 1
ord.
pp
sul pont.
mp
sul tasto
pp

Vln. II 2
ord.
pp
sul tasto
pp
p

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

Vln. II 4
ord.
pp
p
sul tasto
pp

Vla 1
ppp
ord.
sul D
p
mp

Vla 2
ppp
ord.
sul D
p
mp

Vla 3
ppp
ord.
sul D
p
mp

Vla 4
ppp
ord.
sul D
p
mp

Vc. 1-4
pp
ord.
sul D
p
mp

Db. 1,2
mp
p

237

Pno solo

Vln. I 1
sul tasto
ord.
molto sul tasto

Vln. I 2
sul tasto
ord.
molto sul tasto

Vln. I 3
sul tasto
molto sul tasto
ord.

Vln. I 4
sul tasto
ord.

Vln. II 1
ord.
sul A

Vln. II 2
molto sul tasto
sul tasto
ord.

Vln. II-3
ord.
molto sul tasto
sul tasto
molto sul tasto

Vln. II 4
molto sul tasto
sul tasto
ord.

Vla 1
sul D
sul pont.

Vla 2
sul D
sul pont.

Vla 3
sul D
sul pont.

Vla 4
sul D
sul pont.

Vc. 1-4
sul tasto
sul tasto

Db. 1,2

244

Pno solo

L

8va

mp

cresc.

Vln. I 1

mf pp mf pp mf pp

sul pont.

Vln. I 2

ord.

pp mf pp mf pp

sul pont.

Vln. I 3

sul pont.

p mf p mp

ord.

sul D

Vln. I 4

molto sul tasto

mp pp mf pp mf pp

sul tasto

ord.

sul pont.

Vln. II 1

mp p pp

Vln. II 2

molto sul tasto

p mf pp mf pp

ord.

sul pont.

Vln. II-3

ord.

pp mf pp mf pp

sul pont.

Vln. II 4

sul tasto

pp mf pp mf pp

ord.

sul pont.

Vla 1

sul tasto

p p pp

ord.

sul A

Vla 2

sul tasto

p p pp

ord.

sul A

Vla 3

sul tasto

p mp mf pp

ord.

sul pont.

Vla 4

sul tasto

p pp

sul A

Vc. 1-4

ord.

mp p p

sul A

sul D

Db. 1,2

p mf p

251

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

260

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

268

M

Pno solo
cresc.
p sub.
cresc.
8va

M

Vln. I 1
Vln. I 2
Vln. I 3
Vln. I 4
sul tasto
pp
p
ord.

Vln. II 1
Vln. II 2
Vln. II-3
Vln. II 4
sul pont.
ord.
mp

Vla 1
Vla 2
Vla 3
Vla 4
ppp

Vc. 1
Vc. 2
Vc. 3
Vc. 4
mf
ord. sul D
ppp

Db. 1,2

273

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

280

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

288

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

295

N

Pno solo

8va mp dim. 8va 8va mp 8va

N

Vln. I 1 sul tasto pp

Vln. I 2 sul tasto pp

Vln. I 3 sul tasto pp

Vln. I 4 sul tasto pp pp

Vln. II 1 pp pp

Vln. II 2 p pp

Vln. II-3 p

Vln. II 4 p

Vla 1 sul pont. p mp ord. p

Vla 2 sul pont. p mp ord. p

Vla 3 sul pont. mp pp ord. p

Vla 4 sul pont. mp pp ord. p

Vc. 1 sul pont. p mf ord. p

Vc. 2 sul pont. p mf ord. p

Vc. 3 sul pont. sul D pp mf p

Vc. 4 sul pont. sul D pp mf p

Db. 1,2 p mf

299

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

303

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

310

Pno solo

P

8va

mp

cresc.

mf

P

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

p

mf

mp

pp

ord.

sul pont.

sul D

317

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

Q

324

Pno solo

8va

mf

dim.

Q

Vln. I 1

sul pont.

f

ord.

mf

Vln. I 2

sul pont.

f

ord.

mf

Vln. I 3

arco

mf

mp

Vln. I 4

arco, ord.

mf

Vln. II 1

ord.

f

mf

Vln. II 2

ord.

f

mf

Vln. II-3

3

dim.

Vln. II 4

3

dim.

Vla 1

sul pont.

ord.

f

mf

Vla 2

sul pont.

ord.

f

mf

Vla 3

ord.

mp

sul pont.

mf

Vla 4

ord.

mp

sul tasto

pp

Vc. 1

sul pont.

ord.

f

mf

mp

sul tasto

pp

Vc. 2

sul pont.

ord.

ord.

f

mf

mp

sul tasto

pp

Vc. 3

sul pont.

ord.

f

mf

p

Vc. 4

sul pont.

ord.

f

mf

p

Db. 1,2

ord.

fmp

mf

p

331

Pno solo
dim.
8va
p

Vln. I 1
sul pont.
sul A
pp
mf

Vln. I 2
sul pont.
sul A
pp
mf

Vln. I 3
p
mf

Vln. I 4
p
sul pont.

Vln. II 1
sul pont.
mp
ord.
p

Vln. II 2
sul pont.
mf
ord.
p
sul pont.
mf

Vln. II-3
3
8va
p

Vln. II 4
3
8va
p

Vla 1
p
mfp
sul pont.
mf

Vla 2
p
mfp
sul pont.
mf

Vla 3
ord.
mp
sul pont.
mf

Vla 4
ord.
mp
sul tasto
p
ord.
sul pont.
mf

Vc. 1
ord.
mp
p
sul pont.
mf

Vc. 2
ord.
mp
sul tasto
p
sul pont.
mf

Vc. 3
sul pont.
mf

Vc. 4
mp

Db. 1,2
mp

337

Pno solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

poco rit.

344

Pno solo

7"

poco rit.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II-3

Vln. II 4

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Db. 1,2

sul pont.
sul D

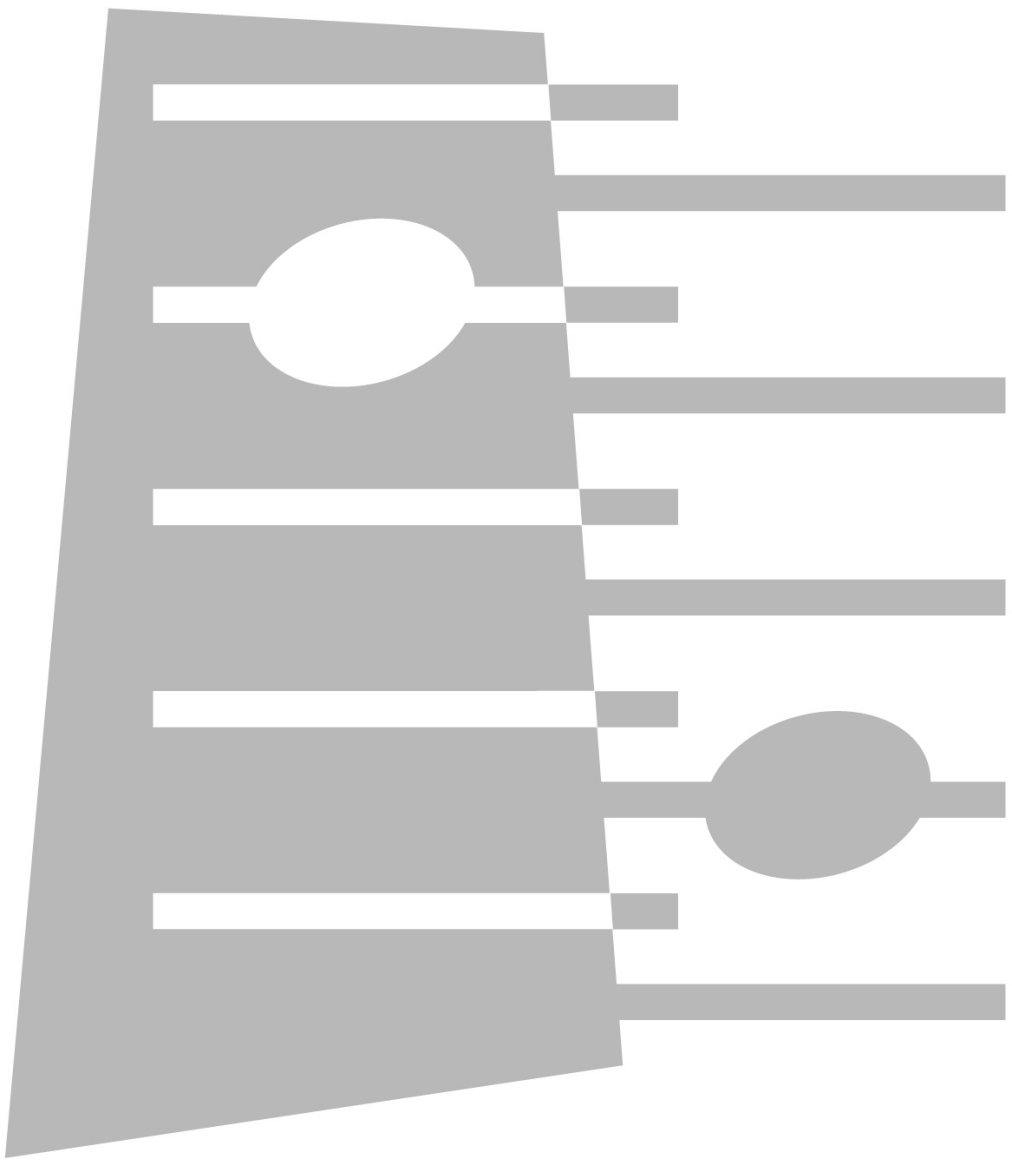
molto sul pont.

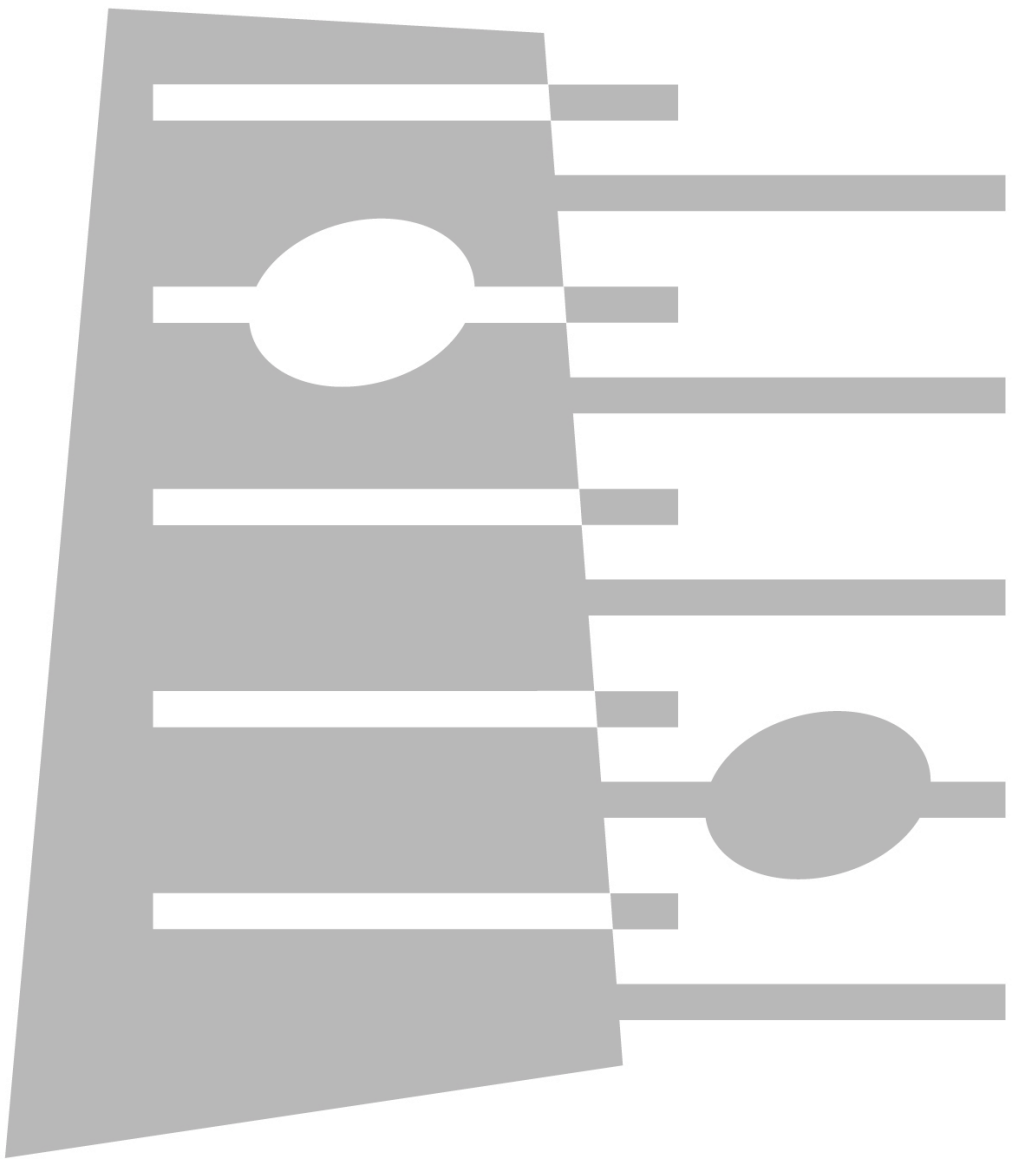
sul A

sul tasto

ord.

April-August, 2017
Djerassi Artist Residency (California) - Blue Dragonfly Studio (Lithuania)





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, Boguslaw 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 78.54
ISMN 979-0-55011-715-0

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