

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

c. 10'00"  
Score in C

# AS LONG AS THE LAKES FREEZE

Peter Machajdik

makh . eye . deek  
マハイジック  
馬海迪克  
махайдик

♩ = 80

Soprano Sax  
*p teneramente* *pp* *p espress.* *n* (poss.) *f*

Alto Sax  
*p* *p* *pp* *p* *f*

Tenor Sax  
*n* (poss.) *pp* *n* (poss.) *ff*

Baritone Sax

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

1

S *p teneramente* *mp* *n* (poss.) *fff*

A *pp* *p* *n* (poss.) *f* *p* *fff*

T *n* *pp* *p teneramente* *n* (poss.) *p* *fff*

B *n* (poss.) *f* *n* (poss.) *fff*

2 ♩ = 92

S *mp* 6

A *mp* 6

T *mp* 6

B

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](http://www.machajdik.com/contact.html)

Copyright © 2020 by Peter Machajdik  
(all rights reserved)  
GEMA SOZA  
[www.machajdik.com](http://www.machajdik.com)

14

S

A

T

B

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

17

S

A

T

B

*mf*

19

S

A

T

B

*f*

*mp*

3

22

S

A

T

B

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

*mp*

25

S

A

T

B

*mp*

4

*n* (poss.) *ff*

*n* (poss.) *ff*

28

S

A

T

B

*mp*

*n* (poss.) *fff*

*mp*

*n* (poss.) *fff*

31

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

33

*mf*

35

**5** *Meno mosso*

*f* *ff* *p teneramente* *pp* *<mp*

*gliss.*

*n* *p* *pp* *pp*

*tr*

39

S *p dolce cantabile*

A *tr* *6* *6* *6* *6* *6*

T *tr* *6* *p* *6* *mp*

B **FOR PERUSAL PURPOSES ONLY**  
**DO NOT COPY**

6

S *p* *3* *p* *gliss.* *p*

A *n* *p* *tr* *tr* *p*

T *pp* *tr* *3* *3* *6*

B *pp* *tr* *3* *3*

46

7  $\text{♩} = 92$

S *6* *6* *6* *f*

A *6* *6* *6* *f*

T *6* *p* *mp* *f*

B *p* *mp* *f*

49

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 49-51. The score is in B-flat major and features a 5/4 to 4/4 time signature change. Soprano and Alto parts include sixteenth-note runs with a '6' fingering. Dynamics range from *p* to *f*.

52

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 52-53. The score continues with the 5/4 to 4/4 time signature change. Soprano and Alto parts feature sixteenth-note runs with '6' and '7' fingerings. Dynamics range from *p* to *f*.

54

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 54-55. The score continues with the 5/4 to 4/4 time signature change. Soprano and Alto parts feature sixteenth-note runs with '6' and '7' fingerings. Dynamics range from *p* to *f*.

56

Musical score for measures 56-57. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 56 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '6' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. Measure 57 continues with similar patterns, including a sixteenth-note triplet in the Soprano and Alto parts, and a sixteenth-note triplet in the Tenor part. The dynamic marking *p* is at the beginning, and *mf* is at the end of the system.

58

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

Musical score for measures 58-60. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 58 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '6' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. Measure 59 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '6' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. Measure 60 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '7' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. The dynamic markings *mf*, *f*, and *p* are used throughout the system.

61

Musical score for measures 61-63. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 61 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '6' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. Measure 62 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '6' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. Measure 63 features a sixteenth-note triplet in the Soprano and Alto parts, marked with a '6' and a slur. The Tenor part has a quarter note, and the Bass part has a quarter note. The dynamic markings *n*, *fff*, and *f* are used throughout the system.

64

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 64-67. The score features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. Measure 64 has a 6/4 time signature, while measures 65-67 are in 4/4. The Soprano part has a sixteenth-note run in measure 64. The Alto part has a sixteenth-note run in measure 65 and a seven-note run in measure 66. The Tenor part has a sixteenth-note run in measure 65. The Bass part is mostly silent with some notes in measure 67.

66

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 66-67. The score continues with complex rhythmic patterns. Measure 66 has a 6/4 time signature, and measure 67 is in 4/4. The Soprano part has a sixteenth-note run in measure 66. The Alto part has a sixteenth-note run in measure 66 and another in measure 67. The Tenor part has a sixteenth-note run in measure 66. The Bass part has a sixteenth-note run in measure 67, marked with a *p* dynamic.

68

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 68-71. The score continues with complex rhythmic patterns. Measure 68 has a 6/4 time signature, and measures 69-71 are in 4/4. The Soprano part has a sixteenth-note run in measure 68. The Alto part has a seven-note run in measure 68 and a sixteenth-note run in measure 69. The Tenor part has a sixteenth-note run in measure 68. The Bass part has a sixteenth-note run in measure 68. The Soprano and Alto parts have *p* dynamics in measures 69 and 70.



8  $\text{♩} = 100$

Soprano:  $f$

Alto:  $f$

Tenor: air note,  $n$  —  $p$ , *dim. al niente*

Bass: air note,  $n$  —  $p$ , *dim. al niente*

73

Soprano

Alto

Tenor: air note,  $n$  —  $mp$ , *dim. al niente*,  $mf$

Bass: air note,  $n$  —  $mp$ , *dim. al niente*

76

Soprano

Alto

Tenor:  $f$

Bass: air note,  $n$  —  $mp$ , *dim. al niente*

78

9

S *ff*

A *ff*

T *ff*

B air note *n* *mp*

81

S

A **FOR PERUSAL PURPOSES ONLY**  
**DO NOT COPY**

T

B

*dim. al niente*

83

S

A *fff*

T

B air note *n* *ff* *dim. al niente*

10

S *ff*

A *ff*

T *ff*

B *ff*

Musical score for measures 10-11, parts S, A, T, B. The score is in 2/4 time. Measures 10-11 are marked with a forte dynamic (*ff*). The vocal parts (S, A, T, B) feature melodic lines with slurs and ties. The piano accompaniment consists of eighth-note patterns.

88

S

A **FOR PERUSAL PURPOSES ONLY**  
**DO NOT COPY**

T

B

Musical score for measures 88-90, parts S, A, T, B. The score is in 2/4 time. Measures 88-90 are marked with a forte dynamic (*ff*). The vocal parts (S, A, T, B) feature melodic lines with slurs and ties. The piano accompaniment consists of eighth-note patterns. A large yellow box with black text is overlaid on the vocal staves, reading "FOR PERUSAL PURPOSES ONLY" and "DO NOT COPY".

90

11

S *fff* *p*

A *fff* *p*

T *fff*

B *fff*

Musical score for measures 90-92, parts S, A, T, B. The score is in 2/4 time. Measures 90-92 are marked with a fortissimo dynamic (*fff*). The vocal parts (S, A, T, B) feature melodic lines with slurs and ties. The piano accompaniment consists of eighth-note patterns. The score includes a repeat sign and a dynamic change to piano (*p*) in measure 92.

94 12

S  
A  
T  
B

*ff*

96

S  
A  
T  
B

*ff*

98 13 ♩ = 92

S  
A  
T  
B

*fff* *p* *fff*

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

101

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 101-103. Time signature 3/4. Dynamics: *p*, *n* (poss.), *ff*, *mp*, *fff*. Includes sixteenth-note runs with a '6' above them.

104

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 104-106. Time signature 3/4. Dynamics: *p*, *mp*. Includes sixteenth-note runs with a '6' above them.

14

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. Measures 107-110. Dynamics: *p*. Includes sixteenth-note runs with a '6' above them.

111 15

Soprano (S): *n* ————— *ff*

Alto (A): *mp* *ff*

Tenor (T): *n* ————— *ff*

Bass (B): *mp*

114 2+3+4

Soprano (S): *mp* ————— *f* *mp* *ff*

Alto (A): *mp* ————— *f* *n* ————— *ff*

Tenor (T): *mp* ————— *f* *n* ————— *ff*

Bass (B): *mp* *ff*

116

Soprano (S): *mp* *f* *ff*

Alto (A): *mp* *n* ————— *ff*

Tenor (T): *mp* *n* ————— *ff*

Bass (B): *mp* *ff*

119 16 2+3+4

S *f* *n* *ff* *f* *f* *fff*

A *f* *f* *f* *f* *fff*

T *f* *n* *ff* *f* *f* *fff*

B *f* *ff* *f* *ff*

122

S *f* *n* *ff* *f* *fff* *pp* *ff* *mp* *ff* *pp* *ff*

A *f* *n* *ff* *f* *fff* *pp* *ff* *mp* *ff* *pp* *ff*

T *f* *n* *ff* *f* *fff* *pp* *ff* *mp* *ff* *pp* *ff*

B *n* *ff* *f* *fff* *pp* *ff* *mp* *ff* *pp* *ff*

17

S *p* *p*

A *p* *ff* *pp* *ff* *p* *ff*

T *p* *ff* *pp* *ff* *p* *ff*

B *p* *ff* *pp* *ff* *p* *ff*

130

Soprano (S): Treble clef, melodic line with slurs and accents. Dynamics: *p*.

Alto (A): Treble clef, sustained notes. Dynamics: *pp*, *ff*, *p*, *ff*, *pp*, *ff*.

Tenor (T): Bass clef, sustained notes. Dynamics: *pp*, *ff*, *p*, *ff*, *pp*, *ff*.

Bass (B): Bass clef, sustained notes. Dynamics: *pp*, *ff*, *p*, *ff*, *pp*, *ff*.

133

Soprano (S): Treble clef, melodic line with slurs and accents. Dynamics: *p*, *cresc.*, *mp*.

Alto (A): Treble clef, sustained notes. Dynamics: *p*, *ff*, *pp*, *ff*, *p*, *ff*, *pp*, *ff*.

Tenor (T): Bass clef, sustained notes. Dynamics: *p*, *ff*, *pp*, *ff*, *p*, *ff*, *pp*, *ff*.

Bass (B): Bass clef, sustained notes. Dynamics: *p*, *ff*, *pp*, *ff*, *p*, *ff*, *pp*, *ff*.

137

Soprano (S): Treble clef, melodic line with slurs and accents. Dynamics: *p*, *mp*.

Alto (A): Treble clef, melodic line with slurs and accents. Dynamics: *p*, *mp*.

Tenor (T): Bass clef, sustained notes. Dynamics: *p*, *ff*, *pp*, *ff*, *p*, *ff*.

Bass (B): Bass clef, sustained notes. Dynamics: *p*, *ff*, *pp*, *ff*, *p*, *ff*.



140

Soprano (S): *pp* *ff* *p*

Alto (A): *pp* *ff* *p*

Tenor (T): *pp* *ff* *p*

Bass (B): *pp* *ff* *p* *ff*

142

Soprano (S): *f* *p* *f*

Alto (A): *f* *p* *f*

Tenor (T): *f* *p* *f*

Bass (B): *pp* *f* *p* *ff* *pp* *f*

145

*staccatissimo sempre*

Soprano (S): *p*

Alto (A): *p*

Tenor (T): *p* *f* *p*

Bass (B): *p* *ff* *pp* *f* *p* *f*

148

S  
A  
T  
B

*p* *f* *p* *f* *pp* *f* *pp* *f*

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

A  
T  
B

*staccatissimo* *staccatissimo*

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

155

S  
A  
T  
B

*staccatissimo* *staccatissimo*

*p* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

♩ = 60 (reminding the second hand on the watch / comme la trotteuse d

159 *rit.*

**FOR PERUSAL PURPOSES ONLY  
DO NOT COPY**

163

*più pp* *ppp* *ffff*

166 3 x

*p* *ppp* *ffff*

169

S *pp*

A *pp*

T

B

175

S

A

T

B