

Martinaitytė

Žibuokle Martinaitytė

MILLEFLEUR

for orchestra

(2018)

STUDY SCORE



Žibuoklė Martinaitytė

Millefleur

For symphony orchestra

(In preparation)

2018

Millefleur (2018)

Commissioned by the festival "Iš Arti"

Partitura scritta in C

Flute 1 /Piccolo
Flute 2
Oboe 1
Oboe 2
Clarinet in Bb 1
Clarinet in Bb 2
Bassoon 1
Contrabassoon

4 Horns
3 Trumpets
3 Trombones
Tuba

Percussion (2)

I - Xylophone (or Marimba), 2 Suspended Cymbals (High, Medium), Triangle (on a stand), 3 Tom-toms, 1 Woodblock (High-pitched, close to F, E or B), Tam-tam

II - Vibraphone (+contrabass or cello bow), Bass Drum, Gong (large, low sounding. Approximate pitch B or E)

Violins I
Violins II
Violas
Violoncellos
Contrabasses (scordatura sul E = sul D)

Duration 13 min.

The piece was premiered at the festival "Iš Arti" in Kaunas Philharmonic Hall on November 9th, 2018. Performed by the Kaunas City Symphony orchestra, conductor Martynas Staškus.

Millefleur

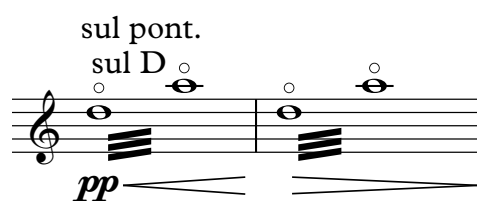
The French term *millefleur*, literally "thousand flowers" refers to a background style of many different small flowers and plants, typical to European tapestry of the 15th-16th century. The concept of a "thousand flowers" interpreted in distinct ways is found in various art forms of different cultures - in Chinese ceramics and Indian carpets as well as in the Italian glass technique called "millefiori", which has been known since the times of ancient Rome.

In this piece the background of a thousand flowers is comprised of multiple microscopic sonic gestures, constantly shimmering with harmonics in string instruments or subtle dynamic swells in other orchestral groups. Out of this gradually emerges a more pronounced main image, which later disappears into the background of flowers, thus forming a mirror-like compositional structure. The harmony of this piece is dominated by pure intervals - perfect fourths, fifths and octaves. "Millefleur" exemplifies an acoustic hedonism, a search for acoustic pleasures, as though walking through a beautiful sonic garden and taking delight in it.

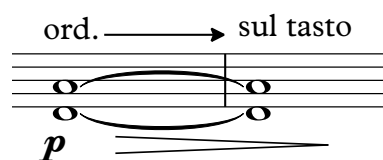
Explanations

Strings

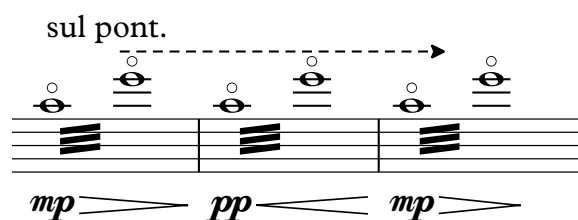
- All tremolos are played very fast



- A finger trill between two natural harmonics while slowly and continuously moving the bow from the bridge (sul pont.) to the fingerboard (sul tasto) and back



- The arrow indicates a gradual transition between various positions of the bow



- A dotted line indicates a continuous movement of the bow from the bridge to the fingerboard and back

- Contrabasses tune their lowest string to D instead of E

- The natural harmonics of contrabasses are notated as they sound

Percussion

- Xylophone sounds an octave higher than written
- Vibraphone plays with the contrabass or cello bow where indicated

15 20 25

Fl. 2 *pp* *p*

Ob. 1 *pp* *p*

Cl. 1 *pp*

Cl. 2 *pp* *p*

Hn. 1 *pp*

Hn. 2 *ppp* *p*

Hn. 3 *pp* *ppp*

Hn. 4 *ppp*

Tpt. 1 *pp* senza sord. *ppp* *p*

Tpt. 2 *ppp* *p*

Tpt. 3 *ppp* *p* senza sord.

Tbn. 1 *ppp* *p*

Tbn. 2 *ppp* *p*

Tbn. 3 *pp* *p*

Perc. I Xyl. High Suspended Cymbal *ppp* *p* Medium Suspended Cymbal *ppp* *p* High Cymbal *ppp*

Perc. II Vib. *mp* *p* *mp* *mp* *pp* *p* *pp* *mp* *pp* *mp*

Vln. I-1 sul pont. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

Vln. I-2 sul A ord. *pp* *p* *p* *pp* *mp* *ppp* *mp* *pp* *mf*

Vln. I-3 ord. sul A *pp* *pp* *mp* *pp* *mp*

Vln. II-1 ord. sul E sul pont. sul A *ppp* *p* *pp* *mp* *p* *ppp* *mp* *pp* *mf*

Vln. II-2 sul A sul pont. ord. *pp* *mp* *p* *pp* *mp* *ppp* *mp* *pp* *mf*

Vll. sul pont. ord. *pp* *p* *pp* *mp* *p* *pp* *mp* *ppp* *mp* *pp* *mf*

Vc. 1 sul A *p* *p* *mp* *p* *pp* *mp* *ppp* *mp* *pp* *mf*

Vc. 2 ord. sul D sul A *p* *pp* *p* *ppp* *pp* *mp* *ppp* *mp* *pp* *mf*

Cb. sul tasto sul A ord. sul D sul G *pp* *p* *pp* *mp* *pp* *mp* *ppp* *mp* *pp* *mf*

C Animato

Musical score for woodwinds and percussion, measures 50-60. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1, Contrabassoon, Horn 1, 2, and 3, Trumpet 1 and 2, Trombone 1, 2, and 3, and Tuba. Percussion includes Xylophone and Vibraphone. The score features various dynamics (p, mf, mp, pp) and articulations (frull., diatonic gliss.).

C Animato

Musical score for strings and double bass, measures 50-60. The score includes parts for Violin I-1 and I-2, Violin II-1 and II-2, Viola, Violoncello 1 and 2, and Contrabass. The score features various dynamics (p, pp, mf, mp) and articulations (ord., sul pont., sul E, sul D, sul tasto, non div.).

muta in Piccolo

75 80

Fl. 1 *p* *f* *pp* *f* *pp* *f* *pp* *f*

Fl. 2 *p* *f* *pp* *f* *pp* *f* *pp* *f*

Ob. 1 *p* *f* *pp* *f* *pp* *f* *pp* *f*

Ob. 2 *mp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. 1 *p* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. 2 *p* *f* *pp* *f* *pp* *f* *pp* *f*

Bsn. 1 *mp* *f* *pp* *f* *pp* *f* *pp* *f*

Cbsn. *mf* *f* *mf* *f* *mp* *f* *mp* *f* *mf*

Hn. 2 *f* *p* *f* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Hn. 4 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Tpt. 1 *p* *f* *p* *f* *p* *f* *pp* *f* *pp* *ff*

Tbn. 1 *mp* *mf* *mp* *mf* *pp* *ff* *pp* *f* *pp* *f* *pp* *ff*

Tbn. 3 *mp* *mf*

Tba. *mf* *mp* *f* *pp* *f* *p* *f* *pp* *f* *pp* *ff*

Perc. I Xyl. *pp* *mf* *p* *f*

Perc. II Vib. *pp* *f* *p* *f*

Tom-tom mallets High Cymbal l.v. Medium Cymbal l.v. 3 Tom-toms

To B. D.

78

Vln. I-1 *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Vln. I-2 *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Vln. II-1 *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Vln. II-2 *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Vla. *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Vc. 1 *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Vc. 2 *p* *f* *p* *mf* *p* *f* *mf* *p* *f* *p* *f* *molto sul pont.*

Cb. *mf* *f* *mf* *p* *f* *p*

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

non div.

div.

E

♩=110 Ben ritmico. Con forza

8

85 90 95

Cbsn. *f* *sfp* *f* *f* *fp*

Hn. 1 *f* *f* *sfp* *ff* *f* *sfp* *sfp* *ff*

Hn. 2 *f* *f* *sfp* *ff* *f* *sfp* *ff*

Hn. 3 *f* *f* *fp* *ff* *f* *fp* *ff*

Hn. 4 *f* *f* *mf* *ff* *f* *ff* *f*

Tpt. 1 con sord. harmon mute *sfmf* *ff*

Tbn. 1 *f* *fp* *ff* *f* *f* *sfp* *ff* *f* *sfp* *mf* *ff* *f*

Tbn. 2 *f* *fp* *ff* *f* *fp* *ff* *f* *sfp* *sfp* *mf* *ff* *f*

Tbn. 3 *fp* *fp* *ff* *f* *fp* *ff* *f* *sfp* *mf* *ff* *f*

Tba. *sf* *f* *f* *f* *fp* *sf* *sf* *mf* *f* *sf*

Perc. I 3 Tom-t. *mp* *cresc.* *mf* *cresc.*

Perc. II Bass Drum *f* *mp* *cresc.*

E

♩=110 Ben ritmico. Con forza

ord. *mp* *f*

ord. *p* *f*

ord. *p* *f*

ord. *p* *f*

ord. *f* *mf* *f* *mf* *f* *mp* *mf* *f*

ord. *f* *f* *mf* *f* *mf* *f* *mf* *f*

sul pont. ord. *f* *sf* *sf* *sf* *f* *mp* *sfmf* *f* *mf* *f* *sf*

F Con anima

100 105 110

Woodwind and Percussion score for measures 100-110. The score includes parts for Bsn. 1, Cbsn., Hn. 2, Hn. 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Perc. I (3 Tom-t.), and Perc. II (B. D.). Dynamics range from *mp* to *ff*. Performance markings include *a 2* and *frull.*

F Con anima

String score for measures 100-110, including Vln. I-1, Vln. I-2, Vln. II-1, Vln. II-2, Vli., Vc. 1, Vc. 2, and Cb. Dynamics range from *mp* to *f*. Performance markings include *ord.*, *non div.*, *div.*, and *sul pont.*

Picc. *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p*

Fl. 2 *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p*

Ob. 1 *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p*

Cl. 1 *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p*

Bsn. 1 *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p*

Cbsn. *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p*

Hn. 2 *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Hn. 4 *sfz* *f* *ff* *sfz* *f* *ff* *sfz* *f* *ff* *sfz* *f* *ff*

Tpt. 1 *frull.* *f* *ff* *f* *f* *sfz*

Tpt. 2 *frull.* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Tbn. 1 *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Tbn. 3 *sfz* *f* *ff* *sfz* *f* *ff* *sfz* *f* *ff* *sfz* *f* *ff*

Tba. *sfz* *f* *ff* *sfz* *f* *ff* *sfz* *f* *ff* *sfz* *f* *ff*

Perc. I 3 Tom-t. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Perc. II B. D. *p* *f* *p* *f* *p* *f* *mp* *f*

Vln. I-1 *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vln. I-2 *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vln. I-3 *non div.* *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vln. II-1 *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vln. II-2 *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vla. *ord. div.* *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vc. 1 *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Vc. 2 *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

Cb. *ord.* *f* *p* *mp* *f* *mp* *ff* *mf* *f* *mp* *ff* *sul pont.*

G Agitato

4/4 ♩=90

120

11

Musical score for Percussion section. The score includes parts for Picc., Fl. 2, Cbsn., Tba., Perc. I (3 Tom-toms), and Perc. II (B. D.). The tempo is 90 bpm. The score features various dynamic markings such as *f*, *mp*, *pp*, *mf*, *fp*, and *sfz*. Percussion instruments include Tam-tam, Tom-toms, Wood Block, W.B., Gong, and Cymbals. The score is marked with *ord.* and *acc.* and includes performance instructions like *l.v.* and *sfz*.

G Agitato

4/4 ♩=90

Musical score for String section. The score includes parts for Vln. I-1, Vln. I-2, Vln. I-3, Vln. II-1, Vln. II-2, Vli., Vc. 1, Vc. 2, and Cb. The tempo is 90 bpm. The score features various dynamic markings such as *pp*, *p*, *mf*, and *f*. Performance instructions include *ord.*, *acc.*, *sul pont.*, *a tempo*, and *sul tasto*. The score is marked with *ord.* and *acc.* and includes performance instructions like *sul pont.* and *a tempo*.

This page of a musical score includes the following instruments and parts:

- Picc.**: Piccolo, with a vibrato marking and a measure starting at 130.
- Fl. 2**: Flute 2, with a fortissimo (*f*) dynamic and a trill marking.
- Cbsn.**: Clarinet Bassoon, with a piano (*p*) to fortissimo (*f*) dynamic range.
- Tba.**: Trombone, with a mezzo-forte (*mf*) dynamic.
- Cym.**: Cymbal, featuring Medium cymbal, Wood Block (W.B.), and Tam-tam, with dynamics from pianissimo (*pp*) to fortissimo (*f*).
- Perc. II Gong**: Percussion II, including Bass Drum and Gong (l.v.), with a mezzo-forte (*mf*) dynamic.
- Vln. I-1, Vln. I-2, Vln. I-3**: Violins I, with markings for *sul tasto*, *ord.*, *accel.*, and *sul pont.*, and dynamics from *pp* to *f*.
- Vln. II-1, Vln. II-2**: Violins II, with markings for *ord.*, *accel.*, and *sul pont.*, and dynamics from *pp* to *f*.
- Vli.**: Violas, with markings for *ord.*, *div.*, and *sul pont.*, and dynamics from *p* to *f*.
- Vc. 1, Vc. 2**: Violoncello I and II, with markings for *ord.* and dynamics from *pp* to *f*.
- Cb.**: Contrabass, with markings for *sul tasto*, *ord.*, and *sul pont.*, and dynamics from *p* to *f*.

H

135 frull.

Picc. *mf* *f*

Fl. 2 *f*

Ob. 1 *f*

Cbsn. *f*

Tbn. 1 *f*

Perc. I
T.-t. Tam-tam *p* l.v. Wood Block W.B. *fp* *f* Cymbals High Cymbal *ppp*

Perc. II
Vib. with the contrabass bow *pp* *f* l.v. with the contrabass bow *pp* *mf* l.v.

H

Vln. I-1 *mf* *pp* *mf* *ppp*

Vln. I-2 *mf* *pp* *mf* *ppp*

Vln. I-3 *mf* *pp* *mf* *ppp*

Vln. II-1 *mf*

Vln. II-2 *mf*

Vli. *mp* *mf* *f*

Vc. 1 *mp* *mf* *f* *ppp*

Vc. 2 *mf* *f* *p*

Cb. *f* *p* *ppp*

Annotations: *ord.*, *accel.*, *sul pont.*, *sul tasto*, *div.*

140 145

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f* *frull.* *mf* *f* *p*

Cl. 1 *f*

Cl. 2 *f* *frull.* *mf*

Bsn. 1 *f*

Cbsn. *f*

Tba. *f*

Perc. I Cym. *mf* *mp* *f* *f* *ppp*

Perc. II Vib. *pp* *f* *mf* *mf* *mp*

Tam-tam l.v. 3 Tom-toms l.v. Tam-tam l.v. Medium Cymbal

su stryku l.v. Bass Drum l.v. Gong l.v.

Vln. I-1 *accel.* *f* *sul pont.* *pp* *sul tasto*

Vln. I-2 *accel.* *f* *sul pont.* *pp* *sul tasto* *accel.*

Vln. I-3 *accel.* *f* *sul pont.* *pp* *sul tasto* *accel.*

Vln. II-1 *ord.* *mf* *non div.* *f* *sul pont.* *pp* *sul tasto* *accel.*

Vln. II-2 *ord.* *p* *mf* *f* *sul pont.* *pp* *sul tasto* *accel.*

Vcl. *ord.* *pp* *mf* *f* *sul pont.* *pp* *ord.* *pp*

Vcl. *ord.* *p* *mf* *f* *sul pont.* *pp* *ord.* *pp*

Vc. 1 *f* *f*

Vc. 2 *f*

Cb. *ord.* *f* *mf* *f* *ord.* *mp*

♩=60

150

muta in Flute

Flute

Picc. *fp* *sfz*

Fl. 2 *fp* *sfz*

Ob. 1 *fp* *sfz*

Cl. 1 *fp* *sfz*

Bsn. 1 *fp* *sfz*

Cbsn. *mf* *fmp* *sfmf* *f* *v*

Hn. 1 *fp* *sfz* *ppp*

Hn. 3 *fp* *sfz* *ppp*

Tpt. 1 *pp* *fp* *sfz*

Tpt. 2 *pp* *fp* *sfz*

Tpt. 3 *pp* *fp* *sfz*

Tbn. 1 *fp* *sfz*

Tbn. 3 *fp* *sfz*

Tba. *fp* *f* *v*

Perc. I Cym. *mp* *pp* *f* *p* *f*

High Cymbal

Tam-tam *p* *f* *l.v.*

Perc. II Gong *mp* *p* *mf* *f*

Vibraphone *Vib* *motor on* *fast diatonic gliss.*

♩=60

Vln. I-1 *ord. accel.* *sul pont.* *molto sul pont.* *ord.* *f* *sfz*

Vln. I-2 *ord.* *sul pont.* *molto sul pont.* *ord.* *f* *sfz*

Vln. I-3 *ord.* *sul pont.* *molto sul pont.* *ord.* *f* *sfz*

Vln. II-1 *ord.* *sul pont.* *molto sul pont.* *ord.* *f* *sfz*

Vln. II-2 *ord.* *sul pont.* *ord.* *f* *sfz*

Vli. *ord.* *sul pont.* *ord.* *f* *sfz*

Vli. *non div.* *mp* *mf* *mf* *ord.* *f* *sfz*

Vc. 1 *mp* *mf* *ord.* *f* *sfz*

Cb. *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

mf *fmp* *sfz f* *ff*

J Leggiere. Facilmente

16

2/4 ♩=70

155

160

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 3

Tpt. 1

Tbn. 1

Tbn. 2

Tbn. 3

Perc. II
Vib.

J Leggiere. Facilmente

2/4 ♩=70

ord.

ord.

ord.

ord.

div.

non div.

ord. div.

Cb.

K Dolce. Con espressivo

poco rit.

17
4/4

2/4

165 170 175

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Hn. 4

Tpt. 1

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Perc. I Xyl.

Perc. II Vib.

K Dolce. Con espressivo

poco rit.

4/4

2/4

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla.

Vc. 1

This page of a musical score, numbered 190, contains the following parts and markings:

- Fl. 1:** *pp* (pianissimo) marking.
- Ob. 1 & 2:** *pp* and *p* (piano) markings.
- Cl. 1 & 2:** *p*, *mp* (mezzo-piano), *pp*, and *ppp* (pianississimo) markings.
- Cbsn.:** *pp* and *mp* markings.
- Hn. 1-4:** *pp* and *p* markings.
- Tpt. 1-3:** *p*, *pp*, and *ppp* markings. Tpt. 3 includes the instruction "con sord. cup mute".
- Tbn. 1-2:** *pp* and *p* markings.
- Tba.:** *pp* and *p* markings.
- Perc. I (T-t.):** *pp* marking.
- Perc. II (Vib.):** "motor on" instruction, *pp* and *mf* (mezzo-forte) markings, and "with the bow" instruction.
- Vln. I-3 & Vln. II-2:** *p*, *pp*, *mp*, and *ppp* markings. Includes "ord." (ordinario) and "sul pont." (sul ponticello) instructions.
- Vln. II-1:** *pp* and *mp* markings. Includes "sul E" and "sul pont." instructions.
- Vli.:** *ppp* and *p* markings. Includes "sul tasto" and "ord." instructions.
- Vc. 1 & 2:** *mp*, *pp*, and *p* markings. Includes "sul tasto" and "ord." instructions.
- Cb.:** *mp* and *p* markings. Includes "ord." and "sul tasto" instructions.

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 979-0-55011-713-6