



Peter Machajdik

Slovakia

ODLIV for string trio

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 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: ODLIV for string trio
Composer: Machajdik, Peter
Copyright: Copyright © Peter Machajdik
Publisher: Machajdik, Peter
Instrumentation: String Trio: Violon, Viola, Cello
Style: Contemporary
Comment: ODLIV [2014] c. 7'00"; Commissioned by the international festival for contemporary music Melos Ethos First performance: 26 October 2014, Ludovit Fulla Gallery, Ružomberok, Slovakia; Varga - Rusák - Haring Trio

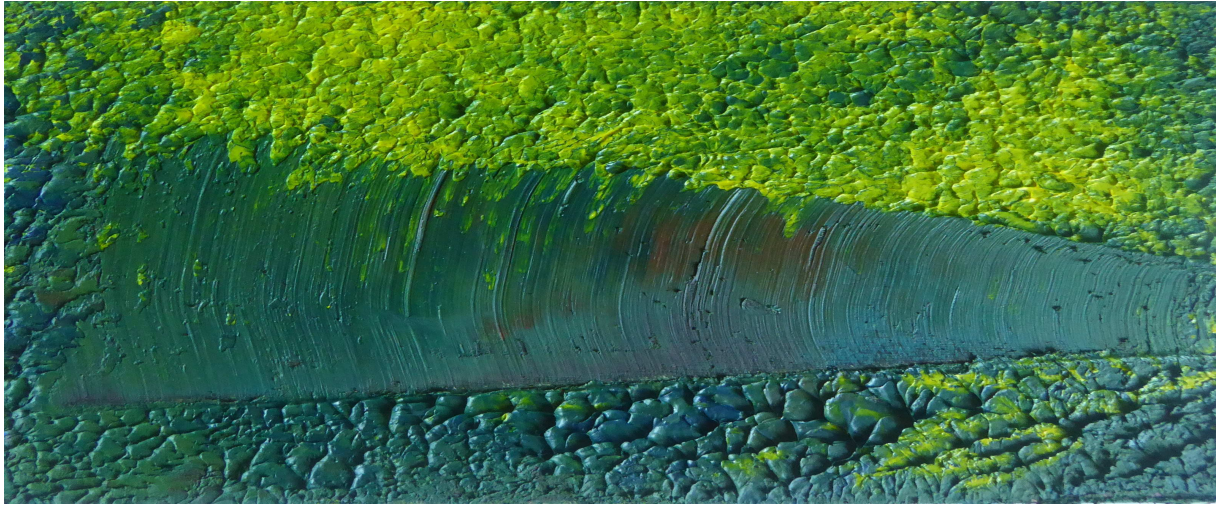
Peter Machajdik on [free-scores.com](https://www.free-scores.com)

Prohibited distribution on other website.



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Peter Machajdík



ODLIV

string trio
(violin, viola, cello)

www.machajdik.com

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ODLIV

string trio
[2014]

Commissioned by the Melos Ethos festival

First performance:
26 October 2014, Ludovit Fulla Gallery, Ružomberok, Slovakia
Varga - Rusňák - Haring Trio

Peter Machajdík

ODLIV

2014

for string trio • per trio d'archi • für Streichtrio • 弦樂三重奏

Please send information about any public performance(s) of **ODLIV** 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>

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 **ODLIV** [e.g., GEMA, PRS, PPL, ASCAP, SACEM, BUMA STEMRA, SESAC, BMI, SOCAN, SODRAC, CMRRA, APRA AMCOS, AKM, SIAE, SABAM, SUISA, STIM, IMRO, TEOSTO, NCB, Koda, TONO, SGAE, SOZA, OSA, SPA, ZAIKS, SOKOJ, HDS-ZAMP, UCMR-ADA, LATGA, EAU, AKKA-LAA, AMUS, ARTISJUS, AUTODIA, SAZAS, GEA, STEF, MUSICAUTOR, SACM, JASRAC 「日本音楽著作権協会」, UNISON, KOMCA (한국음악저작권협회), SADAIC, MESAM, ABRAMUS, MCSC (中国音乐著作权协会), CASH (香港作曲家及作词家协会), ABRAMUS, WAMI, IPRS, MACA (作曲家、作家及出版社協會), MSG, UACRR (YAACP), MÜYORBIR, MACP, VCPMC, SAMRO, MUST (社團法人中華音樂著作權協會), ACUM (αρι"μ), BOIS, RAO (PAO)].

For a recording of **ODLIV** 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>

c. 7'00"

Odliv

Peter Machajdík

makh. eye. deek

マハイジック

马海迪克

I.
Moderato ♩ = 108

Violino *f*

Viola *f*

Violoncello

Violino and Viola parts feature a rhythmic pattern of eighth notes with accents. The Violoncello part is mostly silent in this section.

Vln. *p* *f*

Vla. *p* *f*

Vc. *f* *p* *f*

This section shows dynamic changes from *p* to *f* for all instruments. The Violoncello part includes a triplet of eighth notes.

Vln.

Vla.

Vc.

This section continues the rhythmic pattern with accents and dynamic markings.

Individual parts are available via <https://www.machajdik.com/contact.html>

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GEMA SOZA

www.machajdik.com

Odliv (Slovak) = Outflow

9

Vln.

Vla.

Vc.

ff

12

Vln.

Vla.

Vc.

fff

fff

fff

15

Vln.

Vla.

Vc.

mp

mp

mp

18 *quasi sul pont.* *poco a poco / gradually to* *ordinario*

Vln. *f*

Vla. *f*

Vc. *f*

21 *poco a poco / gradually to* *sul pont.*

Vln.

Vla.

Vc. *f* *gliss.*

24 *ordinario*

Vln.

Vla.

Vc.

27

Vln. *fp* *f* *fff*

Vla. *fp* *f* *fff*

Vc. *fp* *f* *fff*

30

Vln. *mp* *f* *sfz* *mp* *f*

Vla. *mp* *f* *sfz* *mp* *f*

Vc. *mp* *f* *sfz* *mp* *f*

34

Vln. *ff* *mp* *f* *mf* *f*

Vla. *ff* *mp* *f* *mf* *f*

Vc. *ff* *mp* *f* *mf* *f*

pizz.

38

Vln. arco *mf* *f* *sfz* *f*

Vla. arco *mf* *f* *sfz* *pp*

Vc. arco *mf* *f* *sfz* *pp* flautando

41

Vln.

Vla. *f*

Vc. ord. *f*

44

Vln.

Vla.

Vc.

47

Vln.

Vla.

Vc.

This system contains measures 47, 48, and 49. The Violin (Vln.) part is in treble clef, the Viola (Vla.) in alto clef, and the Violoncello (Vc.) in bass clef. All three parts play a rhythmic eighth-note pattern. Measure 47 starts with a fermata over the first eighth note. Measure 49 features a fermata over the final eighth note. Dynamic markings include *mf* and *f* with hairpins.

50

Vln.

Vla.

Vc.

This system contains measures 50, 51, and 52. The Violin (Vln.) part is in treble clef, the Viola (Vla.) in alto clef, and the Violoncello (Vc.) in bass clef. All three parts play a rhythmic eighth-note pattern. Measure 50 starts with a fermata over the first eighth note. Measure 52 features a fermata over the final eighth note. Dynamic markings include *mf* and *f* with hairpins.

53

Vln.

Vla.

Vc.

fff *mp*

fff

fff

This system contains measures 53, 54, and 55. The Violin (Vln.) part is in treble clef, the Viola (Vla.) in alto clef, and the Violoncello (Vc.) in bass clef. Measure 53 starts with a fermata over the first eighth note. Measure 54 begins with a dynamic shift from *fff* to *mp*. Above the Vln. staff in measure 54, there are five 'V' symbols with vertical lines, indicating vibrato. Measure 55 features a fermata over the final eighth note. Dynamic markings include *fff* and *mp* with hairpins.

57

Vln.

Vla.

Vc.

mp

s.p.

ordinario

Detailed description: This system covers measures 57 to 60. The Violin (Vln.) part features a continuous sixteenth-note pattern. The Viola (Vla.) and Violoncello (Vc.) parts are mostly silent, with a few notes in measure 58. Dynamic markings include *mp* for the lower strings and *s.p.* (sotto piano) for the Viola in measure 60. The word *ordinario* is written above the Viola staff in measure 60.

61

Vln.

Vla.

Vc.

s.p.

ord.

s.p.

Detailed description: This system covers measures 61 to 63. The Violin (Vln.) part continues with the sixteenth-note pattern. The Viola (Vla.) part has *s.p.* markings in measures 61 and 63, and *ord.* (ordinario) in measure 62. The Violoncello (Vc.) part has a few notes in measure 62.

64

Vln.

Vla.

Vc.

ord.

mf

f

mf

f

mf

f

Detailed description: This system covers measures 64 to 66. The Violin (Vln.) part continues with the sixteenth-note pattern. The Viola (Vla.) part has *ord.* in measure 64 and dynamic markings *mf* and *f* in measure 66. The Violoncello (Vc.) part has dynamic markings *mf* and *f* in measure 66. Crescendo and decrescendo hairpins are used to indicate the dynamic changes.

67

Vln. *mp cresc.* *f* *sfz* *mp* *f* *mp* *f*

Vla. *mp cresc.* *f* *sfz* *mp* *f* *mp* *f*

Vc. *mp cresc.* *f* *sfz* *mp* *f* *mp* *f*

70

Vln. *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

73

Vln. *fff* *mp* *f* *sfz*

Vla. *fff* *mp* *f* *sfz*

Vc. *fff* *mp* *f* *sfz*

pizz.

9 II.

77 arco = 50

Vln. *pp*

Vla. arco *pp* circular bowing

Vc. arco *pp*

84

Vln.

Vla.

Vc.

91

Vln. *ff*

Vla. *ff*

Vc. *ff*

pp *mf*

pp *mf*

pizz. *pp* *p* *mp* *mf*

Moderato ♩ = 108

97

Vln. *ppp* *niente* *mp*

Vla. *pp* *mp* *ppp* *p*

Vc. *pp* *p* *mp* *p*

arco

102

Vln. *mp*

Vla. *mp*

Vc. *mp*

106

Vln. *s.p.* *ord.* *spiccato*

Vla. *s.p.* *ord.* *spiccato*

Vc. *s.p.* *ord.* *spiccato*

110

Vln. *ord.* *f cresc.* *s.p.* *mf*

Vla. *f cresc.* *mf* *ord.*

Vc. *f cresc.* *mf*

114

Vln. *mf* *ord.* *s.p.* *ord.*

Vla. *spiccato* *mf* *mf* *ord.*

Vc. *mf*

118

Vln. *mf* *ord.* *spiccato* *ord.*

Vla. *mf* *mf* *ord.*

Vc. *gliss.* *mp* *mf*

122

Vln. *mf*

Vla. *spiccato* ord. s.p. ord.

Vc. *f* *mf*

Detailed description: This system covers measures 122 to 125. The Violin part (Vln.) is in treble clef with a melodic line of eighth notes, marked *mf*. The Viola part (Vla.) is in alto clef, featuring a *spiccato* texture in measure 122, followed by *ord.* (ordine) in measures 123 and 125, and *s.p.* (sordina) in measure 124. The Violoncello part (Vc.) is in bass clef, playing a rhythmic accompaniment of eighth notes, marked *f* in measure 123 and *mf* in measure 124.

126

Vln. *f* *ff*

Vla. *spiccato* ord. *spiccato* ord. *ff*

Vc. *spiccato* ord. *f* *ff*

Detailed description: This system covers measures 126 to 129. The Violin part (Vln.) continues with eighth notes, marked *f* in measure 126 and *ff* in measure 129. The Viola part (Vla.) has *spiccato* in measures 126 and 128, and *ord.* in measures 127 and 129, with a *ff* dynamic in measure 129. The Violoncello part (Vc.) has *spiccato* in measure 126, *ord.* in measure 127, and *f* in measure 127 and *ff* in measure 129. The time signature changes from 4/4 to 3/4 in measure 128 and back to 4/4 in measure 129.

130

Vln.

Vla.

Vc.

Detailed description: This system covers measures 130 to 133. All three parts (Vln., Vla., and Vc.) play a consistent eighth-note rhythmic pattern. The time signature changes from 4/4 to 3/4 in measure 131 and back to 4/4 in measure 133.

133

Vln. 3 x 6 6

Vla. 3 x

Vc. 3 x

136

Vln. *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

139

Vln. pizz. arco

Vla. pizz. arco

Vc. pizz. arco