



Peter Machajdik

Slovaquie

BLURRED for clarinet quintet

A propos de l'artiste

Peter Machajdik est un compositeur et artiste sonore slovaque né en 1961 à Bratislava l'ancienne Tchécoslovaquie. Le catalogue de ses uvres comprend de la musique de chambre, de la musique chorale, des compositions pour petits ensembles ou orchestre symphonique, des partitions graphiques et de nombreux opéras radiophoniques. Il écrit également des musiques pour des documentaires, et réalise des décors sonores et arrangements pour le théâtre. Machajdik apporte une vision fantasmée, hypnotique et onirique du réel en élaborant des ambiances sonores où se mêlent sons naturelles, instrumentaux, vocaux, retravaillés. Chaque uvre de Peter Machajdik est une immersion dans un nouveau paysage sonore de conte de fées. Il est un pionnier de la musique flexueuse musique floue. 1992 Résidence du DAAD Berliner-Künstlerprogramm 1999 Compositeur en Résidenc... (la suite en ligne)

Sociétaire : GEMA - Code IPI artiste : 910577

Page artiste : https://www.free-scores.com/partitions_gratuites_bluedeepmusic.htm

A propos de la pièce

Titre : BLURRED for clarinet quintet
Compositeur : Machajdik, Peter
Droit d'auteur : Copyright © Peter Machajdik
Editeur : Machajdik, Peter
Instrumentation : Quintette de Clarinettes
Style : Contemporain

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

Interdiction de diffusion sur d'autres sites Web.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

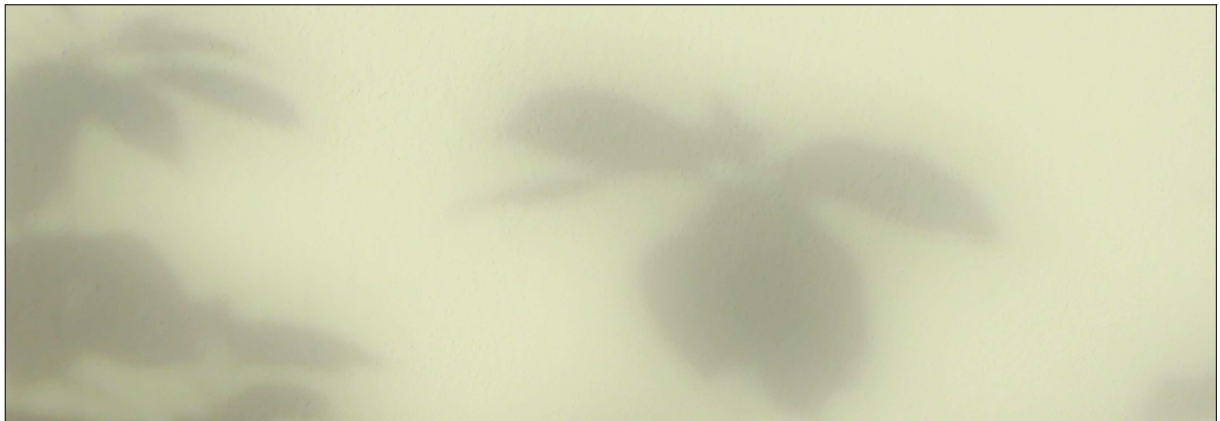
Peter Machajdík

BLURRED

Flou | Wazig | Verschwommen | Sfocato

CLARINET QUINTET

3 clarinets in Bb
2 bass clarinets in Bb



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

BLURRED

c. 8'00"

Flou | Wazig | Verschwommen | Sfocate
(2022)

Peter Machajdik
*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 108 - 112

Musical score for Clarinet and Bass Clarinet parts. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves: Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet 1, and Bass Clarinet 2. The music features dynamic markings such as *ppp* (pianissimo), *sfz* (sforzando), and *pp* (piano). There are also accents (>) and slurs. The score is divided into measures by vertical dashed lines.

Musical score for B♭ Clarinet and Bass Clarinet parts. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of five staves: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl. 1, and B. Cl. 2. The music features dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *sfz* (sforzando). There are also accents (>) and slurs. The score is divided into measures by vertical dashed lines. A box labeled 'A' is placed above the first measure of the B♭ Cl. 1 staff.

B

Musical score for measures 8-10, featuring Bb and B Clarinets. The score is divided into three measures by vertical dashed lines. Measure 8 (measures 8-9) shows Bb Cl. 1 with dynamics *mp* and *sfz*, Bb Cl. 2 with *pp*, Bb Cl. 3 with *mf*, B. Cl. 1 with *pp*, and B. Cl. 2 with *pp*. Measure 9 (measure 10) shows Bb Cl. 1 with *ppp* and *f*, Bb Cl. 2 with *f*, Bb Cl. 3 with *ppp*, *f*, and *mf*, B. Cl. 1 with *f*, and B. Cl. 2 with *ppp*, *f*, and *pp*. Measure 10 (measure 11) shows Bb Cl. 1 with *mf* and *sfz*, Bb Cl. 2 with *ff*, Bb Cl. 3 with *sfz*, *ppp*, *ff*, *mf*, *sfz*, *mp*, and *f*, B. Cl. 1 with *ff*, and B. Cl. 2 with *sfz*, *mf*, and *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 11-13, featuring Bb and B Clarinets. The score is divided into three measures by vertical dashed lines. Measure 11 (measures 11-12) shows Bb Cl. 1 with *mf* and *sfz*, Bb Cl. 2 with *ff*, Bb Cl. 3 with *sfz*, *ppp*, *ff*, *mf*, *sfz*, *mp*, and *f*, B. Cl. 1 with *ff*, and B. Cl. 2 with *sfz*, *mf*, and *ff*. Measure 12 (measure 13) shows Bb Cl. 1 with *ff*, Bb Cl. 2 with *ff*, Bb Cl. 3 with *sfz*, *mp*, and *f*, B. Cl. 1 with *ff*, and B. Cl. 2 with *sfz*, *mf*, and *ff*. Measure 13 (measure 14) shows Bb Cl. 1 with *ff*, Bb Cl. 2 with *ff*, Bb Cl. 3 with *sfz*, *mp*, and *f*, B. Cl. 1 with *ff*, and B. Cl. 2 with *sfz*, *mf*, and *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 13 and 14. It features five staves: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 2/4. Measure 13 starts with a dynamic of *mp*. B♭ Cl. 1 has a triplet of eighth notes. B♭ Cl. 2 has a triplet of eighth notes. B♭ Cl. 3 has a triplet of eighth notes. B. Cl. 1 has a triplet of eighth notes. B. Cl. 2 has a triplet of eighth notes. Measure 14 continues with various dynamics including *mp*, *f*, *sfz*, *p*, and *mf*. There are slurs and accents throughout. A vertical dashed line separates measures 13 and 14.

15

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 15 and 16. It features five staves: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 2/4. Measure 15 starts with a dynamic of *mp*. B♭ Cl. 1 has a triplet of eighth notes. B♭ Cl. 2 has a triplet of eighth notes. B♭ Cl. 3 has a triplet of eighth notes. B. Cl. 1 has a triplet of eighth notes. B. Cl. 2 has a triplet of eighth notes. Measure 16 continues with various dynamics including *ppp*, *mf*, *pp*, *sfz*, *fp*, *f*, *mf*, *f*, and *poco*. There are slurs and accents throughout. A vertical dashed line separates measures 15 and 16.

18 C

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl. 1
B. Cl. 2

20

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl. 1
B. Cl. 2

22

B \flat Cl. 1 *mf* sfz

B \flat Cl. 2 *mf* sfz *mf* sfz

B \flat Cl. 3 sfz *mf* sfz *pp* f *mf*

B. Cl. 1 *mf* sfz *mf* sfz

B. Cl. 2 sfz

24

B \flat Cl. 1 *mf* sfz *f*

B \flat Cl. 2 *mf* ff

B \flat Cl. 3 *f* *mp* *f* *p*

B. Cl. 1 *mf* sfz *f*

B. Cl. 2

Musical score for measures 26-27, featuring five staves: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl. 1, and B. Cl. 2. A vertical dashed line separates measure 26 from measure 27.
- **B♭ Cl. 1:** Measure 26 starts with *ff* and accents. Measure 27 has *mf* and triplets.
- **B♭ Cl. 2:** Measure 26 is silent. Measure 27 has *f* and a 7-measure slur.
- **B♭ Cl. 3:** Measure 26 has *f* and triplets. Measure 27 has a tremolo.
- **B. Cl. 1:** Measure 26 has *ff* and accents. Measure 27 has dynamics *pp*, *mp*, and *p* with a slur.
- **B. Cl. 2:** Measure 26 has *pp*. Measure 27 has *mp* and *pp* with a slur.

Musical score for measures 28-30, featuring five staves: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl. 1, and B. Cl. 2. A vertical dashed line separates measure 28 from measure 29.
- **B♭ Cl. 1:** Measure 28 has triplets and dynamics *pp* and *mf*.
- **B♭ Cl. 2:** Measure 28 has accents. Measure 29 has a slur.
- **B♭ Cl. 3:** Measure 28 has *mf*, a 6-measure slur, and a triplet. Measure 29 has a 5-measure slur.
- **B. Cl. 1:** Measure 28 has *mf*.
- **B. Cl. 2:** Measure 28 has *mp* and *ppp* with a slur.
- **Bottom:** A slur spans from measure 28 to 30 with dynamics *mp* and *ppp*.

D

B \flat Cl. 1 *pp*

B \flat Cl. 2 *p* *gliss.* *sfz*

B \flat Cl. 3 *mf* *f* *mp* *f* *mp*

B. Cl. 1 *mp*

B. Cl. 2 *pp* *mf* *pp*

B \flat Cl. 1 *mf* *f* *mf* *f* *mp*

B \flat Cl. 2 *mf* *tenuto* *mf* *mf* *mf*

B \flat Cl. 3 *sfz* *p* *f* *mf* *f* *sfz* *mf*

B. Cl. 1 *sfz* *sfz*

B. Cl. 2 *sfz* *sfz*

E Like from another world
Zoals uit een andere wereld

35

B \flat Cl. 1 *ff* *pp* *f* *mf* ⁵ *f* *p* *ff'*

B \flat Cl. 2 *f* *p* *ff'*

B \flat Cl. 3 *f* *mf* *f* *p* *ff'*

B. Cl. 1 *mf* ⁵ *pp* *f* *p* *ff'*

B. Cl. 2 *pp* *f* *p* *ff'*

poco

F

B \flat Cl. 1 *p* *mf* *pp*

B \flat Cl. 2 *pp* *mf*

B \flat Cl. 3 *leggiero* *p* *f* *mp*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

tr

40

Musical score for measures 42-43, featuring B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B Clarinet 1, and B Clarinet 2. The score includes dynamic markings such as *mf*, *fp*, *pp*, *f*, and *p*. It also features articulation marks like accents and slurs, and specific techniques such as triplets and a glissando. A vertical dashed line indicates a measure change between measures 42 and 43.

Musical score for measures 44-45, featuring B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B Clarinet 1, and B Clarinet 2. The score includes dynamic markings such as *mf*, *ff*, *sfz*, *pp*, *f*, and *mp*. It also features articulation marks like accents and slurs, and specific techniques such as quintuplets and triplets. A box labeled 'G' is present above the first staff in measure 45. A vertical dashed line indicates a measure change between measures 44 and 45.

47

B \flat Cl. 1 *mf* *sfz* *mf* *sfz*

B \flat Cl. 2 *mf* *sfz* *mf* *sfz*

B \flat Cl. 3 *sfz* *mf* *sfz* *pp* *f* *p* *espressivo*

B. Cl. 1

B. Cl. 2

49

B \flat Cl. 1 *mf* *sfz* *f* *ff*

B \flat Cl. 2 *mf* *sfz* *p*

B \flat Cl. 3 *f* *mp*

B. Cl. 1

B. Cl. 2

51

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

sfz

staccatissimo

mp *sfz*

f *sfz*

mf *f*

sfz *sfz* *sfz*

H

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

mf *sfz*

mf *sfz*

f *mp* *6*

mf *sfz*

mf *sfz*

mf *sfz*

mf *sfz*

mf *sfz*

mf *sfz*

I

56

B \flat Cl. 1
mf *sfz* *f* *sfz* *mf*

B \flat Cl. 2
mf *sfz* *f* *sfz* *mf*

B \flat Cl. 3
sfz *f* *sfz*

B. Cl. 1
mf *sfz* *f* *sfz*

B. Cl. 2
mf *sfz* *f* *sfz* *p*

59

B \flat Cl. 1
pp

B \flat Cl. 2
pp

B \flat Cl. 3
mf *f* *mp*

B. Cl. 1

B. Cl. 2
mf *mp*

Detailed description: This page of a musical score for a Clarinet ensemble is divided into two systems. The first system covers measures 56 to 61. It features five staves: B \flat Clarinet 1, B \flat Clarinet 2, B \flat Clarinet 3, B Clarinet 1, and B Clarinet 2. A first ending bracket labeled 'I' spans measures 60 and 61. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. Dynamics include *mf*, *sfz*, *f*, and *p*. The second system covers measures 59 to 61. It features four staves: B \flat Clarinet 1, B \flat Clarinet 2, B \flat Clarinet 3, and B Clarinet 2. Dynamics include *pp*, *mf*, *f*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

61

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

mp *fp*

sfz mf *sfz p f mf* *sfz mp*

mp

64

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

mf *ppp*

fp *mf* *fp*

sfz mp *sfz mp* *sfz mp f*

sfz mp *sfz mp* *sfz mp f*

67

B \flat Cl. 1
pp \rightarrow *f*

B \flat Cl. 2
f \rightarrow *sfz*

B \flat Cl. 3
p \rightarrow *ff* *mf* \rightarrow *sfz* *mp* \rightarrow *sfz* *f* \rightarrow *ff*
 Flz. 5 6

B. Cl. 1
p \rightarrow *ff* *pp* \rightarrow *f*

B. Cl. 2

J

B \flat Cl. 1
mf

B \flat Cl. 2
mf \rightarrow *f* \rightarrow *mf* \rightarrow *f*

B \flat Cl. 3

B. Cl. 1
mf \rightarrow *f*

B. Cl. 2
mf \rightarrow *f*

K

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl. 1
B. Cl. 2

73

sfz *pp* *mp* *f*
mf *f* *pp*

L

B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl. 1
B. Cl. 2

76

mp *mf* *mp*

78

B \flat Cl. 1 *ppp* *f*

B \flat Cl. 2 *mp* *mf*

B \flat Cl. 3 *f* *mf* *sfz* *f*

B. Cl. 1 *pp* *f*

B. Cl. 2 *f*

80

B \flat Cl. 1 *rit.*

B \flat Cl. 2 *fp*

B \flat Cl. 3 *sfz mp ff mp sfz f sfz p*

B. Cl. 1 *sfz f sfz*

B. Cl. 2 *sfz f sfz*

83 **Andante** (♩ = 80) **M**

B♭ Cl. 1 *sfz* *f* *sfz* *f* *mf*

B♭ Cl. 2 *f*

B♭ Cl. 3 *sfz* *f* *sfz* *mf*

B. Cl. 1 *sfz* *sfz* *mf*

B. Cl. 2 *sfz* *sfz* *mf*

86 *accelerando* **Flz.** **Flz.** *accel.* *tenuto*

B♭ Cl. 1 *poco* *f* *p* *mp* *dolce*

B♭ Cl. 2 *sfz*

B♭ Cl. 3 *sfz* *mf* *f* *mf* *f* *mp* *f* *mf*

B. Cl. 1 *sfz*

B. Cl. 2 *sfz*

♩ = 144

N ♩ = c. 100

89

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. 1

B. Cl. 2

f

f mf *f mf* *f* *mf* *f*

ppp *p*

93

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. 1

B. Cl. 2

pp *p* *pp*

pp *p* *pp*

p *mp* *p dolcissimo*

ppp *p*

dolce *rit.* *rit.*

smorzato

tenuto

♩ = 66

97 $\text{♩} = \text{c. } 108$ **O**

B \flat Cl. 1 *ppp* \curvearrowright *f* *pp* \curvearrowright *fff* *p*
BLOW AIR THROUGH INSTRUMENT
(NO PITCH)

B \flat Cl. 2 *ppp* \curvearrowright *f* *pp* \curvearrowright *fff* *p*
BLOW AIR THROUGH INSTRUMENT
(NO PITCH)

B \flat Cl. 3 *ppp* \curvearrowright *f* *pp* \curvearrowright *fff* *p*
BLOW AIR THROUGH INSTRUMENT
(NO PITCH)

B. Cl. 1 *ppp* \curvearrowright *f* *pp* \curvearrowright *fff* *p*
BLOW AIR THROUGH INSTRUMENT
(NO PITCH)

B. Cl. 2 *ppp* \curvearrowright *f* *pp* \curvearrowright *fff* *p*
BLOW AIR THROUGH INSTRUMENT
(NO PITCH)

P

B \flat Cl. 1 *mp* *ord.*

B \flat Cl. 2 *mp* *ord.* *sfz* *mp* *sfz*

B \flat Cl. 3 *p* *ord.* *mp* *p* *mp*

104

B. Cl. 1

B. Cl. 2

106

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

mp *sfz* *mp* *sfz*

p *mp* *p* *mp*

108

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

mp *sfz* *mp* *sfz*

p *mp* *p* *mp*

mp

ord. *mp*

110

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 110 and 111. It features five staves: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 4/4. A vertical dashed line separates measure 110 from measure 111. Dynamics include *mp*, *sfz*, and *p*. The B \flat Cl. 2 and B. Cl. 2 parts have accents (>) over the final notes of each measure.

112

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 112 and 113. It features five staves: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 4/4. A vertical dashed line separates measure 112 from measure 113. Dynamics include *mf*, *mp*, *sfz*, and *p*. The B \flat Cl. 2 and B. Cl. 2 parts have accents (>) over the final notes of each measure.

Q

B \flat Cl. 1
mp

B \flat Cl. 2
mp *sfz* *mp* *sfz*

B \flat Cl. 3
p *mp* *mf* *p* *mp* *mf*

B. Cl. 1
mp

B. Cl. 2
mp *p* *mp*

B \flat Cl. 1
mp *sfz* *mp* *sfz*

B \flat Cl. 2
mp *sfz* *mp* *sfz*

B \flat Cl. 3
p *mp* *mf* *p* *mp* *mf*

B. Cl. 1
mp

B. Cl. 2
p *mp*

115

117

119

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

119

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

121

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

121

mp *sfz* *mp* *sfz*

p *mp* *mf* *p* *mp* *mf*

mf *p* *mp* *mp* *poco* *mp*

mp *sfz* *mp* *sfz*

p *mp* *mf* *p* *mp* *mf*

poco *mp* *poco* *mp*

p *mp*

Detailed description: This page of a musical score is for Clarinets, measures 119-121. It features five systems of staves. The first system (measures 119-120) includes B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The second system (measures 121-122) includes B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The third system (measures 123-124) includes B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The score is in G major (one sharp) and 4/4 time. Dynamics include *mp*, *p*, *mf*, *sfz*, and *poco*. A vertical dashed line separates measures 120 and 121. The page number 23 is in the top right corner.

123

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 123 and 124. It features five staves: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 4/4. A vertical dashed line separates measures 123 and 124. Dynamics include *mp*, *p*, *mf*, and *sfz*. Performance markings include *poco* and accents.

125

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 125 and 126. It features five staves: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 4/4. A vertical dashed line separates measures 125 and 126. Dynamics include *mf*, *mp*, *p*, and *sfz*. Performance markings include *poco* and accents.

127

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 127 and 128. It features five staves: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 4/4. A vertical dashed line separates measure 127 from measure 128. Dynamics include *mf*, *mp*, *sfz*, *p*, and *mp*. Performance markings include accents (<), slurs, and a 'poco' marking in the B. Cl. 1 staff.

129

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

Detailed description: This block contains the musical notation for measures 129 and 130. It features five staves: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The key signature is one sharp (F#) and the time signature is 4/4. A vertical dashed line separates measure 129 from measure 130. Dynamics include *mf*, *mp*, *sfz*, *p*, *pp*, and *mf*. Performance markings include accents (<), slurs, and a 'poco' marking in the B. Cl. 1 staff.

131

B \flat Cl. 1 *mf mp* *mf mp*

B \flat Cl. 2 *mp sfz mp* *sfz mp*

B \flat Cl. 3 *p ⁵ mp mf* *p ⁵ mp mf*

B. Cl. 1 *poco mp* *poco mp*

B. Cl. 2 *p mp*

4 x

133

B \flat Cl. 1 *mf mp* *mf p mf*

B \flat Cl. 2 *sfz mf* *sfz mp*

B \flat Cl. 3 *p ⁵ mp mf* *p ⁵ mp mf*

B. Cl. 1 *poco mp* *mf*

B. Cl. 2 *mf*

135

B \flat Cl. 1 *p* \leftarrow *mf* *p* \leftarrow *mf*

B \flat Cl. 2 *sfz* *mp* *sfz* *mp*

B \flat Cl. 3 *p* $\xrightarrow{5}$ *mp* \leftarrow *mf* *p* $\xrightarrow{5}$ *mp* \leftarrow *mf*

135

B. Cl. 1 *pp* \leftarrow *mf* \rightarrow *p* \leftarrow *mf* \rightarrow *mp*

B. Cl. 2 \gt *p* *mp* \leftarrow *mf* *mp* \leftarrow *mf* \gt

2 x

137

B \flat Cl. 1 *mp* \leftarrow *mf* *mp*

B \flat Cl. 2 *sfz* *mp* *sfz* *mf*

B \flat Cl. 3 *p* $\xrightarrow{5}$ *mp* \leftarrow *mf* *p* $\xrightarrow{5}$ *mp* \leftarrow *mf*

137

B. Cl. 1 *mf* \rightarrow *mp* *mf* \rightarrow *mp*

B. Cl. 2 \gt *p* *mp* \leftarrow *mf*

139

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

R

142

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

S

144

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

p

mf *f* *mf* *f*

p *mf*

p

148

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 1

B. Cl. 2

mf *p* *f*

mf *f* *mp* *f* *mf* *f*

mp *f* *mp* *mf* *mp* *f*

mf *p* *f*

mf *p* *f*

T **U** $\text{♩} = \text{c. } 100$

B \flat Cl. 1
 B \flat Cl. 2
 B \flat Cl. 3
 B. Cl. 1
 B. Cl. 2

152

ppp *fff* *p dolce*
ppp *fff* *ppp* *pp*
ppp *fff* *pp*
ppp *fff* *pp*
ppp *fff* *pp*

V $\text{♩} = 66$
Molto calmo
 AIR SOUND - NO PITCH

B \flat Cl. 1
 B \flat Cl. 2
 B \flat Cl. 3
 B. Cl. 1
 B. Cl. 2

159

> mp *p*
 AIR SOUND - NO PITCH
 AIR SOUND - NO PITCH
 AIR SOUND - NO PITCH
 AIR SOUND - NO PITCH
 AIR SOUND - NO PITCH
p

$\text{♩} = 60$
AIR SOUND - NO PITCH

The musical score consists of five staves, each representing a different clarinet part. The parts are: B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, B. Cl. 1, and B. Cl. 2. The music is in 4/4 time and begins at measure 166. Each staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first measure of each staff contains a diamond-shaped symbol (representing a breath mark) and a half note with a fermata. The dynamic marking *pp* is placed below the first measure of each staff. A vertical dashed line is drawn between the first and second measures of the score. In the second measure, each staff has a half note with a fermata, indicating a sustained sound.

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

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

Composed with 