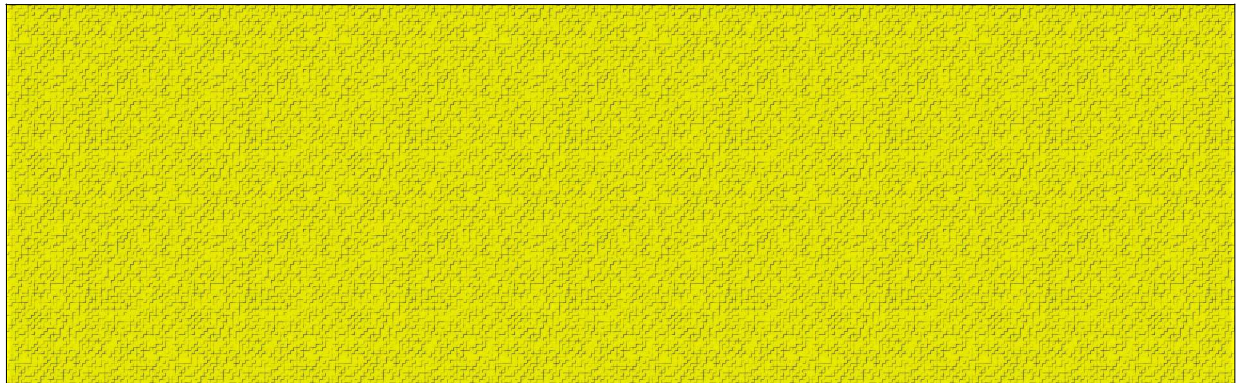


Peter Machajdík

LASEA

string orchestra

2000



First performance: 18 April 2007
Slovak Philharmonic, Bratislava, Slovakia

Slovak Chamber Orchestra
Ewald Danel, conductor

"After sailing slowly for many days, we arrived off Cnidus. When the wind impeded us, we sailed to the lee of Crete, opposite Salmone. After we had moved along the coast with difficulty, we came to a place called Fair Havens, near the town of Lasea."
Acts 27

LASEA

Peter Machajdik

*1961

c. 10'00"

(2000)

For parts visit <https://www.machajdik.com/LASEA.html>

makh.eye.deek

マハイジック

马海迪克

마하이드이크

Adagio ♩ = 48 ca

Violin I *pp* *poco a poco cresc.*

Violin II *con sord.* *ppp* < *pp* *pp poco a poco cresc.*

Violin III *pp* *poco a poco cresc.*

Viola I *ppp* < *pp* *poco a poco cresc.*

Viola II *pp (sotto voce)* *poco a poco cresc.*

Cello I

Cello II *non vib.* *ppp* *poco a poco cresc.* *sul pont.*

Contrabass *con sord.* *ppp*

13 **A**

Vln. I *mp*

Vln. II *mp* *senza sord.* *détaché*

Vln. III *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I *mp*

Vc. II *ord.* *pizz.* *arco, poco vib.* *mp* *pizz.*

Cb. *p* *mp*

23

B

Vln. I *poco a poco cresc.* *mf*

Vln. II *poco a poco cresc.* *mf*

Vln. III *poco a poco cresc.* *mf* *simile*

Vla. I *poco a poco cresc.* *mf*

Vla. II *poco a poco cresc.* *mf*

Vc. I *poco a poco cresc.* *mf*

Vc. II *poco a poco cresc.* *mf*

Cb. *senza sord.* *mf*

30

Vln. I

Vln. II

Vln. III *mf*

Vla. I

Vla. II *mf*

Vc. I

Vc. II

Cb.

36

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vln. III *poco a poco cresc.*

Vla. I *poco a poco cresc.*

Vla. II *poco a poco cresc.*

Vc. I *poco a poco cresc.*

Vc. II *poco a poco cresc.*

Cb.

42

C

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. I *f*

Vla. II *f*

Vc. I *f*

Vc. II *f*

Cb. *f* arco

49

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

div.

molto espressivo

6

12

6

56

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

f

f

sfz

f

sfz

f

Musical score for measures 64-72. The score includes parts for Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc. I, Vc. II, and Cb. Measure 64 is marked with a '64' and a '68' above the staff. The Vln. II part includes the instruction 'subito p' at the end of the section.

Musical score for measures 73-81. The score includes parts for Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc. I, Vc. II, and Cb. Measure 73 is marked with a 'D' in a box. The Vln. I part includes the instruction 'uniti' above the staff and 'mf' below. The Vln. III part includes 'pp', 'p', 'gliss.', 'pp', 'pizz.', and 'arco'. The Vla. I part includes 'ppp', 'p', 'gliss.', 'pp', 'pizz.', and 'arco'. The Vln. II, Vc. I, Vc. II, and Cb. parts include 'gliss.', 'pp', 'p', and '3' markings.

84 *div.* **E** *a tempo uniti*

Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

Andante ♩ = 128

F

Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

99 rit. G ♩ = 112

Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

poco vib.
poco vib.
poco vib.

3

105 → molto vib. poco vib. ♩ = 108

Vln. I
Vln. II
Vln. III
Vla. I
Vla. II
Vc. I
Vc. II
Cb.

molto vib.
poco vib.
molto vib.
molto vib.
molto vib.
molto vib.
molto vib.
molto vib.

f
pp
f
pp
f
pp
f
pp
f
pp

poco vib.
poco vib.
poco vib.
poco vib.
poco vib.
poco vib.
poco vib.
poco vib.

non vib.
non vib.
non vib.

H $\text{♩} = 92$

115

Score for measures 115-118. The score includes staves for Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc. I, Vc. II, and Cb. The music begins with a dynamic marking of *f*. Vln. II features a prominent sixteenth-note tremolo pattern with a '6' above the staff. Vln. III plays a steady eighth-note accompaniment. The strings (Vla. I, Vla. II, Vc. I, Vc. II, Cb.) provide a harmonic foundation with various rhythmic patterns.

119

Score for measures 119-122. The score continues with the same instrumentation. Vln. II maintains its sixteenth-note tremolo pattern. Vln. III continues with its eighth-note accompaniment. The string parts (Vla. I, Vla. II, Vc. I, Vc. II, Cb.) continue to support the overall texture with their respective rhythmic figures.

I Largo ♩ = 44

121

Musical score for measures 121-124. The score is for a string ensemble consisting of Violins I, Violins II, Violins III, Violas I, Violas II, Cellos I, and Cellos II. The tempo is Largo with a quarter note equal to 44 beats. The time signature is 4/8. Measures 121-124 are marked with a first ending bracket 'I'. The Violin II part features sixteenth-note patterns with a '6' (sixteenth notes) marking. The Violin I part has a melodic line with some slurs. The Viola and Cello parts provide harmonic support with various rhythmic patterns.

125

Musical score for measures 125-128. The score continues for the same string ensemble. The tempo changes to Lento with a quarter note equal to 40 beats. The time signature changes to 2/4. Measures 125-128 are marked with a second ending bracket 'J'. The Violin I part has a melodic line with a 'pizz. + poco rit.' marking. The Violin II part has a melodic line with a 'pizz. +' marking. The Violin III part has a rhythmic pattern. The Viola and Cello parts provide harmonic support with various rhythmic patterns. The score ends with a dynamic marking of *p* (piano) and an 'arco' instruction.

134

Score for measures 134-143. The score is for a string quartet and includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The music is in 3/4 time and features various articulations such as glissandos and triplets. A 'div.' marking is present at the end of the section.

144

K ♩ = 112

Score for measures 144-153. The score is for a string quartet and includes parts for Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass. The music is in 4/4 time and features dynamic markings such as *fff* and *molto vib.*. Specific performance instructions include 'sul pont.' and 'ord.' for the cellos and double bass.

151

(solo) ♩ ♩ ♩ ♩

Vln. I *pppp* non vib.

Vln. II *pppp* non vib.

Vln. III *pppp*

Vla. I *pppp* non vib.

Vla. II *pppp* non vib.

Vc. I *pppp* pizz.

Vc. II *pppp* non vib.

Cb. *pppp* sul pont.

160

163 **M** uniti

Vln. I *pp* div., tenuto poco vib.

Vln. II *pp* pizz.

Vln. III *pp*

Vla. I *pp* sul G sul tasto (flaut.) ord., non vib.

Vla. II *pp* pizz.

Vc. I *pp* arco poco vib.

Vc. II *pp* pizz.

Cb. *pp* ord. pizz.

169

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

poco vib.

p

pp

p

Detailed description: This system of musical notation covers measures 169 through 177. It includes staves for Violins I, II, and III; Violas I and II; Violoncello I and II; and Contrabass. The Violin I part features a melodic line with various articulations. The Viola I part has a 'poco vib.' instruction. The Violoncello I part includes dynamic markings of *p*, *pp*, and *p*. The Contrabass part has a 'poco vib.' instruction. Vertical dashed lines indicate measure boundaries.

178

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

non vib.

uniti

non vib.

non vib.

poco vib.

non vib.

arco

pizz.

arco

non vib.

pp

pizz.

arco

non vib.

pp

arco

ppp

ppp

gliss.

ppp

Detailed description: This system of musical notation covers measures 178 through 186. It includes staves for Violins I, II, and III; Violas I and II; Violoncello I and II; and Contrabass. The Violin I part has a 'non vib.' instruction. The Viola I part has 'non vib.' and 'poco vib.' instructions. The Viola II part has 'arco' and 'pizz.' markings. The Violoncello I part has 'pizz.' and 'arco' markings, along with a triplet of three notes. The Contrabass part has 'ppp' and 'gliss.' markings. Vertical dashed lines indicate measure boundaries.

190

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Berlin, 2000

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