

Martinaitytė

Žibuoklė Martinaitytė

SIELUNMAISEMA

for cello and string orchestra

(2019)

STUDY SCORE



SIELUNMAISEMA

Dedicated to cellist Mindaugas Bačkus

I. WINTER [Still. Silentio glacialis] for PVK

Žibuoklė Martinaitytė

A

Pensively, with fragility.

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

$\text{♩} = 50$

Ad Libitum

10" - 12"

Violoncello: *sul tasto sul A*, *ord.*, *sul pont.*, *molto sul pont. slow bowing and listening to the appearing overtones distorted pitch*

Violins I: *sul tasto*, *sul pont.*, *ord.*, *sul pont.*, *ord.*, *sul pont.*, *molto s.p.*, *ord.*

Violins I: *col legno*, *arco*, *sul pont.*, *molto s.p.*

Violins II: *sul E*, *ord. sul E*, *W.N. slow bowing on the bridge*

Violins II: *sul tasto sul E*, *ord.*, *sul pont.*, *W.N. vi II enter gradually, one after another*

Violas: *col legno*, *arco*, *sul pont.*, *molto s.p.*

Violoncellos: *sul pont.*, *molto s.p.*

Double Bass: *sul tasto*, *ord.*, *sul pont.*, *molto sul pont.*

Vc.: *sul tasto* → *ord.*, *sul pont.*, *molto sul pont.*, *ord.*, *sul pont.*, *molto sul pont.*, *W.N. slow bowing on the bridge, slipping a bit toward sul pont.*

Vln. I: *sul pont.*, *ord.* → *sul pont.*, *W.N. vi I enter gradually, one after another*

Vln. I: *sul E ord.*, *sul pont.*, *W.N. slow bowing on the bridge slipping a bit toward sul pont.*

Vln. II: *col legno*, *arco*, *W.N. slow bowing on the bridge slipping a bit toward sul pont.*

Vla.: *col legno*, *arco* → *sul pont.*, *molto s.p.*

Vc.: *sul pont.*, *ord.* → *sul pont.*, *molto s.p.*, *ord.* → *molto sul tasto*

Db.: *ord.* → *sul tasto*, *ord.* → *sul pont.*, *molto sul tasto*

SIELUNMAISEMA

Dedicated to cellist Mindaugas Bačkus

I. WINTER [Still. Silentio glacialis. PVK]

Žibuoklė Martinaitytė

A

♩=50

Pensively, with fragility.

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

sul tasto
sul A

ord.

sul pont.

ppp *pp* *ppp* *pp* *ppp*

Ad Libitum

10" - 12"

slow bowing and listening to the appearing overtones

7

molto sul pont.

ppp

distorted pitch

B

10

sul tasto ord. sul pont. molto sul pont. ord. sul pont.

ppp *pp* *pp* *mp*

Ad Libitum

10"

Mute the strings and play on the side of the bridge diagonally White Noise

16

molto sul pont.

pp

C

19

ord. sul pont.

pp *p*

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

Ad Libitum

9"-10"

24

Air Noise
molto sul tasto

pp *pp*

SIELUNMAISEMA

II. SPRING [Onrush]
for Ken R.

A With joyful energy, vivaciously

♩=170

Violoncello Solo *sautille*
ppp
bouncing bow near the bridge. Accelerating repetitions so that to hear constantly changing variety of overtones

Violins I *sautille*
ppp

Violins I *sautille*
ppp

Violins II *sautille*
ppp

Violins II *sautille*
ppp

Violas *sautille*
ppp

Vc. *mf*

Vln. I *mp*

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *mp*

Tempo rubato
ord. sul D

Vc. *p*

Vln. I *ppp* sul pont. ord. sul tasto

Vln. I *ppp* sul pont. ord. sul tasto

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

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

Vla. *ppp* sul pont. ord. sul tasto

Vc. *pp* *p* *mp*

II. SPRING [Onrush] for Ken R.

A With joyful energy, vivaciously

$\text{♩} = 170$
1-2 **2** *sautille*

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

5

8

mf

11 **Tempo rubato**
ord. sul D

p **3** *mp* **3** **3**

15 *sul pont.* ord.

p

21 *sul pont.*

3 *p*

B a tempo

27 ord.

29-30 **2**

SIELUNMAISEMA

III. SUMMER [Repose] for A.Br.

A

♩=60 Meditatively, with a relaxed mind, in an unhurried manner.
As though in a timeless dimension.

Ad Libitum, in improvisatory manner

III. SUMMER [Repose] for A.B.

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

♩=60

Ad Libitum, in improvisatory manner

9

ord.

like singing

3

15

cresc.

mp

B sul pont.

21

ord.

pp

26

mp

C sul pont.

33

pp

SIELUNMAISEMA

IV. AUTUMN for True R.

A

♩=90 With all pervading nostalgia

The musical score is arranged for Violoncello Solo, Violins I (three parts), Violins II (three parts), Violas (two parts), and Violoncellos (two parts). The time signature is 6/4. The score is marked with dynamics including *pp*, *p*, and *mp*. Performance directions include *ord.*, *legato et espress.*, *tr.*, and *sul pont.*. A large watermark 'FENNICA' is overlaid diagonally across the score.

