



Peter Machajdik

Slovaquie

ODLIV pour violon, alto et violoncelle

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 : ODLIV pour violon, alto et violoncelle
Compositeur : Machajdik, Peter
Droit d'auteur : Copyright © Peter Machajdik
Editeur : Machajdik, Peter
Instrumentation : Trio Cordes: Violon, Alto, Violoncelle
Style : Contemporain

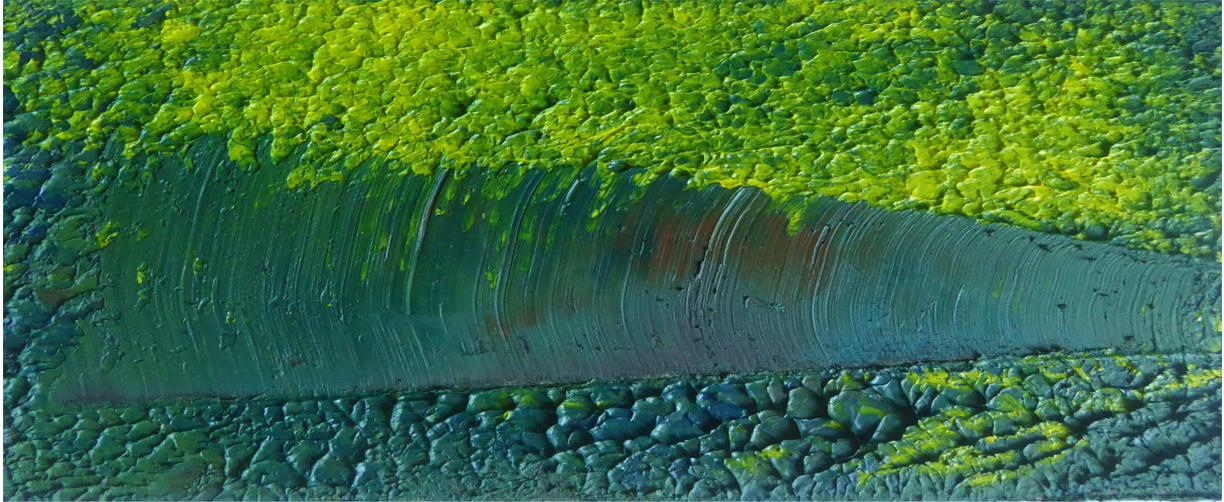
Peter Machajdik sur [free-scores.com](https://www.free-scores.com)

Interdiction de diffusion sur d'autres sites Web.



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

Peter Machajdík



ODLIV

string trio
(violin, viola, cello)

www.machajdik.com

free-scores.com

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 (ακι"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

Musical score for Violino, Viola, and Violoncello. The Violino part starts with a forte (*f*) dynamic and features a series of eighth notes with accents. The Viola and Violoncello parts are silent in this section.

Musical score for Violino (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violino and Viola parts have a dynamic range from *p* to *f*. The Violoncello part starts with a forte (*f*) dynamic and features a series of eighth notes with accents.

Musical score for Violino (Vln.), Viola (Vla.), and Violoncello (Vc.). All three parts feature eighth notes with accents, continuing the rhythmic pattern from the previous section.

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

Copyright © 2014 by Peter Machajdík

(all rights reserved)

GEMA SOZA

www.machajdik.com

Odliv (Slovak) = Outflow

9

Vln.

Vla.

Vc.

ff

Detailed description: This system contains measures 9, 10, and 11. The Violin (Vln.) part is in treble clef, the Viola (Vla.) in alto clef, and the Violoncello (Vc.) in bass clef. All parts feature a rhythmic pattern of eighth notes with accents (>) and dynamic markings of fortissimo (ff). Measure 9 starts with a fermata over the first two notes. Measure 11 ends with a repeat sign.

12

Vln.

Vla.

Vc.

fff

Detailed description: This system contains measures 12, 13, and 14. The Violin (Vln.) part is in treble clef, the Viola (Vla.) in alto clef, and the Violoncello (Vc.) in bass clef. Measures 12 and 13 are in 2/4 time, while measure 14 is in 4/4 time. The music is marked fortississimo (fff) and includes accents (>) and dynamic hairpins. Measure 12 has a fermata over the first two notes. Measure 14 ends with a repeat sign.

15

Vln.

Vla.

Vc.

mp

Detailed description: This system contains measures 15, 16, and 17. The Violin (Vln.) part is in treble clef, the Viola (Vla.) in alto clef, and the Violoncello (Vc.) in bass clef. The music is marked mezzo-piano (mp) and includes accents (>) and dynamic hairpins. Measure 15 has a fermata over the first two notes. Measure 17 ends with a repeat sign.

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. *f*

Vla. *f*

Vc. *f* *gliss.*

24 *ordinario*

Vln. *ordinario*

Vla. *ordinario*

Vc. *ordinario*

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

41
Vln. *f*
Vla. *f*
Vc. *f* ord.

44
Vln. *f*
Vla. *f*
Vc. *f*

47

Vln.

Vla.

Vc.

Detailed description: This system contains measures 47, 48, and 49. The Violin (Vln.) staff is in treble clef, the Viola (Vla.) staff is in alto clef, and the Violoncello (Vc.) staff is in bass clef. All three staves feature a rhythmic pattern of eighth notes. Measure 47 starts with a treble clef. Measure 48 has a vertical dashed line. Measure 49 has a vertical solid line and a hairpin crescendo. The music is in a 3/4 time signature.

50

Vln.

Vla.

Vc.

Detailed description: This system contains measures 50, 51, and 52. The Violin (Vln.) staff is in treble clef, the Viola (Vla.) staff is in alto clef, and the Violoncello (Vc.) staff is in bass clef. All three staves feature a rhythmic pattern of eighth notes. Measure 50 starts with a treble clef. Measure 51 has a vertical dashed line. Measure 52 has a vertical solid line and a hairpin crescendo. The music is in a 3/4 time signature.

53

Vln.

Vla.

Vc.

fff *mp*

Detailed description: This system contains measures 53, 54, and 55. The Violin (Vln.) staff is in treble clef, the Viola (Vla.) staff is in alto clef, and the Violoncello (Vc.) staff is in bass clef. Measure 53 starts with a treble clef and a dynamic marking of *fff*. Measure 54 has a vertical solid line and a dynamic marking of *mp*. Measure 55 has a vertical dashed line. Above the Vln. staff in measure 54, there are five 'V' symbols with a small square above each, indicating vibrato. The music is in a 3/4 time signature.

Odliv

7

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 59. 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. *ord.* *f cresc.* *mf*

Vc. *f cresc.* *mf*

114

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

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

Vc. *mf*

118

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

Vla. *mf* *ord.* *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 measures 122-123, followed by *ord.* (ordine) in measures 124-125. The Violoncello part (Vc.) is in bass clef, playing a rhythmic accompaniment of eighth notes, marked *f* in measure 122 and *mf* in measure 124. Dynamic hairpins are used to indicate volume changes.

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 128. The Viola part (Vla.) has *spiccato* in measures 126-127, *ord.* in 128, and *spiccato* in 129, with *ff* in measure 129. The Violoncello part (Vc.) has *spiccato* in measures 126-127, *ord.* in 128, and *ff* in measure 129. A time signature change from 4/4 to 3/4 occurs at the start of measure 128, and it returns to 4/4 at the start of measure 129.

130

Vln.

Vla.

Vc.

Detailed description: This system covers measures 130 to 133. All three parts (Vln., Vla., and Vc.) play eighth-note patterns. The Violin part (Vln.) is in treble clef. The Viola part (Vla.) is in alto clef. The Violoncello part (Vc.) is in bass clef. The time signature changes from 4/4 to 3/4 at the start of measure 131, returns to 4/4 at the start of measure 132, and changes back to 3/4 at the start of 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