

Peter Machajdík



INTO THE DISTANCE

violin, cello and piano

violino, violoncello e pianoforte

ヴァイオリン、チェロ、ピアノ

小提琴、大提琴、鋼琴

Peter Machajdík

INTO THE DISTANCE

violin, cello and piano

Violine, Cello und Klavier

violon, violoncelle et piano

violino, violoncello e pianoforte

ヴァイオリン、チェロ、ピアノ

小提琴、大提琴、鋼琴

바이올린, 첼로, 피아노

Commissioned by Proxima Trio

c. 11'00"

INTO THE DISTANCE

Do diaľav - In die Ferne - Au loin

(2021)

Peter Machajdik

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = 100

Violin *ff*

Cello *ff*

Piano *ff*

8

Ped.

Detailed description: This system contains measures 1 through 5. The Violin and Cello parts feature a rhythmic pattern of eighth notes, starting with a dynamic marking of *ff*. The Piano part consists of sustained chords in the right hand and octaves in the left hand, also marked *ff*. A 'Ped.' marking is present at the bottom of the piano part.

Vln. *fff*

Vc. *fff*

Pno. *sfz*, *p*, *ppp*

8

Detailed description: This system contains measures 6 through 12. Measures 6-11 show the Violin and Cello parts continuing with the eighth-note pattern, reaching a dynamic of *fff*. The Piano part has a crescendo leading to *sfz* in measure 10, followed by *p* and *ppp* in measures 11 and 12. The piano part includes a 'Ped.' marking and an 8-measure rest in the left hand.

Vln.

Vc.

Pno. *pp*

13

Meno mosso ♩ = 92 ca

Detailed description: This system contains measures 13 through 15. The tempo is marked 'Meno mosso' with a metronome marking of ♩ = 92 ca. The Violin and Cello parts are silent, indicated by whole rests. The Piano part features a melodic line in the right hand starting at measure 13, marked *pp*, with a 'Ped.' marking below.

(Do not release the pedal / Pedal nicht lösen)

18

Vln. *n* *molto* *ffff* *n* *molto* *ffff*

Vc. *pizz.* *pp* *arco* *#8* *n* *molto* *ffff* *n* *molto* *ffff*

Pno. *mp*

24

Vln. *n* *ffff* *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *n* *ffff* *p*

Pno. *mf*

30

Vln. *ppp* *p*

Vc. *ppp* *p*

Pno. *pp*

$\frac{1}{2}$ Red. Red. $\frac{1}{2}$ Red. Red. sim.

34

Vln. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Pno. *p* *mp* *mf*

37

Vln. *fff* *ff* $\text{♩} = 100$

Vc. *fff* *ff*

Pno. *f*

Dec.

43

Vln. *ff*

Vc. *ff*

Pno. *ff*

Meno mosso ♩ = 92 ca

49

Vln. *n* *molto* *ffff*

Vc. *n* *molto* *ffff*

Pno. *pp dolce*

*
 ped. sempre (fino alla m.85)

55

Vln. *p* sul tasto

Vc. *p*

Pno. *p*

61

Vln. gradually to ord. con sord. senza vib.

Vc. *molto vib.* --- *non vib.*

Pno.

68

Vln. *senza sord. sul tasto* *p* *poco vib.* *grad. to*

Vc. *p* *poco vib.*

Pno. *pp* *p*

74

Vln. *ord.* *ppp* *pp*

Vc. *n* *pp*

Pno. *pp*

82

Vln. *f* *vib. ord.*

Vc. *f* *vib. ord.*

Pno.



85

Vln.

Vc.

Pno.

quasi sul ponticello

88

Vln.

Vc.

Pno.

pp *f*

91

ord.

Vln.

Vc.

Pno.

f

94

Vln.

Vc.

Pno.

ff *fff* *fff*

99

Vln.

Vc.

Pno.

fff *fff*

fff

105

Vln.

Vc.

Pno.

n *molto* *fff*

n *molto* *fff*

111 poco sul ponticello

Vln. *ff*

Vc. *ff*

Pno. *ff*

Vln.

Vc.

Pno.

Vln.

Vc.

Pno.

120 ord.

Vln. *f*

Vc. *f*

Pno. *ff*

Con *And.*

124 poco vib. non vib.

Vln.

Vc.

Pno.

ppp

n *pp*

pp

And. sempre (fino alla m.158)

132

Vln.

Vc.

Pno.

pp

play as if playing harmonics with poco vib.

p 3 3

una corda

140

Vln.

Vc.

Pno.

ord.

vib. ord.

n *pp*

pp dolce

tre corde

146

Vln. *pp*

Vc.

Pno.

vib. ord.

151

Vln. *n* *molto* *ffff*

Vc. *n* *molto* *ffff*

Pno. *p* *mp* *mf*

♩ = 108 ca

157

Vln. *ff*

Vc. *ff* sul ponticello

Pno. *pp* (pattern)

159

Vln.

Vc.

Pno.

ord.

(pattern)

(pattern)

161

Vln.

Vc.

Pno.

molto sul pont.

(pattern) fino alla m. 199

163

Vln.

Vc.

Pno.

ord.

165

Vln.

Vc.

Pno.

167

Vln.

Vc.

Pno.

169

Vln.

Vc.

Pno.

171

Vln.

Vc.

Pno.

173

Vln.

Vc.

Pno.

sul ponticello

pp

175

Vln. *ff*

Vc. *pp*

Pno.

177

Vln. ord. *pp*

Vc. *ff*

Pno.

179

Vln. *ff*

Vc. *pp*

Pno.

181

Vln. *ff* 6

Vc. *ff* 6

Pno.

183

Vln.

Vc.

Pno.

Violin and Viola parts: Measure 183 features a melodic line with eighth notes. Measure 184 has a fermata over the final note. Piano part: Continuous eighth-note accompaniment.

185

Vln.

Vc.

Pno.

sfz *f* *sfz* *col legno* *sfz*

sfz *f* *sfz* *col legno* *sfz*

Violin and Viola parts: Measure 185 starts with *sfz*. Measure 186 has dynamics *f* and *sfz*. A *col legno* instruction is present in measure 186. Piano part: Continuous eighth-note accompaniment.

187

Vln.

Vc.

Pno.

arco ord.

sfz *f* *sfz*

arco ord.

sfz *f* *sfz*

Violin and Viola parts: Measure 187 is marked 'arco ord.' and has dynamics *sfz*, *f*, and *sfz*. Measure 188 has a fermata. Piano part: Continuous eighth-note accompaniment.

Vln. *f* *sfz* *f* pizz.

Vc. *f* *sfz* *f* pizz.

Pno. 189

Vln. arco *ff*

Vc. arco *ff*

Pno. 191

Vln. 193

Vc. 193

Pno. 193 *f*

203

Vln. *increase pressure* *scratch* *ord.* *pp* *~12"*

Vc. *increase pressure* *scratch* *ord.* *pp* *~12"*

Pno. *3* *3* *3* *fff* *tutta forza* *pp* *~12"* *~12"*

Red. ** Red. al fine*

210

Vln. *ppp* *pp*

Vc. *n* *pp*

Pno. *210*

218

Vln. *n* *molto* *fff* *n* *molto* *fff*

Vc. *n* *molto* *fff* *n* *molto* *fff*

Pno. *218* *rubato*

Vln. and Vc. play together, but rhythmically independent of the piano

The image shows a musical score for measures 227-231. It consists of three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Vln.:** Measures 227-231 are mostly rests. A fermata is placed over the final measure (231), with a duration of approximately 15 seconds (~15").
- Vc.:** Measures 227-231 are mostly rests. In measure 228, there is a single note marked *pizz.* (pizzicato) and *pp* (pianissimo). A fermata is placed over the final measure (231), with a duration of approximately 15 seconds (~15").
- Pno.:** Measures 227-231 are mostly rests. In measure 228, there is a single note marked *8vb* (8va below). A fermata is placed over the final measure (231), with a duration of approximately 15 seconds (~15").

Please send information about any public performance(s) of **INTO THE DISTANCE** before the concert(s) to the composer via <https://www.machajdik.com/public.html>

Your information about the concert(s) will be put on Peter Machajdik's official website <https://www.machajdik.com>

Please mention the support from the Arts Council Slovakia in programme leaflets, booklets, posters etc., if you perform the work:

INTO THE DISTANCE was composed with support from public sources in the form of a scholarship from the Slovak Arts Council.

(of course, the note about the support may be translated into the language of the country, in which the concert will take place).

Also please use the logo of the Slovak Arts Council, if possible.

The logo can be found on <https://www.machajdik.com/logo.html>

Thank you!

According to the General Terms and Conditions you need to apply all concert information to the author rights society (performance rights organization) in the country of the public performance of **INTO THE DISTANCE** [e.g., GEMA, PRS, PPL, SACEM, ASCAP, OSA, AKM, SIAE, BUMA STEMRA, STIM, SESAC, SOCAN, CMRRA, SOZA, SADAIC, SABAM, APRA, SUISA, UCMR, TONO, NCB, Koda, TEOSTO, ARTISJUS, SPA, IMRO, ZAIKS, SOKOJ, SAZAS, AMUS, STEF, LATGA, AKKA-LAA, HDS-ZAMP, UCMR-ADA, MUSICAUTOR, EAU, PAM CG, ZAMP (ЗАМП), ALBAUTOR, UACRR (УААСР), JASRAC 「日本音楽著作権協会」, KOMCA (한국음악저작권협회), MCSC (中国音乐著作权协会), SBACEM, ABRAMUS, SGAE, MSG, CASH (香港作曲家及作词家協會), ACUM (אקום), MACA (作曲家、作家及出版社協會), ANCO, AGADU, GEA, UBC, MACP, WAMI, AAS, MUST (社團法人中華音樂著作權協會), MESAM, SAMRO, IPRS, GCA, FILSCAP, SAYCO, KazAK, NCIP (НЦИС), RAO (РАО), ВОИС].

For a recording of **INTO THE DISTANCE** you are kindly requested to send a sample of a sound file to Peter Machajdik via

<https://www.machajdik.com/public.html>

Thanks!

For information about the composer, please visit <https://www.machajdik.com>

Composed with 