

Peter Machajdík



PASSING THROUGH NOTHING

for string quartet

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(2021)

for string quartet

Inspired by the poem **The Past** of Louise Glück

Small light in the sky appearing
suddenly between
two pine boughs, their fine needles

now etched onto the radiant surface
and above this
high, feathery heaven—

Smell the air. That is the smell of the white pine,
most intense when the wind blows through it
and the sound it makes equally strange,
like the sound of the wind in a movie—

Shadows moving. The ropes
making the sound they make. What you hear now
will be the sound of the nightingale, Chordata,
the male bird courting the female—

The ropes shift. The hammock
sways in the wind, tied
firmly between two pine trees.

Smell the air. That is the smell of the white pine.

It is my mother's voice you hear
or is it only the sound the trees make
when the air passes through them

because what sound would it make,
passing through nothing?

VIOLIN 1

All changes between sul ponticello - ordinario - sul tasto (6 - 46, 57 - 64, and 135 - 180) depend more or less on the violin player.

In any case the changes should be gradual, fluent and inconspicuous.

VIOLA

All changes between sul ponticello - ordinario - sul tasto (84 - 111 and 114 - 128) depend more or less on the viola player.

The changes should be gradual, fluent and inconspicuous.

Passing Through Nothing (2021)

Peter Machajdik
*1961

c. 11'00"

makh. eye. deek
マハイジック
马海迪克
마하이디크

with feeling, warm (not too mechanically)
sul tasto (flaut.)

$\bullet = c. 132$

Violin I
Violin II
Viola
Cello

7
10

pp
pp
pp
pp
pp
pp

n
n
n
n
n
n

col legno
gliss.
pizz.

gradually to ordinario
ordinario
sul tasto (flaut.)

gradually to *ordinario* →

13

Vln. I *pp* *poco a poco cresc.*

Vln. II

Vla. *p*

Vc. *p*

ord. → grad. to *sul pont.* → *sul pont. (s.p.)*

16

Vln. I *mp*

Vln. II *n*

Vla.

Vc.

gradually to *sul tasto* (flaut.) →

19

Vln. I *p*

Vln. II *p*

Vla. *n*

Vc.

22 sul tasto (flaut.)

Vln. I *mp*

Vln. II

Vla. *p*

Vc. *pp* arco, ordinario *gliss.* 13

24 ord. sul pont. (on top of the bridge)

Vln. I *mf*

Vln. II *n*

Vla. *mp*

Vc. *dolce* *mp*

27

Vln. I *poco a poco dim.*

Vln. II *mp*

Vla. *n* *mp*

Vc. 3 *mp*

30

ord. → sul tasto (flaut.)

Vln. I *p* *mp* *mf*

Vln. II *mp*

Vla. *n*

Vc. *n*

33

Vln. I *mf*

Vln. II *n* *mp*

Vla. *n*

Vc. *mp*

36

Vln. I

Vln. II

Vla. *dolce* *mp*

Vc. *n*

molto sul pont. (m.s.p.)

39

Vln. I

Vln. II

Vla.

Vc.

n

3 n

42

ord. → sul tasto (flaut.)

Vln. I

Vln. II

Vla.

Vc.

mp

mp

n

pp

45

Vln. I

Vln. II

Vla.

Vc.

mf

mp

47 ord.

Vln. I *f*

Vln. II *p*

Vla.

Vc. *f*

Detailed description: This system covers measures 47 and 48. Measure 47 is marked 'ord.' and features a first violin part with a rapid sixteenth-note run. The second violin, viola, and cello parts are sustained notes. Measure 48 begins with a dynamic shift to *f* for the first violin and *p* for the second violin. The cello part resumes with a sixteenth-note pattern.

49 sul pont.

Vln. I *fff*

Vln. II *pp* *mp*

Vla. *mf* *fff* circular bowing *n* *pp*

Vc. *ff* *fff* *n* *pp*

Detailed description: This system covers measures 49 through 54. Measure 49 is marked 'sul pont.' and features a first violin part with a long note. The second violin part has a dynamic change from *pp* to *mp*. The viola part has a dynamic change from *mf* to *fff*. The cello part has a dynamic change from *ff* to *fff*. Measures 50-54 show various dynamics and techniques, including 'circular bowing' for the viola and *n* (no bow) for the second violin and cello.

55 sul tasto (flaut.)

Vln. I *p* *mf*

Vln. II *pp* *n*

Vla. *n* *pp*

Vc. *[C]* *pp*

Detailed description: This system covers measures 55 through 58. Measure 55 is marked 'sul tasto (flaut.)' and features a first violin part with a sixteenth-note run. The second violin part has a dynamic change from *pp* to *n*. The viola part has a dynamic change from *n* to *pp*. The cello part has a dynamic change from *[C]* to *pp*.

59

ord. → sul tasto (flaut.)

Vln. I
Vln. II
Vla.
Vc.

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

62

Vln. I
Vln. II
Vla.
Vc.

p *gliss.* *p*

64

sul pont. → ord.

Vln. I
Vln. II
Vla.
Vc.

mf *n* *n* *p* *n*

69 **Meno mosso** ♩ = c. 120

Vln. I

Vln. II

Vla.

Vc. *gliss.* *pp* 13 *n* *ff*

76

Vln. I *n* *ff* *n* *fff* *m.s.p.*

Vln. II *ff*

Vla. *fff* *s.p.*

Vc. *n* *ff* *n* *fff*

84 ♩ = c. 126

Vln. I

Vln. II

Vla. *molto sul tasto (flautando)*

Vc. *mf* *con sensazione, caldo (non troppo meccanicamente)*
with feeling, warm (not mechanically)

87

ordinario

Vln. I

Vln. II

Vla.

Vc.

ppp

f

89

Vln. I

Vln. II

Vla.

Vc.

ord.

sul pont. (s.p.)

91

Vln. I

Vln. II

Vla.

Vc.

93

Vln. I *ppp* *(ff)*

Vln. II *ppp* *(ff)*

Vla.

Vc. *ppp* *(ff)*

Detailed description: This system covers measures 93 and 94. The first and second violin staves (Vln. I and Vln. II) feature long, sustained notes with a dynamic marking of *ppp* at the start and *(ff)* at the end. The viola staff (Vla.) plays a rhythmic eighth-note pattern. The cello staff (Vc.) has sustained notes with *ppp* and *(ff)* dynamics. The time signature is 4/4, and the key signature has one sharp (F#).

95

Vln. I *ffz*

Vln. II *ffz*

Vla.

Vc. *ffz*

Detailed description: This system covers measures 95 and 96. Measures 95 and 96 are in 7/8 time. The violin and cello parts (Vln. I, Vln. II, and Vc.) have a dynamic marking of *ffz* with accents. The viola part (Vla.) continues with its rhythmic pattern. At the end of measure 96, there is a double bar line and a change to 4/4 time for the following system.

97

Vln. I *mf*

Vln. II loco *mf*

Vla.

Vc.

Detailed description: This system covers measures 97 and 98. The violin parts (Vln. I and Vln. II) have sustained notes with a dynamic marking of *mf*. The second violin part (Vln. II) is marked *loco*. The viola part (Vla.) continues with its rhythmic pattern. The cello part (Vc.) has sustained notes. The time signature is 4/4, and the key signature has one sharp (F#).

100

Vln. I *p* *n* *mf*

Vln. II *p* *n*

Vla. *mf*

Vc. *mf*

Detailed description: This system covers measures 100 to 102. Vln. I starts with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*). Vln. II plays a sustained chord with a piano (*p*) dynamic, then crescendos to *n* (normal). The Viola has a rhythmic pattern of eighth notes, starting with a mezzo-forte (*mf*) dynamic. The Violoncello (Vc.) plays a sustained chord with a mezzo-forte (*mf*) dynamic.

103

Vln. I *p*

Vln. II *mf*

Vla. ord. *mf*

Vc. *p* *n* *mf*

Detailed description: This system covers measures 103 to 105. Vln. I plays a sustained chord with a piano (*p*) dynamic. Vln. II plays a sustained chord with a mezzo-forte (*mf*) dynamic. The Viola has a rhythmic pattern of eighth notes, marked 'ord.' (ordinario), with a mezzo-forte (*mf*) dynamic. The Violoncello (Vc.) starts with a piano (*p*) dynamic, then crescendos to *n* (normal) and finally to mezzo-forte (*mf*).

106

Vln. I *n* *mf*

Vln. II *p* *n*

Vla. sul tasto (flaut.)

Vc. *p*

Detailed description: This system covers measures 106 to 108. Vln. I starts with a crescendo to *n* (normal), then jumps to mezzo-forte (*mf*). Vln. II starts with a piano (*p*) dynamic, then crescendos to *n* (normal). The Viola has a rhythmic pattern of eighth notes, marked 'sul tasto (flaut.)'. The Violoncello (Vc.) plays a sustained chord with a piano (*p*) dynamic.

109

Vln. I *fff*

Vln. II *ppp* ord. *fff*

Vla. *fff*

Vc. *n* *pp* *fff*

112

Vln. I harsh bowstroke *sfz*

Vln. II harsh bowstroke *sfz*

Vla. *mf* molto sul tasto (flautamdo) *sfz*

Vc. *p* *mf* leggiere e dolce

116

Vln. I *mf* *pp*

Vln. II *mf*

Vla. *f*

Vc. harsh bowstroke *f*

118

harsh bowstroke

sfz

Vln. I

Vln. II

pp

Vla.

mp

Vc.

mp

120

harsh bowstroke

mf

Vln. I

sfz

Vln. II

mf

Vla.

pp

Vc.

f

122

pp

Vln. I

sfz

Vln. II

mf

p

Vla.

Vc.

mp

135 *sul tasto* (with feeling, warm, not mechanically)

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

138 *ordinario* → *s.p.*

Vln. I

Vln. II

Vla. *pp*

Vc.

141

Vln. I

Vln. II

Vla. *mf*

Vc. *gliss.* *pp* *dolce* *mf*

13

143 ord.

Vln. I

Vln. II

Vla.

Vc.

146 s.p.

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *pp*

149 sul tasto (flaut.)

Vln. I

Vln. II

Vla.

Vc.

p *mf*

152

ord.

Vln. I

Vln. II

Vla.

Vc.

155

s.p.

Vln. I

Vln. II

Vla.

Vc.

pp

158

Vln. I

Vln. II

Vla.

Vc.

gliss.

dolcissimo

mf

13

160

ord.

Vln. I

Vln. II

Vla.

Vc.

163

s.p.

espress.

p *mf*

p *mf* *pp*

Vln. I

Vln. II

Vla.

Vc.

166

Vln. I

Vln. II

Vla.

Vc.

p *mf*

169

Vln. I

Vln. II

Vla.

Vc.

p

Detailed description: This system covers measures 169 to 171. The first violin (Vln. I) plays a continuous sixteenth-note arpeggiated pattern. The second violin (Vln. II) plays a rhythmic pattern of eighth notes with a five-fingered (5) fingering indicated. The viola (Vla.) and cello (Vc.) parts consist of long, sustained notes with a crescendo leading to a dynamic marking of *p* (piano).

172

Vln. I

Vln. II

Vla.

Vc.

mf

pp

Detailed description: This system covers measures 172 to 174. The first violin (Vln. I) continues the sixteenth-note arpeggiated pattern. The second violin (Vln. II) continues its eighth-note pattern with a five-fingered (5) fingering. The viola (Vla.) and cello (Vc.) parts have long sustained notes with a dynamic marking of *mf* (mezzo-forte) and a decrescendo leading to a dynamic marking of *pp* (pianissimo).

175

Vln. I

Vln. II

Vla.

Vc.

p

mf

molto vibrato

Detailed description: This system covers measures 175 to 177. The first violin (Vln. I) continues the sixteenth-note arpeggiated pattern. The second violin (Vln. II) continues its eighth-note pattern with a five-fingered (5) fingering. The viola (Vla.) part has long sustained notes. The cello (Vc.) part features a triplet of eighth notes with a dynamic marking of *p* (piano) and a decrescendo leading to a dynamic marking of *mf* (mezzo-forte). The instruction *molto vibrato* is written above the cello part.

178

Vln. I *f*

Vln. II *f*

Vla. *p* *mf*

Vc.

Detailed description: This system covers measures 178 to 180. Vln. I plays a continuous sixteenth-note pattern, starting at measure 178 and ending at 180. Vln. II has rests in measures 178 and 179, then enters in measure 180 with a sixteenth-note pattern. Vla. has a long note in measure 178, a rest in 179, and a long note in 180. Vc. has a long note in measure 178, a rest in 179, and a long note in 180. Dynamics include *f* for both violins and *p* and *mf* for the viola.

181

ord.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Detailed description: This system covers measures 181 to 183. Vln. I starts with an *ord.* (ordine) marking and a sixteenth-note pattern. Vln. II has rests in measures 181 and 182, then enters in measure 183 with a sixteenth-note pattern. Vla. has a long note in measure 181, a rest in 182, and a long note in 183. Vc. has a long note in measure 181, a rest in 182, and a long note in 183. Dynamics include *f* for both violins.

184

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *f* *fff*

Detailed description: This system covers measures 184 to 186. Vln. I has a sixteenth-note pattern in measure 184, then rests in 185 and 186. Vln. II has a long note in measure 184, a rest in 185, and a long note in 186. Vla. has a long note in measure 184, a rest in 185, and a long note in 186. Vc. has a long note in measure 184, a rest in 185, and a long note in 186. Dynamics include *ff* and *fff* for all instruments.

189 *aggressivo*

Vln. I *aggressivo* 3 x

Vln. II *aggressivo* *ffff* 3 x

Vla. *aggressivo* 3 x

Vc. *aggressivo* *ffff* 3 x

ffff

193

Vln. I 4 x

Vln. II 4 x

Vla. *scratch* 4 x

Vc. 4 x

ppp *cresc.*

ord.

ppp *cresc.*

ppp *cresc.*

198 *Molto tranquillo* ♩ = 60 *gliss.*

Vln. I *ffff* *tutta forza* *ppp*

Vln. II *ffff* *tutta forza* *n* *ppp*

Vla. *ffff* *tutta forza* *n* *ppp*

Vc. *ffff* *tutta forza* *n* *ppp* *gliss.*

ppp 13

204

Vln. I
Vln. II
Vla.
Vc.

n *ppp* *n* *pp* *pp* *n*

3 3

Detailed description: This system covers measures 204 to 210. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a long melodic line with a crescendo from *n* to *ppp* and a decrescendo back to *n*. The Violin II part has a similar melodic line with a crescendo from *n* to *ppp* and a decrescendo back to *n*. The Viola part has a melodic line with a crescendo from *n* to *pp* and a decrescendo back to *n*. The Violoncello part has a melodic line with a crescendo from *n* to *pp* and a decrescendo back to *n*, including a triplet of eighth notes in measure 209.

211

Vln. I
Vln. II
Vla.
Vc.

pp *n* *pp*

♩ = 54
spiccato

pp

Detailed description: This system covers measures 211 to 215. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line with a crescendo from *pp* to *n* and a decrescendo back to *pp*. The Violin II part has a melodic line with a crescendo from *pp* to *n* and a decrescendo back to *pp*. The Viola part has a melodic line with a crescendo from *n* to *pp* and a decrescendo back to *n*. The Violoncello part has a melodic line with a crescendo from *pp* to *n* and a decrescendo back to *pp*. A tempo change to *♩* = 54 and the instruction *spiccato* are indicated above the Violin I staff in measure 214.

216

Vln. I
Vln. II
Vla.
Vc.

n *pp* *pp* *n*

col legno

n *ppp* *n* *ppp*

3

Detailed description: This system covers measures 216 to 222. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line with a crescendo from *n* to *pp* and a decrescendo back to *n*. The Violin II part has a melodic line with a crescendo from *pp* to *n* and a decrescendo back to *pp*. The Viola part has a melodic line with a crescendo from *n* to *ppp* and a decrescendo back to *n*, with the instruction *col legno* above the staff in measure 217. The Violoncello part has a melodic line with a crescendo from *n* to *ppp* and a decrescendo back to *n*, including a triplet of eighth notes in measure 221.

223

Vln. I

Vln. II

Vla.

Vc.

pp

ppp

ppp

ppp

col legno battuto

quasi flautando

230

Vln. I

Vln. II

Vla.

Vc.

pp

ppp

ppp

ppp

ord.

gliss. (molto poco appariscente)

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