



Peter Machajdik

Slovaquie

DERRIÈRE LES VAGUES (Concerto pour alto)

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 : DERRIÈRE LES VAGUES (Concerto pour alto)
Compositeur : Machajdik, Peter
Droit d'auteur : Copyright © Peter Machajdik
Editeur : Machajdik, Peter
Instrumentation : Ensemble à Cordes
Style : Contemporain

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

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquitter de cette licence sur :

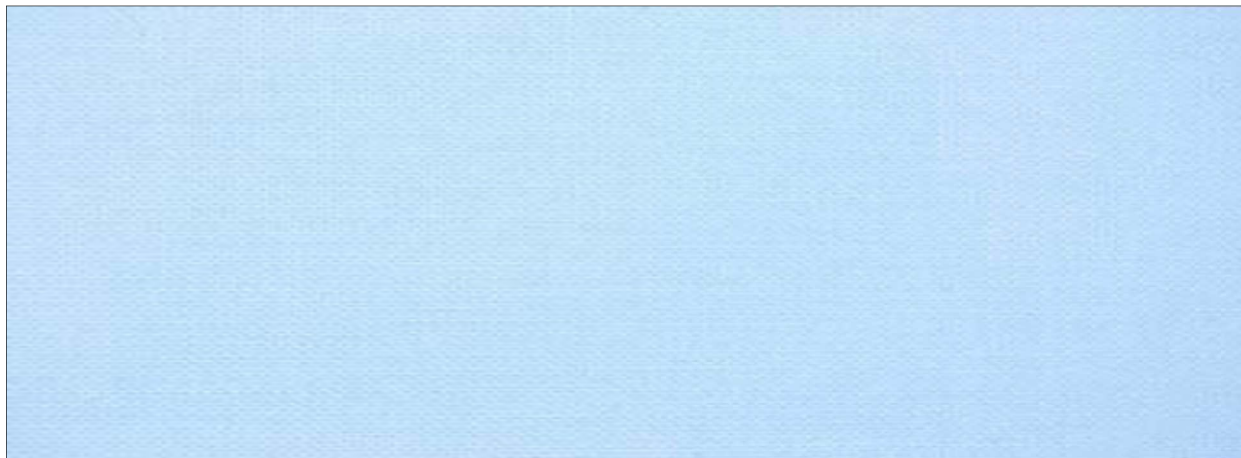
<https://www.free-scores.com/licence?p=adKZdxQe0p>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquitter de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Peter Machajdík



BEHIND THE WAVES

solo viola and string orchestra

www.machajdik.com

Peter Machajdík

BEHIND THE WAVES

Composed using public funding by the Slovak Arts Council
Written for the remarkable Serbian violist Saša Mirković

World premiere
30 November 2016
SKC, ul. Kralja Milana 48, Belgrade (SRB)

Saša Mirković - viola, Ensemble Metamorphosis

Please send information about any public performance(s) of **BEHIND THE WAVES** 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 BEHIND THE WAVES [e.g., GEMA, PRS, PPL, SACEM, AKM, ASCAP, BUMA STEMRA, SESAC, SOKOJ, CMRRA, SIAE, SADAIC, SABAM, APRA, IMRO, SUIA, UCMR, EAU, TONO, KODA, SOZA, TEOSTO, STIM, ZAIKS, OSA, LATGA, AKKA-LAA, MSG, STEF, ARTISJUS, JASRAC 「日本音楽著作権協会」, SOCAN, WAMI, SAZAS, UACRR (УААСП), RAO (PAO), ВОИС, KOMCA (한국음악저작권협회), MCSC (中国音乐著作权协会), CASH (香港作曲家及作词家协会), ACUM (אקו"ם), SGAE].

Please mention the support from the Slovak Arts Council in the programme leaflets, posters, booklets etc., if you decide to perform this work.
BEHIND THE WAVES WAS COMPOSED WITH A GRANT FROM THE SLOVAK ARTS COUNCIL
(of course, the note about the support may be translated into the language of the country, in which the concert should take place).
Also please use the logo of the Slovak Arts Council, if possible. The logo can be found on <https://www.machajdik.com/logo.html>

This piece was made possible by a grant from the Slovak Arts Council

BEHIND THE WAVES

[Za vlnami]

Peter Machajdík

makh . eye . deek

マハイジック

马海迪克

махайдик

Durata: c. 12'00"

♩ = 72

Violino I: *p*, *mp*, *tr*, *mp*, *tr*, *mp*

Violino II: *pp*, *p*

Violino III: *pp*, *p*, *pp* 6

Viola I: *pp*, *p*

Viola II: *pp*, *p*, *tr tr tr tr*, *ppp*, *fff*

Violoncello: *ppp*, *pp*, *p*, *gliss.*, *fff*

Contrabbasso: *pp*, *p*

Annotations: *sul pont.*, *ord.*

1

Viola sola: *mp*, *fff*, *f* 6

VI. I: *ff*, *mp*, *mf*

VI. II: *mp*, *mf*

VI. III: *fff*, *mp*, *mf*

Va. I: *fff*, *mp*, *mf*

Va. II: *pp*, *fff*, *mp*, *mf*

Vc.: *ppp*, *fff*, *mp*, *mf*

Cb.: *fff*, *mp*, *mf*

2

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

17

3 più tranquillo

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

45 6 poco rubato

Viola sola
VI. I
VI. II
VI. III
Va. I
Va. II
Vc.
Cb.

51 7 ♩ = 72

Viola sola
VI. I
VI. II
VI. III
Va. I
Va. II
Vc.
Cb.

10 Moderato ♩ = 108

11 G.P. ♩ = 66 ca

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

mp

ff

molto arco

p

sola

pp

solo

pp

88

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

pp

p

tutte

p

tutti

p

tutti

p

Meno mosso

93

Viola sola *mp*

VI. I *pp*

VI. II *pp*

VI. III *pp*

Va. I *pp*

Va. II *pp*

Vc. *pp*

Cb. *pp*

12 Moderato ♩ = 108

Viola sola *sempre fff*

VI. I *ff*

VI. II *ff* *gliss.*

VI. III *ff*

Va. I *ff*

Va. II *ff* *senza sord.* *gliss.*

Vc. *ff*

Cb. *ff*

103

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

106

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

109

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

Detailed description: This system of musical notation covers measures 109 to 112. It features eight staves: Viola sola (bass clef), Violin I (treble clef), Violin II (treble clef), Violin III (treble clef), Viola I (bass clef), Viola II (bass clef), Violoncello (bass clef), and Contrabasso (bass clef). The Viola sola part begins with a sixteenth-note triplet in measure 109. The Violin I and II parts feature sixteenth-note triplets and sixteenth-note runs. The Violoncello part has a sixteenth-note triplet in measure 109 and a sixteenth-note run in measure 110. The Contrabasso part provides a simple bass line. A vertical dashed line is placed between measures 110 and 111.

111

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

Detailed description: This system of musical notation covers measures 111 to 114. It features the same eight staves as the previous system. The Viola sola part continues with sixteenth-note runs and triplets. The Violin I and II parts feature sixteenth-note runs and triplets. The Violoncello part has a sixteenth-note triplet in measure 111 and a sixteenth-note run in measure 112. The Contrabasso part provides a simple bass line. A vertical dashed line is placed between measures 112 and 113. Performance markings include 'tr' (trill) above a note in measure 112 and 'gliss.' (glissando) above a note in measure 111.

114 *sempre molto arco*

Viola sola

VI. I

VI. II *gliss.*

VI. III

Va. I

Va. II

Vc.

Cb.

119

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

gliss. gliss. gliss. gliss.

fff

fff

fff

fff

gliss. gliss. gliss. gliss.

fff

fff

125

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

gliss. gliss.

gliss. gliss.

gliss. gliss.

gliss. gliss.

13

f

f

f

f

f

f

f

130

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

f

f

f

f

f

f

133

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

135

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

gliss.

ff

138

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

140

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

148 **14** *Meno mosso*

Viola sola *fff* *molto* *pp* *gliss.* *gliss.* *p*

VI. I *fff* *ppp* *pp* *ppp* *fff* *ppp* *ppp*

VI. II *fff* *pp* *flautando* *p*

VI. III *fff* *fff* *molto* *ppp* *pp* *ppp* *ppp*

Va. I *fff* *fff* *molto* *ppp* *fff* *ppp* *fff*

Va. II *fff* *fff* *molto* *pp* *p* *tr* *tr* *ppp* *ppp*

Vc. *fff* *fff* *molto* *ppp* *fff* *ppp*

Cb. *fff* *fff* *molto* *pizz.* *p* *arco* *pizz.* *p* *ppp* *fff* *p*

156

Viola sola *p* *3*

VI. I *solo* *pp* *10* *p* *10* *tutti* *ppp* *pp*

VI. II *ppp* *pp*

VI. III *solo* *pp* *9* *p* *9* *ppp* *fff*

Va. I *sola* *pp* *cresc.* *11* *p* *11* *tutte* *pp*

Va. II *pp* *pp*

Vc. *pp* *pp*

Cb. *ppp* *pp*

15 ♩ = 66 ca

espressivo, doloroso

Viola sola *mp*

VI. I *ord. solo p* *tutti pp*

VI. II *ord. pp al niente* *solo p* *tutti pp*

VI. III *p* *tutti pp*

Va. I *p*

Va. II *p*

Vc. *pp* *p*

Cb. *pp* *pizz. arco* *p*

poco

pp *pp* *pp*

6 *6* *6*

166

Viola sola *mf* *molto fff*

VI. I *mf* *molto fff* *sul D*

VI. II *mf* *molto fff* *sim. 6*

VI. III *mf* *molto fff* *sim. 6*

Va. I *mf* *molto fff*

Va. II *mf* *molto fff*

Vc. *mf* *molto fff*

Cb. *mf* *molto fff*

6 *6* *6*

16 $\text{♩} = 72$ s.p. *mp*

17 ord. *molto sonoro* *f*

Viola sola

VI. I *pp* *mf* 6

VI. II *pp* *mf* 6

VI. III *pp* *mf* 6

Va. I *pp* *mf*

Va. II *pp* *mf* div.

Vc. *pp* *mf*

Cb. *pp* *f* pizz. *f* imitating heartbeat

177

18 *ff*

Viola sola

VI. I *f*

VI. II *f*

VI. III *f*

Va. I *f*

Va. II *f*

Vc. *f*

Cb. *più f*

195

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

al niente

ppp

solo s.p.

p

201

Viola sola

VI. I

VI. II

VI. III

Va. I

Va. II

Vc.

Cb.

al niente

ppp

Composed with 