



Peter Machajdik

Compositeur, Professeur

Slovaquie

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 œuvres 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 œuvre 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-Kün... (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



PIANO MUSIC
(1992 - 2021)

Titre : THE COMPLETE PIANO MUSIC (1992-2020)
Compositeur : Machajdik, Peter
Droit d'auteur : Copyright © Peter Machajdik
Editeur : Machajdik, Peter
Instrumentation : Piano seul
Style : Contemporain

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Peter Machajdík



PIANO MUSIC

(1992 – 2020)

www.machajdik.com

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ON A DUSTY LATE AFTERNOON

[1992] 9'00"

URBAN WALKING

[1994] 7'00"

IN DEN WEITEN FLÄCHEN

[1996] 6'00"

THE NAMAH THEME

[2002] 6'00"

OBSCURED TEMPTATIONS

[2003] 7'30"

SKARPS

[2009] 7'00"

FOUR IMPRESSIONS

[2011] 12'00"

LINNAS

[2011] 4'33"

THE IMMANENT VELVET

[2011] 11'00"

DÉJÀ-VU two pianos

[2015] 4'33"

MORNINGS

[2019] 10'00"

STOPA

[2020] 5'00"

SACRIFICES

[2019] 7'00"

BEFORE OUR CURRENT MOMENT BEGAN

[2020] 8'00"

ON TEMPERANCE

[2020] 5'00"

Peter Machajdík



ON A DUSTY LATE AFTERNOON

piano
pianoforte

钢琴

ピアノ

피아노

Peter Machajdík
ON A DUSTY LATE AFTERNOON

for piano

(1992, rev. 2016)

ON A DUSTY LATE AFTERNOON

Duration: c. 9'00"

Peter Machajdik

makh . eye . deek

マハイジック

马海迪克

махайдик

Moderato (♩ = c. 108)

Piano

fff

Loco. * Loco. * Loco. * Loco.

♩ = 100

mp

3

5

5

fff

8vb

mp

loco

5

6

ff

Loco.

rit.

mp

7

3

f

Loco. * Loco.

8 a tempo

cresc. 7 *fff* *pp*

10 *p* *pp*

12 *mp* *f* *pp*

* *Red.* *

14 *Red.*

16 *p* *poco a poco cresc.*

Red.

18

Ped.

20

sfffz
mp sempre legato
fff
fff
Ped.
Ped. (fino alla m. 41) 8vb

23

mp
mp
fff
ffff
loco
8vb

gliss. over strings (r.h.)
index finger nail

27

pp
ppp
ppp
ppp

31

pp
pp
pp
pp

35

una corda

39

f

42

fff *pp* poco a poco cresc.

tre corde *Red.* (fino alla m. 44)

44

sffz *pp* *p* *fff*

* *Red.* * *Red.* *

46

pp

una corda *Red.*

48 *f* rit. *3*
* *Red.* *

50 *mp* *p* *7* *8vb*
Red. (fino alla m. 54) *una corda*

54 ♩ = 66 rubato *pp* *5* *loco* *tre corde* * *Red.* *

56 *Red.* * *Red.* (fino alla m. 59)

58 *p* * *Red.* *

60

Loco.

This system contains measures 60 and 61. The music is written for piano in a key with one sharp (F#). It features a complex, rhythmic pattern of eighth and sixteenth notes with frequent accidentals. Both staves are heavily marked with fingering numbers '5'. A 'Loco.' marking is present in the bass staff.

62

8^{sub}

This system contains measures 62 and 63. Measure 62 continues the complex rhythmic pattern with many '5' fingerings. Measure 63 features a more melodic line in the treble staff with a slur and '5' fingerings, and a bass staff with a few notes and an '8^{sub}' marking.

64

loco

This system contains measures 64 and 65. Measure 64 has a 'loco' marking in the bass staff. The music continues with intricate rhythmic patterns and many '5' fingerings in both staves.

66

fffz psub.

This system contains measures 66 and 67. Measure 66 has a dynamic marking of *fffz psub.* in the bass staff. The music is highly technical with many '5' fingerings and some '6' fingerings in the treble staff.

68

ff

This system contains measures 68 and 69. Measure 68 has a dynamic marking of *ff* in the bass staff. The music concludes with a melodic flourish in the treble staff and a final chord in the bass staff.

ON A DUSTY LATE AFTERNOON

7

♩ = 72 non rubato

70

fff *pp* *ppp*

73

pp 5 5

76

8^{va} 5

79

loco
rubato *p* *pp* 5 5 5 5 5 5 5 5
una corda * Ped. *

82

♩ = 100 *p* non rubato
tre corde * Ped. *

85

Musical score for measures 85-87. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. A dynamic marking of *f* is present in the right hand. The left hand has three asterisks with the word "Ped." below them.

88

Musical score for measures 88-90. The right hand continues the melodic line, starting with a dynamic marking of *p*. The left hand has four asterisks with the word "Ped." below them.

90

Musical score for measures 90-92. The right hand has a dynamic marking of *f* in the first measure and *p* in the second. The left hand has three asterisks with the word "Ped." below them.

93

Musical score for measures 93-95. The right hand has a dynamic marking of *ff*. The left hand has three asterisks with the word "Ped." below them.

96

Musical score for measures 96-98. The right hand has a dynamic marking of *p poco a poco cresc.*. The left hand has three asterisks with the word "Ped." below them.

98 $\text{♩} = 72$ rubato

fff *p* *fp*

Ped. * Ped.

101

Ped.

103 non rubato

p *fff*

Ped.

105 $\text{♩} = 100$

pp

una corda

Ped.

109 *8va*

pp

Ped.

♩ = 66

112

loco
pp

tre corde

* *Red.*

115

rubato

* *Red.*

* *Red.*

118

♩ = 60 non rubato

ppp

* *Red. al fine*

124

una corda

tre corde

128

una corda

132

tre corde

pppp

8vb loco

138

pizz.

8vb

144

ord.

loco

lascia vibrare

silenzio assoluto

*

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Thanks!

For information about the composer, please visit <https://www.machajdik.com>

Composed with 

Peter Machajdík



URBAN WALKING

piano

pianoforte

钢琴

ピアノ

피아노

Peter Machajdík

URBAN WALKING

for piano

(1994, rev. 2016)

Urban Walking

Duration: c. 6'00"

Peter Machajdik

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マハイジック

马海迪克

махайдик

$\text{♩} = 69$ *rubato*

Piano

pp

$\frac{3}{4}$ $\frac{4}{4}$

Red. sempre (al fine)

3

pp

$\frac{5}{4}$ $\frac{3}{4}$

5

tre corde

$\frac{3}{4}$ $\frac{4}{4}$

7

$\frac{5}{4}$

Urban Walking

8

5/4 4/4

5 5 5 5 3

5 5 5 5

10

pp

una corda

6 5 7

2/4 4/4

12

8va

4/4 pp 2/4 4/4 pp

6 5 7

15

loco

ppp espress.

tre corde

5 5 5 5 5

Urban Walking

3

18

pp

5 5 6 5 5

5 5 6 5 5

8vb loco 8vb

27

loco

una corda

6 5

7

23

8va

gliss. over strings (r.h.)
index finger nail

loco

ppp

6 5

7

29

rit.

3

5

3/4

Urban Walking

a tempo

35

5 5 5 5 5 5 5 5 5 5

pp espress.

4/4

tre corde 8^{vb} loco

38

5 5 5 5 5 6

p

loco

8^{vb}

41

5 6

3/4

45

3 5 5 5 5 5 5 5

3/4 4/4 3/4

Urban Walking

5

49

3/4 4/4 4/4 3/4

53

3/4 *pp espress.* 4/4

55

5/4 5/4

56

5/4 4/4 *ppp* 3/4 *pp* 4/4

Urban Walking

59

4/4

5/4

61

5/4

3/4

62

Dolcissimo

3/4 *pp*

4/4

3/4

una corda

64

3/4 *pp*

4/4

3/4 *ppp*

tre corde

Urban Walking

7

68

una corda

77

8^{va}

lascia vibrare

*

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Peter Machajdík



IN DEN WEITEN FLÄCHEN

piano
pianoforte

钢琴

ピアノ

피아노

Peter Machajdík

In den weiten Flächen

piano

1996, rev. 2016

positivum musica
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c. 6'00"

In den weiten Flächen

Peter Machajdík

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マハイジック

马海迪克

махайдик

$\text{♩} = 100$

Piano

$\frac{4}{4}$ *p sempre legato*

Rit. * Rit. * Rit.

5

Rit. sim. (fino alla m.104) (occasionale 1/2 Rit.)

10

15

Please do not translate the title of this composition into other languages.
Per favore, non tradurre il titolo di questa composizione in altre lingue.

20

3

4/4

4/4

23

4/4

4/4

25

4/4

4/4

27

4/4

4/4

29

4/4

3/4 *poco a poco cresc.*

4/4

3/4

In den weiten Flächen

3

32 $\frac{3}{4}$ $\frac{7}{8}$ *f sempre* $\frac{4}{4}$

34 $\frac{4}{4}$ *dim.*

36 *p*

38

41

44

47

50

54

loco

58

loco

mp sempre legato

8vb

In den weiten Flächen

62

66

70

73

76

78

4/4

15/16

80

4/4

82

4/4

85

4/4

88

4/4

In den weiten Flächen

7

91

Musical score for measures 91-93. The right hand features a melodic line with eighth notes and rests, including two triplet markings. The left hand plays a steady eighth-note accompaniment with a slur over the first three measures.

94

Musical score for measures 94-96. The right hand continues the melodic line with triplet markings. The left hand maintains the eighth-note accompaniment with a slur over the first two measures.

97

Musical score for measures 97-100. The right hand has a melodic line with a slur over measures 97-98. The left hand has a dynamic marking *mp* and a slur over measures 97-98. The right hand then plays a sixteenth-note scale-like passage from measure 99.

100

Musical score for measures 100-101. The right hand plays a sixteenth-note scale-like passage with a slur. The left hand continues with the eighth-note accompaniment.

102

Musical score for measures 102-104. The right hand has a dynamic marking *f* and a slur over measures 102-103. The left hand continues with the eighth-note accompaniment.

104 *poco a poco cresc.* *8va* *fff*

* *Red. al fine*

108 *loco* *p sempre*

113

118

123 *poco a poco cresc.* $\frac{3}{4}$ $\frac{4}{4}$

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Thanks!

Peter Machajdík



THE NAMAH THEME

piano
pianoforte

钢琴

ピアノ

피아노

www.machajdik.com

Peter Machajdík
THE NAMAHA THEME

piano

2000

Premiere recording on the CD THE IMMANENT VELVET
(Azyl R266 0024-2-331)

Durata: c. 6'00"

THE NAMAH THEME

Peter Machajdík

makh.eye.deek

マハイジック

马海迪克

Moderato ♩ = 208 (♩ = 104) [O un po 'più veloce]

Pianoforte

1
4/4 *f*
Ped. * Ped. *

3
Ped. * Ped. * Ped. *

6
Ped. simile (fino alla m.86)

8

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11

Musical notation for measures 11 and 12. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand consists of eighth notes, while the left hand plays a steady eighth-note accompaniment. A dashed vertical line separates measure 11 from measure 12.

13

Musical notation for measures 13 and 14. The melody in the right hand continues with eighth notes, and the left hand accompaniment remains consistent. A dashed vertical line separates measure 13 from measure 14.

15

Musical notation for measures 15 and 16. The melody in the right hand continues with eighth notes, and the left hand accompaniment remains consistent. A dashed vertical line separates measure 15 from measure 16.

17

Musical notation for measures 17 and 18. The melody in the right hand continues with eighth notes, and the left hand accompaniment remains consistent. A dashed vertical line separates measure 17 from measure 18.

19

Musical notation for measures 19 and 20. The melody in the right hand continues with eighth notes, and the left hand accompaniment remains consistent. A dashed vertical line separates measure 19 from measure 20.

THE NAMAH THEME

3

21

Musical notation for measures 21-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. Vertical dashed lines indicate the end of each measure.

24

Musical notation for measures 24-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble staff continues with eighth notes, while the bass staff provides accompaniment. Vertical dashed lines indicate the end of each measure.

26

Musical notation for measures 26-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble staff continues with eighth notes, while the bass staff provides accompaniment. Vertical dashed lines indicate the end of each measure.

29

Musical notation for measures 29-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble staff continues with eighth notes, while the bass staff provides accompaniment. A double bar line with repeat dots is present at the end of measure 29. Vertical dashed lines indicate the end of each measure.

31

Musical notation for measures 31-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble staff continues with eighth notes, while the bass staff provides accompaniment. A double bar line with repeat dots is present at the end of measure 31. Vertical dashed lines indicate the end of each measure.

33

Musical notation for measures 33-34. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a series of eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. The lower staff is in bass clef and contains a continuous eighth-note accompaniment: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3.

35

Musical notation for measures 35-36. The upper staff features a whole rest in measure 35, followed by a quarter note G4 in measure 36. The lower staff continues with the eighth-note accompaniment from the previous system.

37

Musical notation for measures 37-38. The upper staff has whole rests in measures 37 and 38. The lower staff continues with the eighth-note accompaniment.

39

Musical notation for measures 39-40. The upper staff contains eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. The lower staff features a bass line with chords and a half note G2 in measures 39 and 40.

41

Musical notation for measures 41-42. The upper staff contains eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. The lower staff features a bass line with chords and a half note G2 in measures 41 and 42.

THE NAMAH THEME

5

43

Musical notation for measures 43-44. The treble clef contains a melodic line of eighth notes. The bass clef contains a bass line with a fermata over the final measure.

45

Musical notation for measures 45-46. The treble clef contains a melodic line of eighth notes. The bass clef contains a bass line with a fermata over the final measure.

47

Musical notation for measures 47-48. The treble clef contains a melodic line of eighth notes. The bass clef contains a bass line with a fermata over the final measure.

49

Musical notation for measures 49-51. The treble clef contains a melodic line of eighth notes. The bass clef contains a bass line with a fermata over the final measure. Dynamics include *fff* and *mp*.

52

Musical notation for measures 52-54. The treble clef contains a melodic line of eighth notes. The bass clef contains a bass line with a fermata over the final measure. Dynamics include *p*.

55

6/4

58

6/4 *mf* 4/4 *f*

60

62

64

THE NAMAH THEME

7

66

Musical score for measures 66-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 66 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note accompaniment. Measure 67 continues the pattern with a slight melodic shift in the treble. A double bar line is present between measures 66 and 67.

68

Musical score for measures 68-69. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 68 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note accompaniment. Measure 69 continues the pattern with a slight melodic shift in the treble. A double bar line is present between measures 68 and 69.

70

Musical score for measures 70-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 70 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note accompaniment. Measure 71 continues the pattern with a slight melodic shift in the treble. A double bar line is present between measures 70 and 71.

72

Musical score for measures 72-73. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 72 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note accompaniment. Measure 73 continues the pattern with a slight melodic shift in the treble. A double bar line is present between measures 72 and 73.

74

Musical score for measures 74-75. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measure 74 features a treble staff with eighth-note runs and a bass staff with a similar eighth-note accompaniment. Measure 75 continues the pattern with a slight melodic shift in the treble. A double bar line is present between measures 74 and 75.

76

Musical notation for measures 76-77. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a continuous eighth-note melody. The bass staff contains a supporting eighth-note accompaniment. A double bar line is present between measures 76 and 77. The key signature has one sharp (F#).

78

Musical notation for measures 78-79. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a continuous eighth-note melody. The bass staff contains a supporting eighth-note accompaniment. A double bar line is present between measures 78 and 79. The key signature has one sharp (F#).

80

Musical notation for measures 80-81. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a continuous eighth-note melody. The bass staff contains a supporting eighth-note accompaniment. A double bar line is present between measures 80 and 81. The dynamic marking *mf* is placed above the bass staff. The key signature has one sharp (F#).

82

Musical notation for measures 82-84. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a continuous eighth-note melody. The bass staff contains a supporting eighth-note accompaniment. A double bar line is present between measures 82 and 83. The key signature has one sharp (F#).

85

Musical notation for measures 85-86. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a continuous eighth-note melody. The bass staff contains a supporting eighth-note accompaniment. A double bar line is present between measures 85 and 86. The dynamic marking *ff* is placed above the bass staff. The key signature changes to one flat (Bb) at the end of measure 86. A fermata is placed over the final notes of both staves.

THE NAMAH THEME

9

88

7/8 f

Leg. **Leg.* **Leg.* *

91

Leg. simile (fino alla m.144)

94

97

100

103

106

109

112

114

THE NAMAH THEME

11

116

8

Musical notation for measures 116-117. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 116 contains a melodic line in the treble clef and a bass line in the bass clef. A large number '8' is written in the left margin. A double bar line with repeat dots is at the end of measure 116. Measure 117 continues the melodic and bass lines.

118

4/4

Musical notation for measures 118-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 118 contains a melodic line in the treble clef and a bass line in the bass clef. A double bar line with repeat dots is at the end of measure 118. Measure 119 continues the melodic and bass lines. A time signature of 4/4 is written in the left margin.

120

Musical notation for measures 120-121. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 120 contains a melodic line in the treble clef and a bass line in the bass clef. A double bar line with repeat dots is at the end of measure 120. Measure 121 continues the melodic and bass lines.

122

Musical notation for measures 122-123. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 122 contains a melodic line in the treble clef and a bass line in the bass clef. A double bar line with repeat dots is at the end of measure 122. Measure 123 continues the melodic and bass lines.

124

ff

Musical notation for measures 124-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 124 contains a melodic line in the treble clef and a bass line in the bass clef. A double bar line with repeat dots is at the end of measure 124. Measure 125 continues the melodic and bass lines. A dynamic marking of *ff* (fortissimo) is written in the left margin. The system ends with a double bar line and repeat dots.

126

Musical score for measures 126-127. The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords and single notes.

128

Musical score for measures 128-129. The right hand continues the eighth-note melody. The left hand features a more active bass line with eighth-note patterns.

130

Musical score for measures 130-131. The right hand continues the eighth-note melody. The left hand has a more active bass line with eighth-note patterns.

132

Musical score for measures 132-133. The right hand continues the eighth-note melody. The left hand has a more active bass line with eighth-note patterns.

134

Musical score for measures 134-135. The right hand continues the eighth-note melody. The left hand has a more active bass line with eighth-note patterns. Dynamic markings *fff* and *mp* are present.

THE NAMAH THEME

13

136

139

142

145

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Peter Machajdík



OBSCURED TEMPTATIONS

piano
pianoforte

钢琴

ピアノ

피아노

www.machajdik.com

Peter Machajdík

OBSCURED TEMPTATIONS

piano

2003

positivum musica
www.machajdik.com

c. 6'30"

OBSCURED TEMPTATIONS

Part I.

In my dreams I came forth from you

Peter Machajdik

makh.eye.deek

махайдік

$\text{♩} = 46$

Piano *pp*

And. sempre (al fine)

*lascia vibrare
c. 15 sec.*

OBSCURED TEMPTATIONS

Part II.
Games, hidden within touches

♩ = 84

p
(*And. sempre*)

rit.

♩ = 72

pp
lascia vibrare
c. 15 sec.

OBSCURED TEMPTATIONS

Part III.

You breathed the rainbow in me

$\text{♩} = 46$ *Dolcissimo*

pp

(*And. sempre*)

68

lascia vibrare c. 20 sec.

Worpswede (DE), Findorffstr. 16, Jan - Mar 2003

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Peter Machajdík



SKARPS

piano
pianoforte

钢琴

ピアノ

피아노

Peter Machajdík

SKARPS

per pianoforte

2009

positivum musica
www.machajdik.com

c. 7'00"

Skarps

Peter Machajdik

makh . eye . deek

マハイジック

马海迪克

махайдик

Piano

$\text{♩} = 60$

1 2 3 4 5

6

6 7 8 9

10

$\text{♩} = 56$

10 11 12 13

14

14 15 16 17

18 rit. $\frac{4}{4}$ *pp* $\frac{6}{4}$ $\frac{4}{4}$ *pp* $\frac{3}{4}$ $\frac{4}{4}$

22 rit. rit. $\frac{4}{4}$ $\frac{11}{8}$ $\frac{4}{4}$ $\frac{6}{4}$

25 rit. rit. rit. rit. $\frac{6}{4}$ $\frac{11}{8}$ *pp* $\frac{4}{4}$ $\frac{6}{4}$

una corda tre corde

29 $\text{♩} = 54$ rit. rit. rit. rit. *ppp* *pp* *pp* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

34 rit. rit. $\frac{2}{4}$ $\frac{4}{4}$

38

3/4 *pp* 5/4 4/4 3/4

42

3/4 4/4 6/4

45

ppp 5/4 *pp* 4/4 6/4

49

6/4 *ppp* 4/4 *pp* 3/4 5/4 4/4

53

4/4 *pp* 5/4 4/4 *ppp* 4/4 *pp* 6/4

57 *rit.*

6/4 *p* *pp* *ppp* *pp* *pp*

60 *rit.* *rit.* *rit.* *ppp* *p* *pp* *una corda*

4/4 *p* *pp*

64 *Lento* ♩ = 50 *pp* *ppp* *tre corde*

5/4 *pp* *ppp*

70 *c. 20 sec.* *una corda* *silenzio assoluto* ✱

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Composed with 

Peter Machajdík



FOUR IMPRESSIONS

piano
pianoforte

钢琴

ピアノ

피아노

Peter Machajdík

Four Impressions

for piano

(2011)

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Thanks!

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impression 1

(on the sun dividing the grass)
(o slnku deliacom trávu)

Total duration c. 12'00"

#1 c. 3'30"

Peter Machajdík

makh . eye . deek

マハイジック

马海迪克

махайдик

$\text{♩} = 50 - 60$

Piano

$\frac{3}{4}$ *p con espressione*

Con And.

7

13

$\frac{4}{4}$ $\frac{3}{4}$

poco rit. a tempo

$\frac{3}{4}$ *mf* *pp*

25 *leggeramente*

p *mp*

una corda tre corde

32

36

f

40 *poco rit.*

poco rit.

43 *a tempo*

più p

(Do not release the pedal! / Pedal nicht lösen!)

49

l.v.

silenzio assoluto

(Do not release the pedal! / Pedal nicht lösen!)

VIII/2011

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Total duration c. 12'00"
#2 c. 2'30"

impression 2

(on the night sky throwing down the stars)
(o oblohe noci zhadzujúcej hviezdy)

Peter Machajdík
makh. eye. deek

$\text{♩} = 100$

Piano

$\frac{4}{4}$ *f*

Con *And.*

7

12

17

22

mp

Detailed description: This system contains measures 22 through 26. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *mp* (mezzo-piano) is placed above the right hand in measure 25.

27

5/4 4/4

Detailed description: This system contains measures 27 through 31. The key signature remains three flats. The time signature changes from 4/4 to 5/4 in measure 28 and back to 4/4 in measure 29. The right hand continues with a melodic line, and the left hand has a steady accompaniment. The dynamic marking *mp* from the previous system carries over.

32

$\text{♩} = 108$

f

Detailed description: This system contains measures 32 through 36. The key signature is three flats. A tempo marking of $\text{♩} = 108$ is placed above the right hand in measure 32. The dynamic marking changes to *f* (forte) in measure 32. The right hand has a more active melodic line with sixteenth notes, and the left hand has a similar accompaniment. The dynamic marking *mp* from the previous system is no longer present.

37

p

6/4

Detailed description: This system contains measures 37 through 41. The key signature is three flats. The dynamic marking changes to *p* (piano) in measure 37. The time signature changes to 6/4 in measure 39. The right hand has a melodic line with eighth notes, and the left hand has a slower accompaniment with eighth notes. The dynamic marking *mp* from the previous system is no longer present.

42 rit. *p* $\frac{6}{4}$ $\frac{4}{4}$ l.v. *una corda* silenzio assoluto

(Do not release the pedal! / Pedal nicht lösen!)

Total duration c. 12'00"
#3 c. 3'30"

impression 3

(lightwhite colour)
(bielobiela)

Peter Machajdík
makh.eye.deek

Andante ♩ = 96

Piano

mf

Con *Ped.*

4

7

10

f *mf*

14

Musical score for measures 14-16. The piece is in 3/4 time. Measure 14 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 15 continues with triplets in both hands. Measure 16 is a repeat sign. The key signature has one flat (B-flat).

17

Musical score for measures 17-18. Measure 17 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 18 features a treble clef with a sixteenth-note sextuplet and a bass clef with a triplet of eighth notes. A dynamic marking of *f* is present. The key signature has one flat (B-flat).

19

Musical score for measures 19-21. Measure 19 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 20 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 21 is a repeat sign. A dynamic marking of *ff* is present. The key signature has two flats (B-flat and E-flat).

22

Musical score for measures 22-24. Measure 22 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 23 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 24 is a repeat sign. A dynamic marking of *f* is present. The key signature has two flats (B-flat and E-flat).

26

Musical score for measures 26-28. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays chords and a melodic line, while the left hand features a continuous triplet eighth-note pattern. Vertical dashed lines indicate measure boundaries.

29

Musical score for measures 29-31. The right hand continues with chords and a melodic line, and the left hand maintains the triplet eighth-note pattern. Vertical dashed lines indicate measure boundaries.

32

Musical score for measures 32-34. The right hand features a melodic line with triplets and chords, and the left hand continues with the triplet eighth-note pattern. Vertical dashed lines indicate measure boundaries.

35

Musical score for measures 35-37. The right hand continues with a melodic line and triplets. The left hand has a dynamic marking of *ff* (fortissimo) and a fermata over a note in measure 35. Vertical dashed lines indicate measure boundaries.

37

fff

39

(Do not release the pedal! / Pedal nicht lösen!) _____

42

Lento $\text{♩} = 40$

ffff *pp*

una corda

52

silenzio assoluto

impression 4

(lowlands)

(nížina)

Total duration c. 12'00"

#4 c. 3'00"

Peter Machajdík

makh . eye . deek

マハイジック

马海迪克

махайдик

$\text{♩} = 126$

Piano

$\frac{4}{4}$ *f* *energico*

$\frac{3}{4}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

℞ed. **℞ed.* **℞ed.* **℞ed.* **℞ed.* **℞ed. sim.*

5

$\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(Con *℞ed.* fino alla m.57)

10

$\frac{2}{4}$ $\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

13

$\frac{2}{4}$ $\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

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GEMA SOZA

www.machajdik.com

positivum musica

16

$\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

19

$\frac{4}{4}$ *ff* $\frac{1}{16}$ *f* $\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

22

$\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

25

$\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

28 poco rit. a tempo

$\frac{4}{4}$ *ff* $\frac{4}{4}$

32

$\frac{1}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{4}{4}$ $\frac{1}{4}$

37

40 rit. a tempo

$\frac{3}{8} + \frac{3}{8} + \frac{3}{8}$

42

3/4

46

4/4

$\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$

50

$\frac{3}{16} + \frac{3}{16} + \frac{4}{16} + \frac{2}{16}$ *ff*

53

The image shows two systems of musical notation for a piano piece. The first system starts at measure 56 and features a complex melodic line in the right hand with many accidentals and slurs, and a more rhythmic accompaniment in the left hand. A 4/4 time signature is indicated. The second system starts at measure 60 and includes a tempo marking of quarter note = 108. It features a series of chords in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, and *dolcissimo :-)*. Performance instructions include *lascia vibrare* and *silenzio assoluto*. There are two instances of a rehearsal mark: * Reo.

VIII/2011

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Peter Machajdík



LINNAS

piano
ピアノ
钢琴

www.machajdik.com

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Peter Machajdík

LINNAS

(2011)

for piano
pre klavír
per pianoforte

World premiere: 22 November 2012, Ľudovít Fulla Gallery, Ružomberok (SVK)
Jordana Palovičová (piano)

Premiere recording on the CD THE IMMANENT VELVET
(Azyl R266 0024-2-331)

www.machajdik.com

Durata: c. 4'33"

LINNAS

Peter Machajdik

makh . eye . deek

マハイジック

马海迪克

махайдик

♩ = 50

Piano

$\frac{2}{4}$ *p*

Red. al fine

8

16

rit. ----- a tempo

3

3

7

una corda

25

33

3

3

7

tre corde

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GEMA SOZA

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42 $\frac{8}{8}$

p

una corda tre corde

50 $\frac{8}{8}$

58 $\frac{8}{8}$

65 $\frac{8}{8}$

rit. a tempo

73 $\frac{8}{8}$

83 $\frac{8}{8}$ $\text{♩} = 46$ rit. $\text{—}3\text{—}$ *lascia vibrare* 4'33"

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Composed with 

Peter Machajdík



THE IMMANENT VELVET

pianoforte

piano

钢琴

ピアノ

피아노

фортепиано

Peter Machajdík

THE IMMANENT VELVET

2011

solo piano

c. 10'30"

www.machajdik.com

The Immanent Velvet

Immanentný zamat part I.

Durata: 2'30"

Peter Machajdík

makh.eye.deek

マハイジック

马海迪克

махайдик

$\text{♩} = 90$, brillantemente e risonante

Piano

measures 1-5: *mp*, *ped.*, $\frac{1}{2}$ *ped.* *ped.*, $\frac{1}{2}$ *ped.* *ped.*, $\frac{1}{2}$ *ped.*

measures 6-10: *ped. simile*, *f*, $\frac{1}{2}$ *ped.* *ped.*, $\frac{1}{2}$ *ped.*

measures 11-14: *ped. simile*, $\frac{1}{2}$ *ped.* *ped.* (fino alla m.32)

measures 15: *ff*, *p*, *una corda*, *ped.*

(Do not release the pedal! / Pedal nicht lösen!)

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21

(Ped.)

26

(Ped.)

31 32

f

7/16 2/4 7/16 2/4

(Ped.) $\frac{1}{2}$ Ped. Ped. $\frac{1}{2}$ Ped.

tre corde

35

2/4 7/16 2/4 7/16

Ped. $\frac{1}{2}$ Ped. Ped. $\frac{1}{2}$ Ped. > Ped.

39

7/16 2/4 7/16 2/4

$\frac{1}{2}$ Ped. Ped. $\frac{1}{2}$ Ped. Ped.

43

7/16 2/4 2/4 7/16 2/4

ff

$\frac{1}{2}$ Ped. Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

6 7

47

2/4 7/16 2/4 7/16 2/4

Ped. $\frac{1}{2}$ Ped. Ped. $\frac{1}{2}$ Ped.

6 7

51

2/4 7/16 2/4

Ped. 6

6 7

(Do not release the pedal! / Pedal nicht lösen!)

56

p

una corda

6 7

61

f

tre corde $\frac{1}{2}$ Ped. Ped. $\frac{1}{2}$ Ped.

6 7

66

Ped. $\frac{1}{2}$ *Ped. Ped.* $\frac{1}{2}$ *Ped.* *Ped. al fine* **ff**

71

lascia vibrare

The Immanent Velvet

Imanentný zamat part II.

Peter Machajdík

Durata: 4'30"

Lento ♩ = 50, contemplativo
legato sempre

Piano

2/4

pp

loco

mp

Red. al fine

8^{vb}

This system contains the first two staves of the piano score. The right hand starts with a series of eighth notes, while the left hand has a more rhythmic accompaniment. Dynamics range from *pp* to *mp*. A *loco* marking is present in the left hand. A first ending bracket labeled 'Red. al fine' spans the first two measures. An 8^{vb} marking is at the end of the system.

8

p

mf

This system contains the third and fourth staves. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. Dynamics range from *p* to *mf*.

14

7

3

This system contains the fifth and sixth staves. The right hand features a triplet of eighth notes. The left hand has a bass line with some chords. A first ending bracket labeled '3' is present in the right hand.

19

7

This system contains the seventh and eighth staves. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. A first ending bracket labeled '7' is present in the right hand.

25

pp

32

mp *p loco* *mp* *ritardando*

8^{vb}

39

pp *f* *pp loco*

una corda *tre corde* *una corda*

8^{vb}

45

p

6

(*una corda*)

49

mf < f *pp*

(una corda) *tre corde*

53

ritardando *a tempo legato sempre*

p *pp*

59

p *pp*

66

mp *p* *mf* *f* *loco*

8vb

72

ritardando

mp *p*

77

a tempo

pp *p* *mf* *f* *ff*

loco

8vb

82

pp *lascia vibrare*

una corda

The Immanent Velvet

Imanentný zamat part III.

Durata: 4'00"

Peter Machajdík

$\text{♩} = 88$

Piano

8
16

p

Red.

6

f

$\frac{1}{2}$ *Red. Red.*

11

$\frac{1}{2}$ *Red. Red.* $\frac{1}{2}$ *Red. Red. simile*

15

$\frac{1}{2}$ *Red. Red.*

19

6 3

ff

6 3

6

fff

ff

(Ped.)

(Do not release the pedal / Pedal nicht lösen)

24

7 16

8 16

7 16

8 16

$\frac{1}{2}$ Ped. Ped.

$\frac{1}{2}$ Ped. Ped.

28

8 16

7 16

8 16

6

7 16

$\frac{1}{2}$ Ped. Ped. simile (fino alla m.44)

32

7 16

8 16

7 16

8 16

7 16

6

7 7 7

7 7 7

36

7 16

8 16

cresc.

fff

7 16

8 16

7 7 7

7 7 7

40

44

$\frac{1}{2}$ Ped. Ped. (fino alla m.65)

(Do not release the pedal / Pedal nicht lösen)

49

p dolce

54

59

64 *f* *loco* *loco*

65 *loco* *loco*

8^{va} $\frac{1}{2}$ *Reo.* *Reo.* *Reo.* $\frac{1}{2}$ *Reo.*

68 *loco* *loco*

6 *loco* *loco*

6 *Reo.* $\frac{1}{2}$ *Reo.* *Reo.* $\frac{1}{2}$ *Reo.* *Reo.*

72 *loco* *loco*

6 *loco* *loco*

6 $\frac{1}{2}$ *Reo.* *Reo.* $\frac{1}{2}$ *Reo.* *Reo.* 7 *loco* 16

76 *loco* *loco*

7 *loco* *loco* 6

7 16 8 16 *loco* *loco* 6

$\frac{1}{2}$ *Reo.* *Reo.* $\frac{1}{2}$ *Reo.* *Reo.*

80 *loco* *loco*

7 *loco* *loco* 6

7 16 8 16 *loco* *loco*

$\frac{1}{2}$ *Reo.* *Reo.* $\frac{1}{2}$ *Reo.* *Reo.*

84

6

$\frac{1}{2}$ Ped. Ped.

$\frac{1}{2}$ Ped.

ff

Ped.

88

7/16

8/16

7/16

8/16

$\frac{1}{2}$ Ped. Ped.

$\frac{1}{2}$ Ped. Ped. simile (fino alla m.100)

92

8/16

7/16

8/16

6

7/16

96

7/16

8/16

7/16

8/16

7/16

6

100

7/16

8/16

cresc.

fff

7/16

8/16

$\frac{1}{2}$ Ped. Ped.

$\frac{1}{2}$ Ped.

$\frac{1}{2}$ Ped.

104

6 6 6 6 6 6 6 6

8 16 7 16 8 16 7 16 8 16

Ped. simile (fino alla m.109)

108 109

7 7 7 7 7 7 7 7

8 16 7 16 8 16

$\frac{1}{2}$ *Ped. Ped.*

112

f

6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7

(*Ped.*) $\frac{1}{2}$ *Ped. Ped.* $\frac{1}{2}$ *Ped. Ped. simile* (fino alla m.126)

116

6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7

120

6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7

124 *ff* 6 6 6 6

126 6 6 6 6

1. *Red. Red. al fine*

128 6 *fff* *ffff tutta forza* 4 *p dolcissimo*

(Do not release the pedal / Pedal nicht lösen)

137 *ritardando* = 50 *8va* *poco ritardando* *lascia vibrare*

dolcissimo

(*Red.*)

146 *ad lib.*

(*Red.*)

silenzio assoluto

Praha / Prague, V/2011

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Thanks!

For information about the composer, please visit <https://www.machajdik.com>

Composed with 

Peter Machajdík

DÉJÀ-VU

pour 2 pianos

Peter Machajdík

DÉJÀ-VU

for two pianos

(2016)

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Thanks!

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Déjà-vu

Peter Machajdík

c. 4'33"

makh. eye. deek

マハイジック

马海迪克

махайдик

Allegro ♩ = 120

Piano 1

p legato

Ped. * Ped. * Ped. sim.

Piano 2

p legato

Ped. * Ped. * Ped. sim.

8

8

17

17

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GEMA SOZA

www.machajdik.com

positivum musica

26

poco a poco cresc. *mp*

26

poco a poco cresc. *mp*

35

mf

35

mf

43

mf

43

mf

50

Musical score for measures 50-55. The top system shows a treble and bass clef with a key signature of two sharps (F# and C#). The bottom system shows a treble and bass clef with a key signature of two flats (Bb and Eb). Both systems feature complex piano techniques including octaves, slurs, and dynamic markings.

56

Musical score for measures 56-64. The top system shows a treble and bass clef with a key signature of two flats (Bb and Eb). The bottom system shows a treble and bass clef with a key signature of two flats (Bb and Eb). Both systems feature complex piano techniques including octaves, slurs, and dynamic markings.

65

Musical score for measures 65-72. The top system shows a treble and bass clef with a key signature of two flats (Bb and Eb). The bottom system shows a treble and bass clef with a key signature of two flats (Bb and Eb). Both systems feature complex piano techniques including octaves, slurs, and dynamic markings.

72

Musical score for measures 72-79. The top system shows a treble and bass clef with a complex melodic line in the treble and a supporting bass line. The bottom system continues the melodic line with grace notes and rests in the treble, and a simple bass line. Both systems feature numerous fingering '5' markings.

80

Musical score for measures 80-86. The top system continues the melodic line with a similar pattern to the previous system. The bottom system features a bass line with chords and single notes. The treble system includes a large slur over the final measure.

87

Musical score for measures 87-94. The top system shows a treble and bass clef with a melodic line in the treble and a supporting bass line. The bottom system continues the melodic line with grace notes and rests in the treble, and a simple bass line. Both systems feature numerous fingering '5' markings.

94

Musical score for measures 94-97, first system. Treble and bass staves. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measures 94-97. Treble staff: measures 94-95 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 96-97 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Bass staff: measures 94-95 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 96-97 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note.

94

Musical score for measures 94-97, second system. Treble and bass staves. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measures 94-97. Treble staff: measures 94-95 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 96-97 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Bass staff: measures 94-95 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 96-97 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note.

101

Musical score for measures 101-104, first system. Treble and bass staves. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measures 101-104. Treble staff: measures 101-102 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 103-104 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Bass staff: measures 101-102 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 103-104 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note.

101

Musical score for measures 101-104, second system. Treble and bass staves. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measures 101-104. Treble staff: measures 101-102 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 103-104 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Bass staff: measures 101-102 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 103-104 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note.

108

poco a poco cresc.

Musical score for measures 108-111, first system. Treble and bass staves. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measures 108-111. Treble staff: measures 108-109 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 110-111 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Bass staff: measures 108-109 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 110-111 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note.

108

poco a poco cresc.

Musical score for measures 108-111, second system. Treble and bass staves. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measures 108-111. Treble staff: measures 108-109 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 110-111 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Bass staff: measures 108-109 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note. Measures 110-111 have a five-fingered eighth-note triplet (5), followed by a dotted quarter note and an eighth note.

113

5 5 5 5

fff

113

5 5 5

fff

119

pp

5 5 5

119

pp

5 5 5

128

p dolce e cantabile

5 5 5

* Ped. * Ped. sim.

128

cresc.

p

dolce e cantabile

5 5 5 5 5

* Ped. * Ped. sim.

136

136

144

poco a poco cresc.

144

poco a poco cresc.

152

mf *cantabile*

152

mf *cantabile*

160

160

167

167

173

173

182

Musical score for measures 182-187. The system consists of two grand staves. The upper staff is in treble clef and contains a series of eighth-note chords, each marked with a '5' and a slur. The lower staff is in bass clef and contains a series of eighth-note chords, also marked with a '5' and a slur. The key signature has one flat (B-flat).

189

molto cantabile

Musical score for measures 189-194. The system consists of two grand staves. The upper staff is in treble clef and contains a series of eighth-note chords, each marked with a '5' and a slur. The lower staff is in bass clef and contains a series of eighth-note chords, also marked with a '5' and a slur. The key signature has one flat (B-flat). The tempo/mood marking *molto cantabile* is present in both staves.

195

Musical score for measures 195-200. The system consists of two grand staves. The upper staff is in treble clef and contains a series of eighth-note chords, each marked with a '5' and a slur. The lower staff is in bass clef and contains a series of eighth-note chords, also marked with a '5' and a slur. The key signature has one flat (B-flat).

203

Musical score for measures 203-208. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Numerous fingering brackets with the number '5' are present, indicating a specific fingering technique. A double bar line is located after measure 206.

203

Musical score for measures 203-208. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Numerous fingering brackets with the number '5' are present, indicating a specific fingering technique. A double bar line is located after measure 206.

209

Musical score for measures 209-215. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Numerous fingering brackets with the number '5' are present, indicating a specific fingering technique. A double bar line is located after measure 214.

209

Musical score for measures 209-215. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Numerous fingering brackets with the number '5' are present, indicating a specific fingering technique. A double bar line is located after measure 214.

216

Musical score for measures 216-222. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Numerous fingering brackets with the number '5' are present, indicating a specific fingering technique. A double bar line is located after measure 221.

216

Musical score for measures 216-222. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Numerous fingering brackets with the number '5' are present, indicating a specific fingering technique. A double bar line is located after measure 221.

223

Musical score for measures 223-229, first system. Treble clef: repeated eighth-note patterns with fingerings '5' and '5'. Bass clef: eighth-note accompaniment with fingerings '5' and '5'.

223

Musical score for measures 223-229, second system. Treble clef: eighth-note patterns with fingerings '5'. Bass clef: sustained chords with fingerings '5'.

230

Musical score for measures 230-235, first system. Treble clef: eighth-note patterns with fingerings '5'. Bass clef: eighth-note accompaniment with fingerings '5'.

230

Musical score for measures 230-235, second system. Treble clef: eighth-note patterns with fingerings '5'. Bass clef: sustained chords with fingerings '5'.

236

poco a poco cresc.

Musical score for measures 236-242, first system. Treble clef: eighth-note patterns with fingerings '5' and a large slur over the final two measures. Bass clef: sustained chords with fingerings '5'. *poco a poco cresc.*

236

poco a poco cresc.

Musical score for measures 236-242, second system. Treble clef: eighth-note patterns with fingerings '5' and a large slur over the first two measures. Bass clef: sustained chords with fingerings '5'. *poco a poco cresc.*

240

5

5

5

5

240

5

5

5

5

244

5

5

5

5

244

5

5

5

5

248

5

5

fff *lascia vibrare*

248

5

5

5

fff *lascia vibrare*

* *Red.*

Composed with 

Peter Machajdík



MORNINGS

pianoforte

piano

钢琴

ピアノ

피아노

фортепиано

Peter Machajdík
ペテル・マハイジック

Mornings

pianoforte

2019

c. 10'00"

Mornings

Les matins - Morgen - Le mattine - Rána - Mañanas - 朝

Peter Machajdik

makh.eye.deek

マハイジック

马海迪克

$\text{♩} = 76$ (calmo)

Piano

Ped. sempre molto ped.

(release the sustain pedal as less as possible // das Pedal so wenig wie möglich lösen // Pedál len minimálne púšťať)

10 rit.

19 a tempo

27 rubato non rubato

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GEMA SOZA

www.machajdik.com

positivum musica

Meno mosso ♩ = 72

31

p espress.

37

pp dolce

45

52

rit.

a tempo

più p

Mornings

3

59

rit.

66

a tempo rit.

$\text{♩} = 66$

rit.

p
espress.

p
espress.

71

a tempo rit.

$\text{♩} = 63$

rit.

a tempo rit.

$\text{♩} = 63$

75

a tempo rit.

a tempo rit.

a tempo leggermente rit.

poco

poco

79 a tempo rit. a tempo rit. a tempo rit.

3

2/4

82 a tempo rit. a tempo rit.

2/4 4/4 2/4

85 a tempo rit. a tempo rit.

8va

2/4

89 a tempo loco rit.

5/4 pp 4/4 2/4

Mornings

94 a tempo

2/4 5/4 4/4

99 $\text{♩} = 66$

ppp *pp*

una corda tre corde

107

115 rit. a tempo

4/4

122

laiscia vibrare

129

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Composed with 

Peter Machajdík



STORA

pianoforte

piano

钢琴

ピアノ

피아노

фортепиано

Peter Machajdík

STOPA

solo piano

2020

positivum musica
www.machajdik.com

c. 5'00"

Stopa

Peter Machajdik

makh.eye.deek

マハイジック

马海迪克

махайдик

$\bullet = 66$ ca.

Piano

And. *And. *And. *And. sim.

8

15

22

*And. 8vb loco *And. *And. sim.

29

più pp

36

p

43

pp p

con espressione e semplice

pp p

3

una corda *

50

$\bullet = 44$ tranquillo

tre corde

Ped.

6

6

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

*

52

6

6

6

4/4

6

6

5

3/4

Ped. sim.

54

56

* Ped. (fino alla m.60)

59

$\text{♩} = 50$

* Ped. *

61

Ped. * Ped. * Ped. * Ped. *

63

rit.

$\text{♩} = 60$

Ped. * Ped. * Ped. * Ped. *

68 rit. ♩ = 63 ca.

75

una corda tre corde

83 ~15-20"

~15-20"

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Composed with 

Peter Machajdík



SACRIFICES

piano
pianoforte

钢琴

ピアノ

피아노

www.machajdik.com

Peter Machajdík

SACRIFICES

solo piano

2020

positivum musica
www.machajdik.com

c. 7'00"

Sacrifices

Peter Machajdík

makh . eye . deek

マハイジック

马海迪克

махайдик

$\text{♩} = 46 \text{ ca.}$ rit.

Piano

$\frac{4}{8}$ *pp* *sempre legato*

Ped. (fino alla m.9)

8 a tempo rit. a tempo

con espressione e semplice

*Ped. *Ped. *Ped. *Ped. *

16 rit.

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

25 a tempo *sempre legato*

tranquillo

*Ped. *Ped. *Ped. sim.

33

più p

41 rit. a tempo dolce

dolce

Ped.

47 rit. a tempo

Ped.

54 rit. a tempo p

p

Ped.

* *Ped.* (fino alla m.61)

61 leggiero

leggiero

Ped.

64

Ped. sim.

67

* *Ped.* *

70

Ped. * *Ped. sempre simile*

73

Ped.

76

Ped.

79

Musical score for measures 79-81. Treble clef has triplets of eighth notes and quarter notes. Bass clef has sixteenth-note patterns with fingerings 3 and 6.

82

Musical score for measures 82-83. Treble clef has triplets of eighth notes and quarter notes. Bass clef has sixteenth-note patterns with fingerings 3 and 6.

84

Musical score for measures 84-85. Treble clef has triplets and sixteenth-note runs. Bass clef has sixteenth-note patterns with fingerings 3 and 6. Includes *pp* dynamic and *Ped.* markings.

86

Musical score for measures 86-88. Treble clef has quarter notes. Bass clef has sixteenth-note patterns with fingerings 6. Includes *Ped.* and ** Ped. sempre simile* markings.

89

Musical score for measures 89-91. Treble clef has triplets of eighth notes and quarter notes. Bass clef has sixteenth-note patterns with fingerings 6.

106

3 3 3 3

3 6 3 6

6/8

108

3 6 6 6

3 6 6 6

4/8

p

Led.

*

*

110

6 6 6 6 6 6

Led. sim.

113

3 3 3

6 6 6 6 6 6

*

116

6 6

rit.

6 6

Led. (fino alla m.122)

*

119 $\text{♩} = 46 \text{ ca.}$

124 rit. a tempo *dolcissimo*

128 rit. a tempo

132 *più pp* *lascia vibrare ~12-15"*

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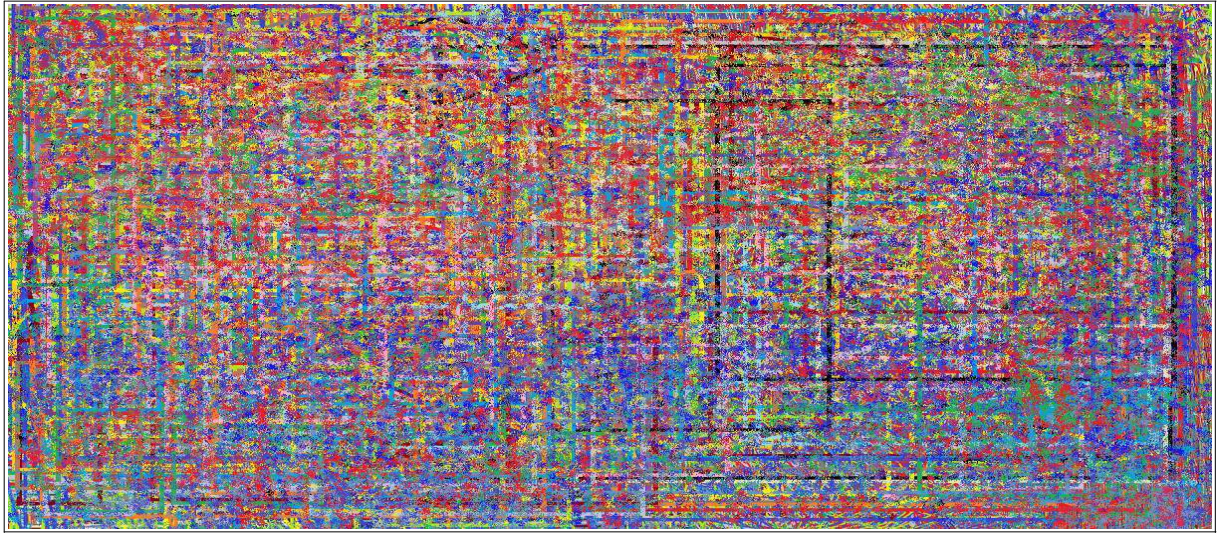
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Composed with 

Peter Machajdík



BEFORE OUR CURRENT MOMENT BEGAN

pianoforte

piano

钢琴

ピアノ

피아노

фортепиано

Peter Machajdík

BEFORE OUR CURRENT MOMENT BEGAN

solo piano

2020

positivum musica
www.machajdik.com

Before Our Current Moment Began

c. 8'00"

Peter Machajdik

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

♩ = 92

Piano

$\frac{6}{8}$ *pp* legato

$\frac{4}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ *p*

And.

6

$\frac{6}{8}$ $\frac{4}{8}$ $\frac{7}{8}$ $\frac{3}{4}$

12

♩ = 84 rit.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mp* $\frac{3}{4}$ *più pp*

18

a tempo

♩ = 36 ca.

$\frac{6}{4}$ $\frac{4}{4}$

una corda

25 *rubato* ♩ = 84 (non rubato)

5/4 4/4 3/4 *ppp legato* tre corde

31 *rit.* ♩ = 80 *rit.* ♩ = 40

2/4 4/4 4/4 *pp* una corda

37

5/4 4/4 5/4 4/4 3/4 *ppp*

43 ♩ = 84 *8va* *pp* *R.H. poco rubato loco* *p*

3/4 4/4 *pp* *R.H. poco rubato loco* *p* 3 tre corde

48

3 5 5

53 rit. non rubato ♩ = 80

mf p

pp

5

5

Red. (fino alla m.67)

58

pp

4/4 5/4 3/4 4/4

62

ppp

4/4 3/4 4/4

67 ♩ = 36 ca. = 76

pp dolce, armonioso

ppp

5/4 4/4 2/4 3/4

una corda * *Red.*

tre corde

74 ♩ = 36

3/4 4/4 5/4 4/4

* *Red.*

80 $\text{♩} = 92$

4/4 5/4 4/4 *ppp* 2/4 *f*

una corda *Ped.* *

87

Ped. sim.

94

Ped. *

100

Ped. *

104

Ped. *

108

And. (fino alla m.115)

114

* *And.* * *And. sim.*

118

122

*

126

And. (fino alla m.135)

131

3 3 3 3

3 3 3 3

135 8

ff

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

* *Leg.* * *Leg.* * *Leg.* *

139 8

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

fff

Leg. * *Leg.* * *Leg.* * *Leg.* *

144

p *leggeramente*

3 x

3 3 3 3

3 3 3 3

Leg. * *Leg.* * *Leg.* *

148

3 3 3 3 3 3 3 3

3 3 3 3

Leg. * *Leg.* * *Leg.* * *Leg.* *

153

Rit. * Rit. * Rit. * Rit. sempre

158

4 x

161

163

$\text{♩} = 40$
più p * Rit. * Rit. * Rit. al fine

168

$\text{♩} = 92$
ppp una corda $\text{♩} = 40$
p 5/4 4/4

$\bullet = 92$

(Do not release the pedal / Pedal nicht loslassen / Nepúšťat' pedál)

close the piano as slowly and quietly as possible,
and tap the rhythm with the finger-nail on the fallboard

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Peter Machajdík



ON TEMPERANCE

pianoforte

piano

钢琴

ピアノ

피아노

фортепиано

Peter Machajdík

ON TEMPERANCE

piano

2020

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c. 6'00"

On Temperance

Peter Machajdík

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

$\text{♩} = 92 \text{ ca.}$

Piano

$\frac{3}{4}$ *p*

Red. sempre (al fine)

9

rit.

a tempo

17

3

25

$\frac{4}{4}$

$\frac{3}{4}$

33 rit.

41 ♩ = 46 ca.

48 a tempo ♩ = 88 ca.

rit. $\frac{2}{4}$ *ppp* $\frac{4}{4}$ *pp* $\frac{3}{4}$ *più pp* $\frac{4}{4}$ $\frac{3}{4}$

una corda tre corde

55

61

67

75

82

89

95

103 rit. a tempo

4/4 5/4 4/4

silenzio assoluto *

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