



Peter Machajdik

Slovakia

AS LONG AS THE LAKES FREEZE for clarinet quartet

About the artist

Peter Machajdik is a composer of chamber, orchestral and electro-acoustic music. He often takes very simple materials and a simple mode of expression, and creates a vibrant and challenging sonic palette. His music, commonly characterised as emotive, imaginary and hypnotic, has been performed to international audiences on five continents for over twenty five years and has been featured at festivals such as Inventionen in Berlin, New Work in Calgary, Early Music Festival in Boston, LakeComo Festival, Ostrava Days, Nuovi Spazi Musicali in Rome, Young Euro Classic in Berlin, Hörgänge at the Konzerthaus in Vienna, Bolzano Festival, Sagra Musicale Malatestiana in Rimini, Audio Art Festival in Cracow, Contrasts in Lviv, Melos-Ethos Festival, and the Bratislava Music Festival. Machajdik has worked with many leading orchestras and ensembles, including the Janák#269ek Philharmonic Orchestra, Nordwestdeutsche Philharmonie, I.J.Paderewski State Philharmonic Orchestra,... (more online)

Qualification: Prof.
Associate: GEMA - IPI code of the artist : 910577
Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bluedeepmusic.htm>

About the piece

Title: AS LONG AS THE LAKES FREEZE for clarinet quartet
Composer: Machajdik, Peter
Copyright: Copyright © Peter Machajdik
Publisher: Machajdik, Peter
Instrumentation: 4 clarinets (quartet)
Style: Contemporary
Comment: Composed 2021 Duration c. 10'00"

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Peter Machajdík



AS LONG AS THE LAKES FREEZE

clarinet quartet

Warmer temperatures over time are changing weather patterns and disrupting the usual balance of nature.

This poses many risks to human beings and all other forms of life on Earth.

Climate change refers to long-term shifts in temperatures and weather patterns. These shifts may be natural, but since the 1800s, human activities have been the main driver of climate change, primarily due to the burning of fossil fuels (like coal, oil and gas), which produces heat-trapping gases.

From the United Nations

AS LONG AS THE LAKES FREEZE

version for clarinet quartet
(2021)

Peter Machajdik

*1961

c. 10'00"

makh.eye.deek

マハイジック

马海迪克

마하이디크

Clarinet in B \flat 1
p teneramente *pp* *p espress.*

Clarinet in B \flat 2
p *p* *pp* *p*

Clarinet in B \flat 3
n (poss.) *pp* *n* (poss.)

Bass Clarinet
n (poss.)

5 1
Cl. 1 *n* (poss.) *f* *p teneramente* *mp*
Cl. 2 *f* *pp* *p* *n* (poss.) *f* *p*
Cl. 3 *ff* *n* *pp* *p teneramente* *n* (poss.) *p*
B. Cl. *fff* *n* (poss.) *f*

10 2 $\text{♩} = 92$
Cl. 1 *n* (poss.) *fff* *mp* 6 6
Cl. 2 *fff* *mp* 6
Cl. 3 *fff* *mp*
B. Cl. (poss.) *n* *fff*

Accidentals apply within the measure and octave in which they appear, unless canceled by another accidental sign.

For individual parts contact
www.machajdik.com/contact.html

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GEMA SOZA

www.machajdik.com

14

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

Detailed description: This system contains measures 14, 15, and 16. The key signature is one sharp (F#). Measure 14 starts with a sixteenth-note triplet in all parts. Cl. 1 and Cl. 2 have sixteenth-note runs with a '6' fingering. Cl. 3 has quarter notes. B. Cl. has a whole rest. Measures 15 and 16 continue the patterns with some rests and dynamic markings.

17

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

Detailed description: This system contains measures 17 and 18. The key signature is one sharp (F#). Measure 17 continues the sixteenth-note patterns. Cl. 1 and Cl. 2 have sixteenth-note runs with a '6' fingering. Cl. 3 has quarter notes. B. Cl. has quarter notes. Measure 18 continues the patterns with dynamic markings of *mf*.

19

Cl. 1

Cl. 2

Cl. 3

B. Cl.

f

mp

mp

f

f

3

Detailed description: This system contains measures 19 and 20. The key signature is one sharp (F#). Measure 19 continues the sixteenth-note patterns. Cl. 1 and Cl. 2 have sixteenth-note runs with a '6' fingering. Cl. 3 has quarter notes. B. Cl. has quarter notes. Measure 20 has a 2/4 time signature change, followed by a 3-measure rest, and then a 4/4 time signature change. Cl. 1 has a sixteenth-note triplet with a '6' fingering. Cl. 2 has a quarter note. Cl. 3 has a quarter note. B. Cl. has a quarter note. Dynamic markings include *f* and *mp*.

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22

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

25

4

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

n
(poss.) *ff*

n
(poss.) *ff*

28

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

n
(poss.) *fff*

fff

mp

n
(poss.) *fff*

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31

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

33

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

35

Cl. 1

Cl. 2

Cl. 3

B. Cl.

f sfz sfz sfz sfz

5 *Meno mosso*
gliss.
p teneramente

n p

n

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38

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp *mp* *p dolce cantabile*

pp *p*

pp

40

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p *p*

n *p*

mp *pp*

p *mp*

43

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p *p*

p

pp

gliss.

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46

Cl. 1

Cl. 2

Cl. 3

B. Cl.

7

$\text{♩} = 92$

49

Cl. 1

Cl. 2

Cl. 3

B. Cl.

52

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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54

Cl. 1

Cl. 2

Cl. 3

B. Cl.

56

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

mf

58

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

sfz

p

f

p

mf

f

8

Warmer temperatures over time are changing weather patterns and disrupting the usual balance of nature. This poses many risks to human beings and all other forms of life on Earth.

Musical score for measures 61-63, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The score is in 4/4 time and includes dynamic markings such as *f*, *sfz*, *p*, and *fff*. Measure 61 shows a piano introduction with a *fff* dynamic. Measure 62 features a *f* dynamic and a sixteenth-note sixteenth-measure (sfz) figure. Measure 63 is marked *p* and includes a sixteenth-note sixteenth-measure figure. The B. Cl. part is marked *fff* in measure 61 and *f* in measure 62.

Musical score for measures 64-65, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The score is in 4/4 time and includes sixteenth-note sixteenth-measure figures. Measure 64 features a sixteenth-note sixteenth-measure figure in Cl. 1 and Cl. 2. Measure 65 features a sixteenth-note sixteenth-measure figure in Cl. 2 and Cl. 3. The B. Cl. part is marked *fff* in measure 64 and *f* in measure 65.

Musical score for measures 66-68, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The score is in 4/4 time and includes sixteenth-note sixteenth-measure figures. Measure 66 features a sixteenth-note sixteenth-measure figure in Cl. 1 and Cl. 2. Measure 67 features a sixteenth-note sixteenth-measure figure in Cl. 1 and Cl. 2. Measure 68 features a sixteenth-note sixteenth-measure figure in Cl. 1 and Cl. 2. The B. Cl. part is marked *fff* in measure 66 and *f* in measure 67.

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Musical score for measures 68-72. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 68 starts with a 3/4 time signature change. Fingerings of 6 and 7 are indicated for various notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A dashed vertical line is placed between measures 71 and 72.

Musical score for measures 73-76. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two sharps (F# and C#) and the time signature is 4/4. A tempo marking of $\text{♩} = 100$ is present. Dynamics include *f* (forte) and *mp* (mezzo-piano). Performance instructions include *air sound (no pitch)*, *n* (no sound), and *dim. al niente* (diminuendo to nothing). A dashed vertical line is placed between measures 75 and 76.

Musical score for measures 77-80. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two sharps (F# and C#) and the time signature is 4/4. Dynamics include *mf* (mezzo-forte). Performance instructions include *air sound (no pitch)*, *n* (no sound), and *dim. al niente* (diminuendo to nothing). A dashed vertical line is placed between measures 79 and 80.

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76

Cl. 1

Cl. 2

Cl. 3

B. Cl.

air sound (no pitch)

n *f* *dim. al niente*

78

10

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ff *ff* *ff*

air sound (no pitch)

n *f*

81

Cl. 1

Cl. 2

Cl. 3

B. Cl.

dim. al niente

83

Cl. 1

Cl. 2

Cl. 3

B. Cl.

air sound (no pitch)

n *ff* *dim. al niente*

11

Cl. 1

Cl. 2

Cl. 3

B. Cl.

ff *ff* *ff* *ff*

88

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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90

Cl. 1

Cl. 2

Cl. 3

B. Cl.

12

fff

fff

fff

fff

93

Cl. 1

Cl. 2

Cl. 3

B. Cl.

13

p

p

ff

ff

ff

ff

96

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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98 14 ♩ = 92

Cl. 1 *fff* *p*

Cl. 2 *fff* *p*

Cl. 3 *fff*

B. Cl. *fff*

101

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *p* *n* (poss.) *fff* *mp* *n* (poss.) *fff*

B. Cl. *p* *n* (poss.) *fff* *n* (poss.) *fff*

104

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *p*

B. Cl. *p*

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15

Musical score for measures 106-111. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is one sharp (F#) and the time signature is 2/4. Measure 106 starts with a first ending bracket over measures 106-107. Cl. 1 and Cl. 2 have sixteenth-note runs with a '6' (sixteenth notes) marking. Cl. 3 and B. Cl. have a dynamic marking of *mp*. A repeat sign is at the end of measure 107. Measure 108 is the start of the second ending, with Cl. 1 and Cl. 2 having a dynamic marking of *p*. The section ends with a double bar line at the end of measure 111.

Musical score for measures 109-111. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is one sharp (F#) and the time signature is 2/4. Measure 109 starts with a first ending bracket over measures 109-110. Cl. 1 and Cl. 2 have sixteenth-note runs with a '6' (sixteenth notes) marking. Cl. 3 and B. Cl. have a dynamic marking of *mp*. A repeat sign is at the end of measure 110. Measure 111 is the start of the second ending, with Cl. 1 and Cl. 2 having a dynamic marking of *p*. The section ends with a double bar line at the end of measure 111.

16

Musical score for measures 112-115. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is one sharp (F#) and the time signature is 2/4. Measure 112 starts with a first ending bracket over measures 112-113. Cl. 1 and Cl. 2 have sixteenth-note runs with a '6' (sixteenth notes) marking. Cl. 3 and B. Cl. have a dynamic marking of *mp*. A repeat sign is at the end of measure 113. Measure 114 is the start of the second ending, with Cl. 1 and Cl. 2 having a dynamic marking of *ff*. The section ends with a double bar line at the end of measure 115.

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114 2+3+4

Cl. 1
Cl. 2
Cl. 3
B. Cl.

116

Cl. 1
Cl. 2
Cl. 3
B. Cl.

118 17 2+3+4

Cl. 1
Cl. 2
Cl. 3
B. Cl.

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121

Cl. 1
f < *fff* *f* *n* < *ff* *f* < *fff* *pp* < *ff* *mp* < *ff*

Cl. 2
f < *fff* *f* *n* < *ff* *f* < *fff* *pp* < *ff* *mp* < *ff*

Cl. 3
f < *fff* *f* *n* < *ff* *f* < *fff* *pp* < *ff* *mp* < *ff*

B. Cl.
f *ff* *n* < *ff* *f* < *fff* *pp* < *ff* *mp* < *ff*

126

18

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

Cl. 2
pp < *ff* *p* *ff* *pp* *ff*

Cl. 3
pp < *ff* *p* *ff* *pp* *ff*

B. Cl.
pp < *ff* *p* *ff* *pp* *ff*

129

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

Cl. 2
p *ff* *pp* *ff* *p* *ff*

Cl. 3
p *ff* *pp* *ff* *p* *ff*

B. Cl.
p *ff* *pp* *ff* *p* *ff*

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132

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp *ff* *p* *ff* *pp* *ff*

pp *ff* *p* *ff* *pp* *ff*

pp *ff* *p* *ff* *pp* *ff*

135

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p *cresc.* *mp*

p *ff* *pp* *ff* *p*

p *ff* *pp* *ff* *p* *ff*

p *ff* *pp* *ff* *p* *ff*

138

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

pp *ff* *p* *ff*

pp *ff* *p* *ff*

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140

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp *ff* *p*

pp *ff* *p* *ff*

142

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp *f* *p* *ff*

pp *f* *p* *ff*

144

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp *f* *p* *ff* *pp* *f*

pp *f* *p* *ff* *pp* *f*

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147 *staccatissimo sempre*

Cl. 1 *p*

Cl. 2 *p* *p* *p*

Cl. 3 *p* *f* *p*

B. Cl. *p* *f* *pp* *f* *p* *f*

150 *staccatissimo*

Cl. 1

Cl. 2 *staccatissimo* *p*

Cl. 3 *f* *p* *mf*

B. Cl. *pp* *f* *p* *mf* *pp* *mf*

153 *staccatissimo* *staccatissimo*

Cl. 1

Cl. 2 *staccatissimo* *staccatissimo* *p*

Cl. 3 *p* *mf* *p*

B. Cl. *p* *mp* *pp* *mf*

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156

Cl. 1

Cl. 2

Cl. 3

B. Cl.

staccatissimo

mf *pp* *mf*

pp *mf* *pp* *mf*

159

Cl. 1

Cl. 2

Cl. 3

B. Cl.

rit.

$\text{♩} = 60$
(reminding the second hand on the watch
/ comme la trotteuse de l'horloge)

pp *mf* *n* *f*

pp *mf*

163

Cl. 1

Cl. 2

Cl. 3

B. Cl.

più pp *ppp* *fff*

ppp *fff*

ppp *fff*

ppp *fff*

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166

3 x

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

ppp ————— *ffff*

ppp ————— *ffff*

ppp ————— *ffff*

169

Cl. 1

Cl. 2

Cl. 3

B. Cl.

pp

pp

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

Please mention the support from the Slovak Arts Council in the programme leaflets, posters, booklets etc., if you decide to perform this composition.

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Thanks!

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