

Žibuoklė Martinaitytė

Osmosis (2015)

for brass sextet: three trumpets in Bb and three tenor trombones

Commissioned by TILT Brass Ensemble.

The human ability to unconsciously assimilate ideas or influences from the environment became a point of reference for osmotic relationships between the instruments in this piece. Various degrees of assimilation happen through the subtle variances of rhythmic or melodic contours that often create unified textures where the entire brass ensemble is functioning as one huge organism, breathing in and out simultaneously and playing identical patterns. At times the “well functioning” homogenous sound machine breaks down and then starts anew with changing harmonic relationships between the instruments. This process repeats itself in many renditions until a new level of assimilation is reached where every individual line retains some of its autonomy while being a part of a larger harmony.

Žibuoklė Martinaitytė

Premiered by TILT Brass on June 12th, 2015 at University Settlement’s Speyer Hall, New York.

Duration: 12’30’’

KL 78.515

ISMN 979-0-55011-861-4 (score & parts)

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A Attentively interacting with each other

23 ♩ = 100

23

Tpt. I *p*

Tpt. II *p*

Tpt. III *p*

Tbn. I *p* *mp* *mp* *p*

Tbn. II *p* harmon mute

Tbn. III *mp* plunger wa-wa effect

27

Tpt. I *mp* *p*

Tpt. II *mp* *p*

Tpt. III *mp* *p*

Tbn. I *mp* *mf* *p* *p*

Tbn. II *p*

Tbn. III *mp* *p* *mp* *mp*

32

Tpt. I
mp *p* *mp* *p*

Tpt. II
mp *p* *p*

Tpt. III
p *p* *mp* *p*

Tbn. I
 harmon mute

Tbn. II
 wa-wa effect
 + o + o + o + o + o
mp *p* *mp*

Tbn. III
p *mp* *mp* *mp*

37

Tpt. I
mp *cresc.*

Tpt. II
mp

Tpt. III
mp *cresc.*

Tbn. I
p

Tbn. II
p *mp*

Tbn. III
p *mp*

41

Tpt. I *mf*

Tpt. II *mp cresc.* *mf*

Tpt. III *mf*

Tbn. I *mp* *mf*

Tbn. II *p* *p* *mf* *p*

Tbn. III *p*

45

Tpt. I *dim.* *mp*

Tpt. II *dim.* *mp*

Tpt. III *mp*

Tbn. I *p* *mp*

Tbn. II *mp* *mp*

Tbn. III *mp* *mp*

senza sord.

49

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

dim.

p

mp

singing "ya-ya"
+ o + o + o + o

singing "ya-ya"
+ o + o + o + o

singing "ya-ya"
+ o + o + o + o

singing "ya-ya"
+ o + o + o + o

plunger out

p

mp

mp

mf

mp

54

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

mf

mf

p

cresc.

p

cresc.

mp

mf

mp

mf

mp

mp

59 harmon mute

Tpt. I *mp*

Tpt. II *mp* *p*

Tpt. III harmon mute

Tbn. I *mp*

Tbn. II *mp*

Tbn. III *mf* *mp* *mf*

63

Tpt. I *mp* *p cresc.*

Tpt. II *mp*

Tpt. III *mp*

Tbn. I *mp* *p* senza sord.

Tbn. II *p* *mp*

Tbn. III *mp*

67

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

mp cresc. *mf*

cresc.

cresc.

p *mf*

mf *mp*

mf *mp cresc.*

71

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

mf

mf *mf*

mp *mp* *mf* *mp*

mp

mf

75

Tpt. I *mf*

Tpt. II *mf*

Tpt. III *mf*

Tbn. I *mf*
plunger
+ o + o + o + o

Tbn. II *p* *mf*

Tbn. III *mf*

79

Tpt. I *mf* senza sord.

Tpt. II *mf* *mp*

Tpt. III *mf* *mp*

Tbn. I *mp* *mf* *p* *mf*

Tbn. II *mp* *mf*

Tbn. III *mf*

84

Tpt. I
senza sord.
p *mp*

Tpt. II
p *mp*
senza sord.

Tpt. III
mp *mf*

Tbn. I
p *mp* *p* *mp* *mf*
+ o + o + o + o plunger out

Tbn. II
mp *mf* *mf*

Tbn. III
mp *mf* *mf*

89

Tpt. I
mp *mf*

Tpt. II
mf *cresc.*

Tpt. III
mf

Tbn. I
mf *mp*

Tbn. II
mp *mf* *mp*

Tbn. III
mf *mf* *cresc.*

101

Tpt. I *f*

Tpt. II *mf* *cresc.* *f*

Tpt. III *mf cresc.*

Tbn. I *cresc.* *mf* *f*

Tbn. II *f*

Tbn. III *f* *f* *f*

105

Tpt. I *f*

Tpt. II *mp* *mf*

Tpt. III *f* *mf*

Tbn. I *f* *f* *f* *sfz*

Tbn. II *mf*

Tbn. III *f* *mf* *f*

109

Tpt. I *mf* *cresc.*

Tpt. II *mf* *cresc.*

Tpt. III *mf* *cresc.*

Tbn. I *sfz* *f* *sfz* *f* *mf*

Tbn. II *f* *mf* *f*

Tbn. III *f* *f* *mf* *f*

113

Tpt. I *f* *cresc.*

Tpt. II *f* *cresc.*

Tpt. III *f* *cresc.*

Tbn. I *cresc.* *f* *cresc.*

Tbn. II *f* *f* *cresc.*

Tbn. III *f* *f* *cresc.*

117

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

This block contains the musical notation for measures 117 through 120. It features six staves: three for trumpets (Tpt. I, II, III) and three for trombones (Tbn. I, II, III). The music is written in treble clef for trumpets and bass clef for trombones. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation includes eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and slurs. A large, semi-transparent watermark is overlaid across the score.

121

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

ff

This block contains the musical notation for measures 121 through 124. It features six staves: three for trumpets (Tpt. I, II, III) and three for trombones (Tbn. I, II, III). The music is written in treble clef for trumpets and bass clef for trombones. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation includes eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and slurs. A dynamic marking of *ff* (fortissimo) is present at the beginning of each staff. A large, semi-transparent watermark is overlaid across the score.

140 **B** Energetically, with forward motion and clear articulation
♩ = 80

140

Tpt. I *mp* *sfz* *p* *sfz*

Tpt. II *mp* *sfz* *p* *sfz*

Tpt. III *mp* *sfz* *p* *sfz*

Tbn. I *mp* *sfz* *p* *sfz*

Tbn. II *mp* *sfz* *p* *sfz*

Tbn. III *mp* *sfz* *p* *sfz*

142

Tpt. I *mp* *sfz* *mp* *sfz*

Tpt. II *mp* *sfz* *mp* *sfz*

Tpt. III *mp* *sfz* *mp* *sfz*

Tbn. I *mp* *sfz* *mp* *sfz*

Tbn. II *mp* *sfz* *mp* *sfz*

Tbn. III *mp* *sfz* *mp* *sfz*

Tpt. I *mp* *sfz* *p* *sfz*

Tpt. II *mp* *sfz* *p* *sfz*

Tpt. III *mp* *sfz* *p* *sfz*

Tbn. I *mp* *sfz* *p* *sfz*

Tbn. II *mp* *sfz* *p* *sfz*

Tbn. III *mp* *sfz* *p* *sfz*

Tpt. I *p* *sfz* *mp* *sfz*

Tpt. II *p* *sfz* *mp* *sfz*

Tpt. III *p* *sfz* *mp* *sfz*

Tbn. I *p* *sfz* *mp* *sfz*

Tbn. II *p* *sfz* *mp* *sfz*

Tbn. III *p* *sfz* *mp* *sfz*

Tpt. I *mp* *sfz* *mp* *sfz*

Tpt. II *mp* *sfz* *mp* *sfz*

Tpt. III *mp* *sfz* *mp* *sfz*

Tbn. I *mp* *sfz* *mp* *sfz*

Tbn. II *mp* *sfz* *mp* *sfz*

Tbn. III *mp* *sfz* *mp* *sfz*

Tpt. I *mp* *sfz* *mf* *sfz*

Tpt. II *mp* *sfz* *mf* *sfz*

Tpt. III *mp* *sfz* *mf* *sfz*

Tbn. I *mp* *sfz* *mf* *sfz*

Tbn. II *mp* *sfz* *mf* *sfz*

Tbn. III *mp* *sfz* *mf* *sfz*

152

Tpt. I *mf* *sfz* *mf* *sfz*

Tpt. II *mf* *sfz* *mf* *sfz*

Tpt. III *mf* *sfz* *mf* *sfz*

Tbn. I *mf* *sfz* *mf* *sfz*

Tbn. II *mf* *sfz* *mf* *sfz*

Tbn. III *mf* *sfz* *mf* *sfz*

154

Tpt. I *p* *sfz* *mp* *sfz*

Tpt. II *p* *sfz* *mp* *sfz*

Tpt. III *p* *sfz* *mp* *sfz*

Tbn. I *p* *sfz* *mp* *sfz*

Tbn. II *p* *sfz* *mp* *sfz*

Tbn. III *p* *sfz* *mp* *sfz*

156

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Musical score for measures 156-157. The score is for six brass instruments: three trumpets (Tpt. I, II, III) and three trombones (Tbn. I, II, III). The music is in 2/4 time. The key signature has one flat (B-flat). The dynamics are marked as *mf* (mezzo-forte) and *sfz* (sforzando). There are accents and slurs throughout. A triplet of eighth notes is indicated in measures 156 and 157. A large orange watermark is overlaid on the score.

158

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Musical score for measures 158-159. The score is for six brass instruments: three trumpets (Tpt. I, II, III) and three trombones (Tbn. I, II, III). The music is in 2/4 time. The key signature has one flat (B-flat). The dynamics are marked as *mf* (mezzo-forte), *sfz* (sforzando), and *f* (forte). There are accents and slurs throughout. A large orange watermark is overlaid on the score.

160

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

mf *sfz* *mf* *sfz* *f* *sfz*

mf *sfz* *mf* *sfz* *f* *sfz*

mf *sfz* *mf* *sfz* *f* *sfz*

mf *sfz* *mf* *sfz* *f* *sfz*

mf *sfz* *mf* *sfz* *f* *sfz*

mf *sfz* *mf* *sfz* *f* *sfz*

Insistently, with emphasis

163 $\text{♩} = 100$

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

f *sfz* *f* *sfz*

f *sfz* *f* *sfz*

f *sfz* *f* *sfz*

f *sfz* *f* *sfz*

f *sfz* *f* *sfz*

f *sfz* *f* *sfz*

165

Tpt. I *f sfz*

Tpt. II *f sfz*

Tpt. III *f sfz*

Tbn. I *f sfz*

Tbn. II *f sfz*

Tbn. III *f sfz*

167

Tpt. I *f sfz*

Tpt. II *f sfz*

Tpt. III *f sfz*

Tbn. I *f sfz*

Tbn. II *f sfz*

Tbn. III *f sfz*

Aggressively

169 ♩ = 110

Musical score for measures 169-171, featuring six brass staves (Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, Tbn. III). The music is marked *f* (forte) and includes accents (>) over notes. The key signature has one flat (B-flat).

Musical score for measures 172-174, featuring six brass staves (Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, Tbn. III). The music is marked *cresc.* (crescendo) and *ff* (fortissimo). The tempo marking *poco accel.* (poco accelerando) is present. The key signature has one flat (B-flat).

176 Ad libitum

repeat pattern in free rhythm constantly accelerating

Tpt. I *f* *ff* *f*

Tpt. II *f* *ff* *f*

Tpt. III *f* *ff* *f*

Tbn. I *f* *ff* *f*

Tbn. II *f* *ff* *f*

Tbn. III *f* *ff* *f*

179 $\text{♩} = 75$
"fall" *sfz* *sffz* *ff* *f*

Tpt. I *sfz* *sffz* *sffz* *f*

Tpt. II *sfz* *sffz* *sffz* *f* *frull.* *f*

Tpt. III *sfz* *sffz* *sffz* *f* *f*

Tbn. I *sfz* *sffz* *sffz* *f*

Tbn. II *sfz* *sffz* *sffz* *f* *ff*

Tbn. III *sfz* *sffz* *sffz* *mf* *ff*

183

Tpt. I *f* *frull.* *sffz*

Tpt. II *f* *sffz*

Tpt. III

Tbn. I *ff* *f*

Tbn. II *f* *f*

Tbn. III *f* *ff* *f*

187

Tpt. I

Tpt. II *pp*

Tpt. III

Tbn. I *mf* *ff* *f* *mf* *f* *frull.*

Tbn. II *frull.* *mf* *f* *mf*

Tbn. III *frull.* *f* *f* *mf*

C Melodiously and evenly, like a song heard from afar

♩ = 120

192

Tpt. I *pp dolce legatissimo* *cresc.* *mp dim.*

Tpt. II *pp dolce legatissimo* *cresc.* *mp dim.*

Tpt. III *pp dolce legatissimo* *cresc.* *mp dim.*

Tbn. I *pp dolce legatissimo* *cresc.* *mp dim.*

Tbn. II *pp dolce legatissimo* *cresc.* *mp dim.*

Tbn. III *pp dolce legatissimo* *cresc.* *mp dim.*

197

Tpt. I *pp* *cresc.*

Tpt. II *pp* *cresc.*

Tpt. III *pp* *cresc.*

Tbn. I *pp* *cresc.*

Tbn. II *pp* *cresc.*

Tbn. III *pp* *cresc.*

Tpt. I *mp*

Tpt. II *mp*

Tpt. III *mp*

Tbn. I *mp*

Tbn. II *mp*

Tbn. III *mp*

D Ambiguously, with inner uncertainty

♩ = 120

Tpt. I *pp*

Tpt. II *pp*

Tpt. III *pp*

Tbn. I *p* *mp*

Tbn. II *pp* *mp*

Tbn. III *p* *pp*

plunger

Tpt. I *mp*

Tpt. II *mp* *pp* *mp*

Tpt. III *mp* *pp* *mp*

Tbn. I *mf*

Tbn. II *mf* plunger

Tbn. III *mp* *pp* *mp*

Tpt. I *p* *mp* *p*

Tpt. II *pp* *mp* *pp*

Tpt. III *pp* *mp* *pp*

Tbn. I *pp* *mp* *pp*

Tbn. II *pp* *mp* *pp* plunger

Tbn. III *p* *mp*

223

Tpt. I *mp* *p* *pp*

Tpt. II *p* *pp*

Tpt. III *p* *pp*

Tbn. I *p* *pp*

Tbn. II *mp*

Tbn. III *mp*

228

Tpt. I *mp* *p* *mf*

Tpt. II *mp* *p* *mp* *p*

Tpt. III *mp* *mf* *mp*

Tbn. I *mp* *mp* *mf*

Tbn. II *mf* *mp* *p*

Tbn. III *mf* *mp* *p*

Tpt. I *p mp p mp*

Tpt. II *mp p mp p mp*

Tpt. III *mf p mp p mp*

Tbn. I *mp*

Tbn. II *mp*

Tbn. III *mp p mp p mp*

E With growing joyful confidence

$\text{♩} = 100$

Tpt. I *p ff p ff p f* "shake"

Tpt. II *p ff p ff p f*

Tpt. III *p ff p ff p f* "shake"

Tbn. I *p ff p ff p f*

Tbn. II *p ff p ff p f* plunger

Tbn. III *p ff p ff p mf* singing

244

Tpt. I *f* *pp* < *ff* *p* *fff* *f* *pp* < *ff*

Tpt. II *f* *pp* < *ff* *p* *fff* *f* *pp* < *ff*

Tpt. III *f* *pp* < *ff* *p* *fff* *f* *pp* < *ff*

Tbn. I *f* *pp* < *ff* *p* *fff* *f* *pp* < *ff*

Tbn. II *f* *pp* < *ff* *p* *fff* *f* *pp* < *ff*

Tbn. III *f* *pp* < *ff* *p* *fff* *f* *pp* < *ff*

“shake”

plunger

singing in unison

250

Tpt. I *p* *fff* *f* *pp* < *ff* *f* *pp* < *ff*

Tpt. II *p* *fff* *f* *pp* < *ff* *f* *pp* < *ff*

Tpt. III *p* *fff* *f* *pp* < *ff* *f* *pp* < *ff*

Tbn. I *p* *fff* *f* *pp* < *ff* *f* *pp* < *ff*

Tbn. II *p* *fff* *f* *pp* < *ff* *f* *pp* < *ff*

Tbn. III *p* *fff* *f* *pp* < *ff* *f* *pp* < *ff*

“shake”

singing

singing in unison

267

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

This block contains the musical score for measures 267 through 271. It features six staves: three for trumpets (Tpt. I, II, III) and three for trombones (Tbn. I, II, III). The trumpets play a melodic line with slurs and accents, marked with dynamics *ff* and *f*. The trombones provide harmonic support with sustained notes and slurs, also marked with *ff* and *f*. A large, semi-transparent watermark is overlaid on the score.

272

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

This block contains the musical score for measures 272 through 276. It features six staves: three for trumpets (Tpt. I, II, III) and three for trombones (Tbn. I, II, III). The trumpets play a melodic line with slurs and accents, marked with dynamics *ff* and *f*. The trombones provide harmonic support with sustained notes and slurs, also marked with *ff* and *f*. The score concludes with a double bar line and a 6/4 time signature. A large, semi-transparent watermark is overlaid on the score.

277

Tpt. I *f* *f* *ff*

Tpt. II *f* *f* *ff*

Tpt. III *f* *f* *ff*

Tbn. I *f* *f* *ff*

Tbn. II *f* *f* *ff*

Tbn. III *f* *ff* *f*

282

Tpt. I *mf* *f* *mf*

Tpt. II *mf* *f* *mf*

Tpt. III *mf* *f* *mf*

Tbn. I *mf* *f* *mf*

Tbn. II *f* *mf* *f* *mf*

Tbn. III *f* *mf* *mf* *f*

Tpt. I *mf* *mf* *f* *mf* *mp*

Tpt. II *mf* *mf* *f* *mf* *mp*

Tpt. III *mf* *mf* *f* *mf* *mp*

Tbn. I *mf* *mf* *f* *mf* *mp*

Tbn. II *mf* *mf* *f* *mf* *mp*

Tbn. III *mf* *f* *mf* *mp*

singing

Tpt. I *mf* *mp* *mf* *mp* *mf*

Tpt. II *mf* *mp* *mf* *mp* *mf*

Tpt. III *mf* *mp* *mf* *mp* *mf*

Tbn. I *mf* *mp* *mf* *mp*

Tbn. II *mp* *mf* *mf* *mf*

Tbn. III *mf* *mf* *mf*

singing in unison

ord.

Musical score for measures 297-300, featuring Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, and Tbn. III. The score includes dynamic markings such as *mf*, *mp*, and *p*, and a large red watermark reading "SAMPLE" is overlaid on the page.

Musical score for measures 301-304, featuring Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, and Tbn. III. The score includes dynamic markings such as *mp*, *p*, and *pp*, and a large red watermark reading "SAMPLE" is overlaid on the page.