



Peter Machajdík

AND THE AIR AND THE GROUND WERE CLEAN AGAIN (2022)

oboe, clarinet, bassoon, 2 accordions

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(2022)

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Krzysztof Penderecki Academy of Music, Cracow, Poland

Akademia Muzyczna im. Krzysztofa Pendereckiego w Krakowie

Duo Accosphere & LLLeggiero Wind Trio

Grzegorz Palus - accordion

Alena Budziňáková - accordion

Maksymilian Lipień - oboe

Piotr Lato - clarinet

Damian Lipień - bassoon

AND THE AIR AND THE GROUND WERE CLEAN AGAIN

A zem a vzduch boli opäť čisté

[2022]

Peter Machajdík

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

Transposed Score

$\text{♩} = 138$

Oboe
Clarinet in Bb
Bassoon
Accordion 1
Accordion 2

7
Ob.
Bb Cl.
Bsn.
Acc. 1
Acc. 2

AND THE AIR AND THE GROUND WERE CLEAN AGAIN
A zem a vzduch boli opäť čistý

Musical score for measures 14-19. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part starts with a *mf* dynamic and features a melodic line with slurs and ties. The Bass Clarinet part has a *mp* dynamic and includes a *flz.* (flageolet) section. The Bassoon part has a *p* dynamic. The Accordion parts have *pp* dynamics. The score is divided into measures 14, 15, 16, 17, 18, and 19 by vertical dashed lines.

Musical score for measures 20-24. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part has dynamics of *mf*, *p*, *mf*, and *mf*. The Bass Clarinet part has dynamics of *pp*, *mf*, and *mp*, with triplets and slurs. The Bassoon part has dynamics of *pp*, *p*, and *mf*, with quintuplets. The Accordion parts have dynamics of *mf*, *p*, and *mp*. The score is divided into measures 20, 21, 22, 23, and 24 by vertical dashed lines. A *con rubato* marking is present above the Acc. 2 part in measure 21.

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25

Ob. *mf*

B♭ Cl. *mf* *p* *mp*

Bsn. *p* *mp*

Acc. 1 *mf*

Acc. 2 *pp* *mf*

31

Ob. *ppp* *mp* *ppp* *p* *mf*

B♭ Cl. *pp* *mp* *mf* *pp* *mp*

Bsn. *mf* *ff* *p* *mf*

Acc. 1 *p* *mf*

Acc. 2 *f* *mf* *pp* *mf*

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This musical score is divided into two systems, each containing six staves. The first system (measures 37-42) features:

- Ob.** (Oboe): Starts at measure 37 with a melodic line, dynamic *mf*.
- B♭ Cl.** (B-flat Clarinet): Starts at measure 37 with a melodic line, dynamics *mf*, *p*, *ppp*, *mf*, *p*, and *ppp*. It includes triplet markings.
- Bsn.** (Bassoon): Starts at measure 37 with a melodic line, dynamic *mf*.
- Acc. 1** (Accordeon 1): Starts at measure 37 with a melodic line, dynamics *p* and *mf*, ending with *pp*.
- Acc. 2** (Accordeon 2): Starts at measure 37 with a melodic line, ending with *pp* and *mf*.

The second system (measures 43-48) features:

- Ob.** (Oboe): Starts at measure 43 with a melodic line, dynamics *p* and *mp*.
- B♭ Cl.** (B-flat Clarinet): Starts at measure 43 with a melodic line, dynamics *mf*, *pp*, and *p*.
- Bsn.** (Bassoon): Starts at measure 43 with a melodic line.
- Acc. 1** (Accordeon 1): Starts at measure 43 with a melodic line, dynamics *mf*, *p*, and *legg.*.
- Acc. 2** (Accordeon 2): Starts at measure 43 with a melodic line, dynamics *ppp*, *pp*, and *p*, with a *legg.* marking.

The score includes various musical notations such as slurs, dynamics, and articulation marks.

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50 *con rubato*

Ob. *pp* *mf* *p* *mp*

B♭ Cl. *pp* *mp* *pp* *mf* *p* *mp*

Bsn. *mp* *p* *mf*

Acc. 1 *mf* *legg.*

Acc. 2 *mp* *legg.* *mf*

56

Ob. *mf* *mf*

B♭ Cl. *f* *mp*

Bsn. *f*

Acc. 1 *mf*

Acc. 2 *pp* *mp* *pp* *mf*

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Musical score for measures 63-68. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part features dynamic markings of *pp*, *mf*³, *p*, *mf*, and *p mf*. The Bass Clarinet part includes *p*, *mf*, *pp*, and *mp*⁵. The Bassoon part is marked *espressivo* and includes *mp*, *mf*, *p*, and *mf*. The Accordion parts provide harmonic accompaniment with various rhythmic patterns.

Musical score for measures 69-74. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part features dynamic markings of *p* and *mf*. The Bass Clarinet part includes *p* and *mf*. The Bassoon part includes *p* and *mf*. The Accordion parts provide harmonic accompaniment with various rhythmic patterns.

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74

Ob. *f p mp mf*

B♭ Cl. *mp mf*

Bsn. *f mf*

Acc. 1

Acc. 2

79

Ob. *sfz mf mf*

B♭ Cl. *mf*

Bsn. *p mf mf*

Acc. 1

Acc. 2

AND THE AIR AND THE GROUND WERE CLEAN AGAIN
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84

Ob.

B♭ Cl.

Bsn.

Acc. 1

Acc. 2

vibrato

non vibrato

89

Ob.

B♭ Cl.

Bsn.

Acc. 1

Acc. 2

mf

flz.

ord.

mf

mf

mf

f

mf

mf

AND THE AIR AND THE GROUND WERE CLEAN AGAIN
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This musical score page contains two systems of music for woodwinds and piano. The first system (measures 94-98) features the Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.) parts. The piano accompaniment (Acc. 1 and Acc. 2) is written for two staves. The second system (measures 99-103) continues the woodwind parts, with the piano accompaniment also continuing. The woodwind parts include various articulations such as accents and slurs, and dynamic markings like *mf* and *f*. The piano accompaniment features complex chordal textures and rhythmic patterns, including triplets in the bassoon and piano parts.

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Musical score for measures 104-108. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part features a glissando (gliss.) and a dynamic shift from *ff* to *f* to *ff*. The Bass Clarinet part includes a *v* marking and a dynamic shift from *sfz* to *f*. The Bassoon part includes *vibrato* and *non vibrato* markings, and a dynamic shift from *fp* to *f* to *ff* to *f* to *ff*. The Accordion parts feature a *f* dynamic and a triplet of eighth notes in the right hand.

Musical score for measures 109-113. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part features a dynamic shift from *f* to *sfz* to *f* to *sfz* to *f* to *ff* to *f*. The Bass Clarinet part includes a *v* marking. The Bassoon part includes *vibrato* and *non vibrato* markings, and a dynamic shift from *sfz* to *f* to *p* to *f* to *p* to *f*. The Accordion parts feature a *f* dynamic and a triplet of eighth notes in the right hand.

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114

Ob. *f* *fp* *f* *ff* *fp* *f*

B♭ Cl. *f* *ff* *f*

Bsn.

Acc. 1

Acc. 2

119

Ob. *ff* *f* *ff* *f*

B♭ Cl. *ff* *f* *ffp* *ff*

Bsn. *ff* *f* *f* *sfz ff*

Acc. 1

Acc. 2

vibrato *non vibrato*

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Musical score for measures 123-126. The score includes parts for Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part features a melodic line with dynamics *ff* and *sffz*. The Bass Clarinet and Bassoon parts have complex rhythmic patterns with dynamics *ff*, *sffz*, *f*, and *ff*. The Accordion parts provide harmonic support with chords and sustained notes, marked with *ff* and *sffz*.

Musical score for measures 127-130. The score includes parts for Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part has a melodic line with dynamics *pp*, *ff*, *pp*, and *pp*, and includes markings for *lunga*, *vibrato*, and *non vibrato*. The Bass Clarinet and Bassoon parts play sustained notes with dynamics *f* and *fff*. The Accordion parts provide harmonic support with chords and sustained notes, marked with *fff* and *fff (poss.)*. A tempo marking of $\text{♩} = 100$ is present.

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135

Ob. *vibrato*
pp *p* *mp* *f*

B♭ Cl. *vibrato* *non vibrato* *gliss.*
p *p* *f*

Bsn. *ppp* *ff*

Acc. 1 *mp* *mf* *p*

Acc. 2 *p*

146

Ob. *non vibrato* *dolce* *vib. ord.*
p *ppp (poss.)* *p* *pp* *p* *pp*

B♭ Cl. *p* *pp* *dolce* *p* *vib. ord.* *p*

Bsn. *p* *p*

Acc. 1 *p* *p* *p*

Acc. 2

AND THE AIR AND THE GROUND WERE CLEAN AGAIN
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155

Ob. *p* *pp* *p* *pp* *p* *pp*

B♭ Cl. *pp* *p* *pp* *p* *ppp* *p*

Bsn. *mp*

Acc. 1 *pp* *p*

Acc. 2 *5*

164

♩ = 144

Ob. *p* *pp* *ff* *legg.* *pp*

B♭ Cl. *pp* *ff* *pp* *6* *6* *6* *6*

Bsn. *ff* *pp* *mp* *ppp*

Acc. 1 *mp*

Acc. 2 *mp*

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171

Ob.

B♭ Cl.

Bsn.

Acc. 1

Acc. 2

ppp 6 6 6

gliss. *pp*

p *pp (poss.)*

pp

pp

177

Ob.

B♭ Cl.

Bsn.

Acc. 1

Acc. 2

gliss. *pp* *ppp (poss.)* *pp*

pp *legg.* *legg.*

remove reed
AIR ONLY

AIR

pp *pp* *pp*

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This musical score page contains two systems of music. The first system covers measures 183 to 189, and the second system covers measures 190 to 196. The instruments are Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Piano 1 (Acc. 1), and Piano 2 (Acc. 2). The score includes dynamic markings such as *pp*, *mf*, and *leggiero e molto espr.*, as well as performance instructions like *ord.* and *0*. The woodwinds play melodic lines with various articulations, while the piano accompaniment provides harmonic support with chords and moving lines.

AND THE AIR AND THE GROUND WERE CLEAN AGAIN
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This musical score page contains two systems of music, each spanning measures 195 to 200. The instruments are arranged as follows:

- System 1 (Measures 195-200):**
 - Ob. (Oboe):** Measures 195-197 are silent. Measure 198 begins with a sixteenth-note scale (marked *f*), which continues through measure 200.
 - B♭ Cl. (B-flat Clarinet):** Measures 195-197 play a sixteenth-note scale (marked *f*). Measure 198 has a whole rest. Measure 199 has a whole rest. Measure 200 has a half note (marked *mp*).
 - Bsn. (Bassoon):** Measures 195-197 play a half-note line (marked *f*). Measure 198 has a half note. Measure 199 has a half note. Measure 200 has a half note.
 - Acc. 1 (Piano Accompaniment 1):** Measures 195-197 are silent. Measure 198 begins with a sixteenth-note scale (marked *ff*), which continues through measure 200.
 - Acc. 2 (Piano Accompaniment 2):** Measures 195-197 play a sustained chord (marked *f*). Measure 198 has a half note. Measure 199 has a half note. Measure 200 has a half note.
- System 2 (Measures 198-200):**
 - Ob. (Oboe):** Measures 198-199 play a half-note line (marked *p*). Measure 200 has a half note (marked *f*).
 - B♭ Cl. (B-flat Clarinet):** Measure 198 has a whole rest. Measure 199 begins with a sixteenth-note scale (marked *f*), which continues through measure 200.
 - Bsn. (Bassoon):** Measures 198-199 play a half-note line. Measure 200 has a half note.
 - Acc. 1 (Piano Accompaniment 1):** Measures 198-199 play a half-note line. Measure 200 begins with a sixteenth-note scale (marked *f*), which continues through measure 200.
 - Acc. 2 (Piano Accompaniment 2):** Measures 198-199 play a sixteenth-note scale (marked *f*), which continues through measure 200.

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201

Ob. *f* *sfz* *mf* *pp*

B♭ Cl. *f* *pp*

Bsn. *pp*

Acc. 1

Acc. 2

207

Ob. *ppp* *quasi mp ma dolce*

B♭ Cl. *ppp* *fff* (poss.)

Bsn. *ppp* *fff* (poss.)

Acc. 1 *ppp* *fff* *ppp* *fff* *p*

Acc. 2 *ppp* *fff* *ppp* *fff* *ppp* *pp*

Detailed description: This page of a musical score, numbered 18, contains measures 201-207. It features woodwind and piano parts. The woodwinds include Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The piano accompaniment consists of two grand piano staves (Acc. 1 and Acc. 2). The score is divided into two systems. The first system covers measures 201-206. In measure 201, the Oboe has a sixteenth-note triplet marked with a '6' and a forte (*f*) dynamic. The Bassoon and piano parts also begin in measure 201. The piano accompaniment features sustained chords with a crescendo leading to a fortissimo (*fff*) dynamic. The second system covers measures 207-210. In measure 207, the Oboe plays a sixteenth-note triplet with a pianissimo (*ppp*) dynamic. The Bassoon and piano parts continue with their respective dynamics and textures. The piano accompaniment maintains the *fff* dynamic until measure 210, where it softens to piano (*p*). The score includes various musical notations such as slurs, accents, and dynamic markings.

215

Ob. *ppp* *pp* *ppp*

B♭ Cl. *ppp* *quasi mp ma dolce*

Bsn.

Acc. 1

Acc. 2

221

Ob. *mf legg.*

B♭ Cl. *pp* *mf*

Bsn. *mf*

Acc. 1 *mf*

Acc. 2 *p* *mf*

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This musical score page contains measures 226 through 231. It is arranged in three systems. The first system (measures 226-230) includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Piano Accompaniment (Acc. 1 and Acc. 2). The second system (measures 231-235) includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Piano Accompaniment (Acc. 1 and Acc. 2). The score features various dynamics such as *sfz*, *mf*, and *fp*, along with performance markings like *flz.* and *ord.*. The piano accompaniment consists of two staves, with the right hand often playing chords and the left hand providing a bass line. The woodwind parts feature melodic lines with some triplets and slurs.

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This musical score page contains measures 235 through 248. It is arranged in a system with five staves: Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Piano Accompaniment 1 (Acc. 1), and Piano Accompaniment 2 (Acc. 2).
Measures 235-248 are divided into two systems. The first system covers measures 235-242, and the second system covers measures 239-248.
Key musical features include:
- **Ob.:** Starts at measure 235 with a triplet of eighth notes. Dynamics range from *f* to *mp* and back to *f*. Includes markings for *vibrato* and *non vibrato*.
- **B♭ Cl.:** Features a triplet of eighth notes at measure 235. Dynamics include *f* and *ffz*.
- **Bsn.:** Includes a triplet of eighth notes at measure 235. Dynamics range from *fp* to *ff*.
- **Acc. 1 & 2:** Provide harmonic support with chords and arpeggiated figures. Measure 239 includes performance directions *flz.* and *ord.*
- **Tempo/Character:** A wavy line above the Oboe staff in measure 235 suggests a specific articulation or tempo change.

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This musical score page contains parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The score is divided into two systems, each starting at measure 244. The first system covers measures 244 to 247, and the second system covers measures 248 to 251. The woodwind parts feature complex rhythmic patterns, including triplets and slurs, with dynamic markings such as *mp*, *f*, *p*, *ff*, *sfz*, *ffz*, *fp*, and *f*. Performance instructions include *vibrato* and *non vibrato* for the Bassoon, and *flz.* (flautissimo) and *ord.* (ordinario) for the Oboe and Bass Clarinet. The piano accompaniment consists of dense chordal textures with slurs and dynamic markings like *ff*. The score is written in a key with one sharp (F#) and a common time signature.

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Musical score for measures 253-258. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The Oboe part features a melodic line with dynamics *ff* and *sffz*. The Bass Clarinet and Bassoon parts have dynamics *ff* and *sffz*. The Bassoon part includes the instruction *non vibrato*. The Accordion parts provide harmonic support with dynamics *sffz*. The music is marked with accents and slurs.

Musical score for measures 259-264. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and two Accordion parts (Acc. 1 and Acc. 2). The tempo is marked $\text{♩} = 120$. The Oboe part has dynamics *p* and *pp*. The Bass Clarinet and Bassoon parts have dynamics *p*. The Accordion parts have dynamics *p* and *pp*. The music is marked with accents and slurs.

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♩ = 108

Ob. *mp* *ppp* *fff*

B♭ Cl. *p* *al niente* *fff*

Bsn. *pp (poss.)* *ppp (poss.)*

Acc. 1 *ppp*

Acc. 2

♩ = 104

♩ = 88

Ob. *pp*

B♭ Cl. *pp* *pp*

Bsn. *p* *mp* *pp*

Acc. 1

Acc. 2 *ppp*

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♩ = 84

281

Ob. *pp*

B♭ Cl. *pp*

Bsn. *al niente* *pp* *f* *p*

Acc. 1

Acc. 2 *pp* *ppp*

con rubato

port.

288

Ob. *pp*

B♭ Cl. *pp* *ppp*

Bsn. *ppp (poss.)* *ppp (poss.)*

Acc. 1

Acc. 2

gliss.

remove mouthpiece
AIR SOUND (no pitch)

Ob.

B♭ Cl.

Bsn.

Acc. 1

Acc. 2

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