



# Peter Machajdik

Slovakia

## AS SOON 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 SOON AS THE LAKES FREEZE for clarinet quartet  
**Composer:** Machajdik, Peter  
**Copyright:** Copyright © Peter Machajdik  
**Publisher:** Machajdik, Peter  
**Instrumentation:** 4 clarinets (quartet)  
**Style:** Contemporary  
**Comment:** Duration c. 10 mins

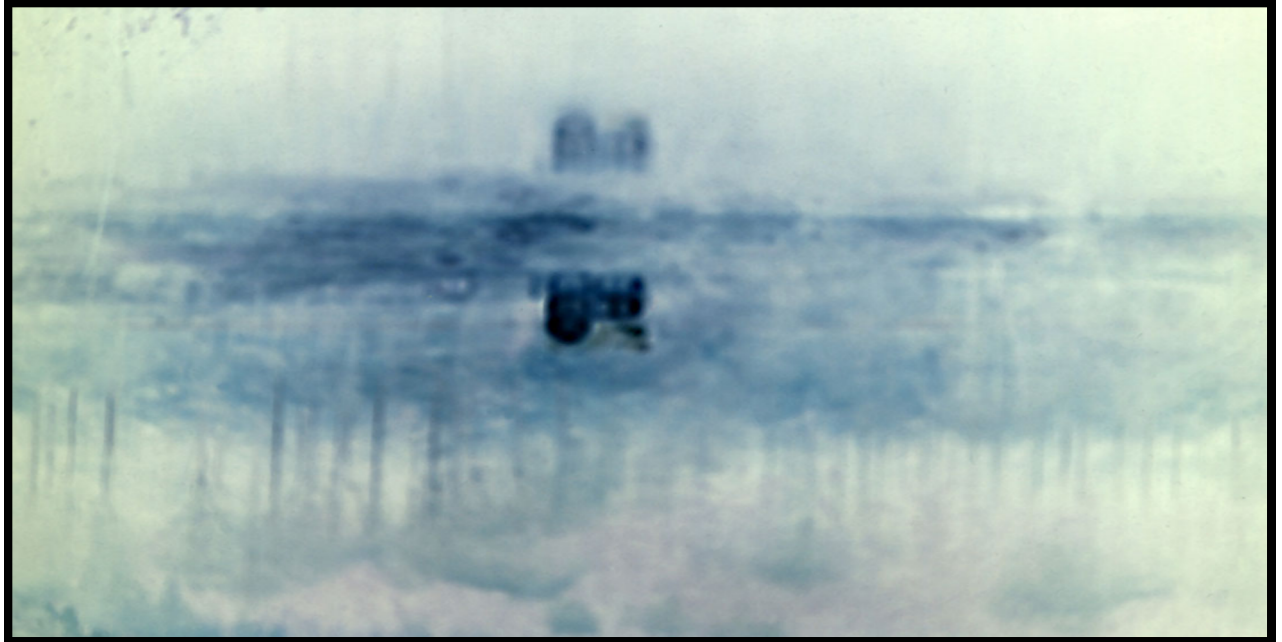
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# Peter Machajdík



## **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

SCORE IN TRANSPOSITION

c. 10'00"

Peter Machajdik

makh.eye.deek

マハイジック

马海迪克

♩ = 80

Clarinet in B $\flat$  1  
*p teneramente* *pp* *p espress.* *n* (poss.) *f*

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

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

Bass Clarinet  
*n* (poss.) *fff*

1

Cl. 1  
*p teneramente* *mp* *n* (poss.) *fff*

Cl. 2  
*pp* *p* *n* (poss.) *f* *p* *fff*

Cl. 3  
*n* *pp* *p teneramente* *n* (poss.) *p* *fff*

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

2 ♩ = 92

Cl. 1  
*mp*

Cl. 2  
*mp*

Cl. 3  
*mp*

B. Cl.

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](http://www.machajdik.com/contact.html)

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Musical score for measures 14-16. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The music features sixteenth-note runs in the first two parts, with a '6' above the notes indicating a sextuplet. The bassoon part (B. Cl.) has a dynamic marking of *mp*.

Musical score for measures 17-18. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The music continues with sixteenth-note runs and sextuplets. Dynamic markings include *mf* for Cl. 1, Cl. 2, and Cl. 3.

Musical score for measures 19-21. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The music features sixteenth-note runs and sextuplets. Dynamic markings include *f* for Cl. 1, Cl. 2, and B. Cl., and *mp* for Cl. 3. A box containing the number '3' is positioned above the Cl. 1 staff in measure 20. The time signature changes from 2/4 to 4/4 at the end of measure 20.

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22

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

*mp*

25

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

*mp* *ff*

*n* (poss.) *ff*

*n* (poss.) *ff*

28

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

*mp* *fff* *mp*

*n* (poss.) *fff*

*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

5 **Meno mosso**

*gliss.*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*f sfz sffz sffz sffz*

*p teneramente pp mp*

*f sfz sffz sffz sffz*

*n < p pp < mp*

*f sfz sffz sffz sffz*

*pp*

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39

Cl. 1 *p dolce cantabile*

Cl. 2 *tr*

Cl. 3 *p mp*

B. Cl. *p mp*

6

Cl. 1 *p gliss. p*

Cl. 2 *n p*

Cl. 3 *pp tr 3 6*

B. Cl. *pp tr 3*

46

7  $\text{♩} = 92$

Cl. 1 *p mp f*

Cl. 2 *p f*

Cl. 3 *p mp f*

B. Cl. *p mp f*

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Musical score for measures 49-51, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is B-flat major. Measure 49 is in 5/4 time, measure 50 in 2/4, and measure 51 in 5/4. Dynamics range from *p* to *f*. Sixteenth-note runs are marked with a '6'.

Musical score for measures 52-53, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is B-flat major. Measure 52 is in 5/4 time, measure 53 in 2/4. Dynamics range from *p* to *f*. Sixteenth-note runs are marked with a '6'.

Musical score for measures 54-55, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is B-flat major. Measure 54 is in 5/4 time, measure 55 in 2/4. Dynamics range from *p* to *f*. Sixteenth-note runs are marked with a '7' and a '6'.

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56

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p*

*mf*

Detailed description: This system contains measures 56 and 57. It features four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature has two flats. Measure 56 shows Cl. 1 and Cl. 2 with sixteenth-note runs, Cl. 3 with eighth notes, and B. Cl. with quarter notes. Measure 57 continues these patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingerings of 6 and 7 are indicated for the woodwinds.

58

8

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*mf*

*f*

*sfz*

*p*

Detailed description: This system contains measures 58, 59, and 60. Measure 58 features sixteenth-note runs in Cl. 1 and Cl. 2, with dynamics *mf* and *f*. Measure 59 includes a dynamic shift to *sfz* (sforzando) and *p* (piano). Measure 60 shows a change in Cl. 2 and Cl. 3. A circled number '8' is placed above the first measure of this system. Dynamics include *mf*, *f*, *sfz*, and *p*.

61

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*n*

*fff*

*f*

*sfz*

*p*

Detailed description: This system contains measures 61, 62, and 63. Measure 61 starts with a triplet in Cl. 2 and dynamics *n* (normal) and *fff* (fortississimo). Measure 62 features a dynamic shift to *f* and *sfz*. Measure 63 shows a change in Cl. 2 and Cl. 3 with dynamics *p* and *sfz*. Time signatures of 2/4 and 4/4 are indicated. Dynamics include *n*, *fff*, *f*, *sfz*, and *p*.

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Musical score for measures 64-65. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 64 features a 6/8 time signature change. Measure 65 features a 3/4 time signature change. Cl. 1 and Cl. 2 have sixteenth-note runs with slurs and fingerings (6 and 7). Cl. 3 has quarter notes. B. Cl. has a whole rest.

Musical score for measures 66-67. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats, and the time signature is 4/4. Measure 66 features a 6/8 time signature change. Measure 67 features a 3/4 time signature change. Cl. 1 and Cl. 2 have sixteenth-note runs with slurs and fingerings (6). Cl. 3 has quarter notes. B. Cl. has a whole rest in measure 66 and quarter notes in measure 67, with a *p* dynamic marking.

Musical score for measures 68-70. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats, and the time signature is 4/4. Measure 68 features a 3/4 time signature change. Measure 69 features a 3/4 time signature change. Measure 70 features a 4/4 time signature change. Cl. 1 and Cl. 2 have sixteenth-note runs with slurs and fingerings (6 and 7). Cl. 3 has quarter notes. B. Cl. has quarter notes. *p* dynamic markings are present in measures 68 and 69.

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9  $\text{♩} = 100$

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 air note  
*n* ————— *mp* *dim. al niente*

B. Cl. air note  
*n* ————— *mp* *dim. al niente*

Detailed description: This system contains measures 9 through 72. It features four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The tempo is marked as quarter note = 100. Cl. 1 and Cl. 2 play rhythmic patterns with accents and slurs, starting at a forte (*f*) dynamic. Cl. 3 and B. Cl. play sustained notes, labeled as 'air notes', with dynamics starting at *n* (pianissimo) and increasing to *mp* (mezzo-piano) before gradually fading to *dim. al niente* (diminuendo to nothing).

73

Cl. 1

Cl. 2

Cl. 3 air note  
*n* ————— *mf* *dim. al niente* *mf*

B. Cl. air note  
*n* ————— *mf* *dim. al niente*

Detailed description: This system contains measures 73 through 75. Cl. 1 and Cl. 2 continue with their rhythmic patterns. Cl. 3 and B. Cl. play sustained notes, labeled as 'air notes', with dynamics starting at *n*, increasing to *mf* (mezzo-forte), and then gradually fading to *dim. al niente* before a final *mf* dynamic in measure 75.

76

Cl. 1

Cl. 2

Cl. 3 *f*

B. Cl. air note  
*n* ————— *f* *dim. al niente*

Detailed description: This system contains measures 76 through 78. Cl. 1 and Cl. 2 play melodic lines with slurs. Cl. 3 plays a melodic line with accents and slurs, starting at a forte (*f*) dynamic. B. Cl. plays a sustained note, labeled as 'air note', with dynamics starting at *n*, increasing to *f*, and then gradually fading to *dim. al niente*.

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78

10

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*ff*

*ff*

*ff*

air note

*n* ————— *f*

81

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*dim. al niente*

83

Cl. 1

Cl. 2

Cl. 3

B. Cl.

air note

*n* ————— *ff* ————— *dim. al niente*

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11

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

88

Cl. 1

Cl. 2

Cl. 3

B. Cl.

90

12

Cl. 1 *fff* *p*

Cl. 2 *fff* *p*

Cl. 3 *fff*

B. Cl. *fff*

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94 13

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Detailed description: This system contains measures 94 through 105. Measures 94-105 are in 4/4 time. Measures 94-103 are marked with a *ff* dynamic. Measure 104 is marked with a *ff* dynamic and a tempo change to 7/8 time. Measure 105 is marked with a *ff* dynamic and a tempo change to 4/4 time. The score includes four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. Each staff has a treble clef except for the Bass Clarinet (B. Cl.) which has a bass clef. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, often grouped with slurs and accents.

96

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Detailed description: This system contains measures 96 through 105. Measures 96-105 are in 7/8 time. The score includes four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. Each staff has a treble clef except for the Bass Clarinet (B. Cl.) which has a bass clef. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, often grouped with slurs and accents.

98 14 ♩ = 92

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Cl. 3 *ff*

B. Cl. *ff*

Detailed description: This system contains measures 98 through 105. Measures 98-103 are marked with a *ff* dynamic. Measures 104-105 are marked with a *p* dynamic. A tempo change to ♩ = 92 is indicated above measure 104. The score includes four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. Each staff has a treble clef except for the Bass Clarinet (B. Cl.) which has a bass clef. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, often grouped with slurs and accents.

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101

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p* *n* (poss.) *ff* *mp* *n* (poss.) *fff*

104

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p* *ff*

106

15

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*mp* *p*

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109

Cl. 1

Cl. 2

Cl. 3

B. Cl.

112

16

2+3+4

Cl. 1

Cl. 2

Cl. 3

B. Cl.

115

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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117

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

119

17 2+3+4

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

122

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

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18

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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

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

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

130

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*

133

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p* *ff* *pp* *ff* *p* *ff* *cresc.*

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

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

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136

Cl. 1 *mp*

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

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

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

Detailed description: This system covers measures 136, 137, and 138. The first clarinet (Cl. 1) plays a melodic line starting at measure 136 with a mezzo-piano (*mp*) dynamic. The second clarinet (Cl. 2) has a dynamic range from *pp* to *ff* in measure 136, then *p* in 137, and *mp* in 138. The third clarinet (Cl. 3) and bass clarinet (B. Cl.) both have dynamics of *pp*, *ff*, *p*, *ff*, *pp*, and *ff* across the three measures. Vertical dashed lines separate the measures.

139

Cl. 1

Cl. 2

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

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

Detailed description: This system covers measures 139 and 140. The first and second clarinets (Cl. 1 and Cl. 2) play melodic lines with various articulations. The third clarinet (Cl. 3) and bass clarinet (B. Cl.) have dynamics of *p*, *ff*, *pp*, and *ff* across the two measures. Vertical dashed lines separate the measures.

141

Cl. 1

Cl. 2

Cl. 3 *p* *f*

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

Detailed description: This system covers measures 141 and 142. The first and second clarinets (Cl. 1 and Cl. 2) play melodic lines. The third clarinet (Cl. 3) has dynamics of *p* and *f* across the two measures. The bass clarinet (B. Cl.) has dynamics of *p*, *ff*, *pp*, and *f* across the two measures. Vertical dashed lines separate the measures.

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143

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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

146

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*staccatissimo sempre* *p* *p* *f* *p* *f* *pp* *f* *pp* *f*

149

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*p* *staccatissimo* *p* *f* *p* *f* *pp* *f* *p* *mf*

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152

Cl. 1

Cl. 2 *staccatissimo*

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

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

155

Cl. 1

Cl. 2 *staccatissimo* *staccatissimo*

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

B. Cl. *pp* *mf*

158

Cl. 1 *rit.*

Cl. 2

Cl. 3 *mf* *pp* *mf* *n*

B. Cl. *pp* *mf* *pp* *mf*

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

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162

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*f*

*più pp*

165

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*ppp* *ffff* *p*

*ppp* *ffff*

*ppp* *ffff*

3 x

168

Cl. 1

Cl. 2

Cl. 3

B. Cl.

*pp*

*ppp* *ffff* *pp*

*ppp* *ffff*

*ppp* *ffff*

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172

Cl. 1

Cl. 2

Cl. 3

B. Cl.

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

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Thanks!

For information about the composer, please visit [www.machajdik.com](http://www.machajdik.com)



Composed with 