

Peter Machajdík

FOUR TANGOS

[2023]

accordion



Please send information about any public performance(s) of FOUR TANGOS before the concert(s) to the composer via www.machajdik.com/public.html

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For a recording of FOUR TANGOS you are kindly requested to send a sample of a sound file to Peter Machajdik via www.machajdik.com/public.html

Thanks!

For information about the composer, please visit www.machajdik.com

I.

Peter Machajdik

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 120

Accordion *f*

5

♩ = ca. 116

9

12

15

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GEMA ASCAP SACEM AKM SOZA

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19

Musical score for measures 19-23. The treble clef part features dense, rhythmic chordal textures. The bass clef part provides a steady accompaniment of eighth notes.

24

Musical score for measures 24-27. The treble clef part includes triplets and a change to 2/4 time. The bass clef part also features triplets and a change to 2/4 time. Dynamics include *ff*.

28

Musical score for measures 28-33. The treble clef part has rests in measures 28-30 and melodic lines in 31-33. The bass clef part has rests in measures 28-30 and melodic lines in 31-33. Dynamics include *fff* and *mf*.

34

Musical score for measures 34-37. The treble clef part features melodic lines with slurs. The bass clef part has a rhythmic accompaniment.

38

Musical score for measures 38-41. The treble clef part features melodic lines with slurs. The bass clef part has a rhythmic accompaniment.

42

Musical score for measures 42-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measures 42-46 show a rhythmic pattern of eighth and quarter notes in both hands, with some rests in the bass line. A dynamic marking *v* is present above the final measure.

47

Musical score for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 47-50 feature a more complex melodic line in the treble staff with slurs and accents. The bass line continues with a steady eighth-note pattern. Dynamic markings include *f* and *sfz* with accents.

51

Musical score for measures 51-53. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 51-53 show a dense texture with rapid sixteenth-note runs in the treble staff. The bass line has a steady eighth-note accompaniment. Dynamic markings include *f* and *sfz* with accents.

54

Musical score for measures 54-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 54-56 feature a change in time signature from 4/4 to 5/4. The treble staff has a complex melodic line with slurs and accents. The bass line continues with a steady eighth-note pattern. Dynamic markings include *sfz* with accents.

57

Musical score for measures 57-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 57-60 feature a change in time signature from 5/4 to 4/4. The treble staff has a complex texture with many beamed notes and slurs. The bass line continues with a steady eighth-note pattern. A dynamic marking *f* is present at the beginning of the system.

62

67

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II.

Peter Machajdik

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 76

Accordion *mp*

5

9

13

16

20

23

26

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III.

Peter Machajdik

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 112

Accordion

f

5

8

11

15

gliss.

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GEMA ASCAP SACEM AKM SOZA

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19

Musical score for measures 19-23. The piece is in 5/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Vertical dashed lines indicate phrasing boundaries.

24

Musical score for measures 24-26. Measure 24 includes a dynamic marking of *sfz* (sforzando) and a fermata. Measure 25 begins with a dynamic marking of *f* (forte). The right hand has a more active melodic line with slurs and accents, while the left hand continues with eighth-note accompaniment. Vertical dashed lines indicate phrasing boundaries.

27

Musical score for measures 27-29. The right hand features a complex melodic line with many slurs and accents, including a triplet in measure 28. The left hand continues with eighth-note accompaniment. Vertical dashed lines indicate phrasing boundaries.

30

Musical score for measures 30-32. The right hand continues with a complex melodic line, featuring slurs and accents. The left hand continues with eighth-note accompaniment. Vertical dashed lines indicate phrasing boundaries.

33

Musical score for measures 33-36. The right hand features a complex melodic line with slurs and accents, including a triplet in measure 34. The left hand continues with eighth-note accompaniment, also featuring a triplet in measure 34. Vertical dashed lines indicate phrasing boundaries.

37

Musical score for measures 37-40. The piece is in B-flat major (two flats) and 3/4 time. Measures 37-38 feature chords in the right hand and eighth-note patterns in the left hand. Measures 39-40 contain triplets of chords in both hands. Dynamic markings include accents (>) and hairpins (> and <).

41

Musical score for measures 41-44. Measures 41-42 continue with triplets of chords. Measures 43-44 feature sustained chords in both hands. A key signature change to D major (two sharps) occurs at the end of measure 44. A 2/4 time signature change is indicated at the end of the system.

45

Musical score for measures 45-47. The piece changes to 3/8 time. Measure 45 starts with a forte (*f*) dynamic and features sixteenth-note patterns in both hands. Measures 46-47 continue with similar rhythmic patterns. Time signature changes to 4/4 are indicated at the end of measures 46 and 47.

48

Musical score for measures 48-50. The piece is in 4/4 time. Measures 48-50 feature sixteenth-note patterns in both hands, with some notes beamed together. Time signature changes to 3/8 are indicated at the end of measures 48 and 50.

51

Musical score for measures 51-53. The piece is in 3/8 time. Measures 51-53 continue with sixteenth-note patterns in both hands. Time signature changes to 4/4 are indicated at the end of measures 51 and 53.

54

58

62

a tempo

fff

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IV.

Peter Machajdik

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 126

Accordion

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GEMA ASCAP SACEM AKM SOZA

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25 *ff*

sfz *f*

31

35

40

sfz *sfz* *sfz*

44

sfz *sfz* *f*

48

Measures 48-51: Treble clef contains a melodic line with eighth-note patterns and slurs. Bass clef contains a simple accompaniment of quarter notes.

52

Measures 52-55: Treble clef continues with eighth-note patterns and slurs. Bass clef continues with quarter notes.

56

Measures 56-59: Treble clef continues with eighth-note patterns and slurs. Bass clef continues with quarter notes.

60

Measures 60-64: Treble clef features more complex eighth-note patterns and slurs. Bass clef continues with quarter notes.

65

Measures 65-71: Treble clef has a melodic line with slurs. Bass clef has a complex accompaniment of chords with slurs. A wavy line above the treble clef indicates a tremolo effect.

71 $\text{♩} = \text{c. } 54$

sfz *pp* *p*

75

79

pp

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