



Peter Machajdik

Slovaquie

AS SOON AS THE LAKES FREEZE pour quatuor de clarinettes

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)

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A propos de la pièce

Titre : AS SOON AS THE LAKES FREEZE pour quatuor de clarinettes
Compositeur : Machajdik, Peter
Droit d'auteur : Copyright © Peter Machajdik
Editeur : Machajdik, Peter
Instrumentation : 4 clarinettes (quatuor)
Style : Contemporain

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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

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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 dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte).

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 dynamic markings of *mf* (mezzo-forte).

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 dynamic markings of *f* (forte) and *mp* (mezzo-piano). A box containing the number '3' is present 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

n (poss.) *ff*

n (poss.) *ff*

4

28

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mp

n (poss.) *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

5 **Meno mosso**

gliss.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

f sfz sffz sffz sffz

p teneramente pp mp

n p pp tr

f sfz sffz sffz sffz pp tr

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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 p*

Cl. 2 *n p 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 score is in a key signature of two flats and includes dynamic markings *p* and *f*. Measure 49 is in 5/4 time, measure 50 is in 2/4 time, and measure 51 is in 4/4 time. Cl. 1 and Cl. 2 play sixteenth-note sixths, while Cl. 3 and B. Cl. play quarter notes.

Musical score for measures 52-53, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The score is in a key signature of two flats and includes dynamic markings *p*. Measure 52 is in 2/4 time, measure 53 is in 4/4 time, and measure 54 is in 5/4 time. Cl. 1 and Cl. 2 play sixteenth-note sixths, while Cl. 3 and B. Cl. play quarter notes.

Musical score for measures 54-55, featuring four staves: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The score is in a key signature of two flats and includes dynamic markings *p*. Measure 54 is in 2/4 time, measure 55 is in 4/4 time, and measure 56 is in 5/4 time. Cl. 1 and Cl. 2 play sixteenth-note sixths, while Cl. 3 and B. Cl. play quarter notes.

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56

Cl. 1

Cl. 2

Cl. 3

B. Cl.

p

mf

58

8

Cl. 1

Cl. 2

Cl. 3

B. Cl.

mf

f

sfz

p

61

Cl. 1

Cl. 2

Cl. 3

B. Cl.

n

fff

f

sfz

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 triplet in Cl. 1 and Cl. 2. Measure 65 features a 7/8 triplet in Cl. 2. Vertical dashed lines separate the measures.

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 triplet in Cl. 1 and Cl. 2. Measure 67 features a 6/8 triplet in Cl. 1 and Cl. 2, and a 6/8 triplet in Cl. 3. A dynamic marking of *p* (piano) is present in measure 67. Vertical dashed lines separate the measures.

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 7/8 triplet in Cl. 2 and a 6/8 triplet in Cl. 3. Measure 69 features a 6/8 triplet in Cl. 1 and Cl. 2, and a 6/8 triplet in Cl. 3. Measure 70 features a 6/8 triplet in Cl. 1 and Cl. 2, and a 6/8 triplet in Cl. 3. Dynamic markings of *p* (piano) are present in measures 68 and 69. Vertical dashed lines separate the measures.

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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*

73

Cl. 1

Cl. 2

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

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

76

Cl. 1

Cl. 2

Cl. 3 *f*

B. Cl. air note *n* *f* *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
Cl. 2
Cl. 3
B. Cl.

96

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

98 14 ♩ = 92

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

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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 to 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*, with a *p* dynamic at measure 137 and *mp* at measure 138. The third clarinet (Cl. 3) and bass clarinet (B. Cl.) both have dynamic markings of *pp*, *ff*, *p*, *ff*, *pp*, and *ff* across 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 to 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 dynamic markings of *p*, *ff*, *pp*, and *ff*.

141

Cl. 1

Cl. 2

Cl. 3 *p* *f*

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

Detailed description: This system covers measures 141 to 142. The first clarinet (Cl. 1) plays a melodic line with a key signature change to one sharp (F#) in measure 142. The third clarinet (Cl. 3) has dynamics of *p* and *f*. The bass clarinet (B. Cl.) has dynamics of *p*, *ff*, *pp*, and *f*.

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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*

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*

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*

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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Thanks!

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

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