



# Peter Machajdik

Compositeur, Professeur

Slovaquie

## A propos de l'artiste

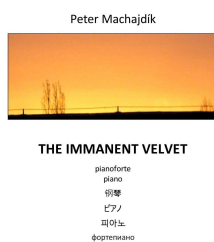
Peter Machajdik est un compositeur et artiste sonore slovaque né en 1961 à Bratislava (l'ancienne Tchécoslovaquie). Le catalogue de ses œuvres comprend de la musique de chambre, de la musique chorale, des compositions pour petits ensembles ou orchestre symphonique, des partitions graphiques et de nombreux 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)

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## A propos de la pièce



**Titre :** THE IMMANENT VELVET pour piano seul - solo

**Compositeur :** Machajdik, Peter

**Arrangeur :** Machajdik, Peter

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**Editeur :** Machajdik, Peter

**Instrumentation :** Piano seul

**Style :** Classique moderne

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

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Peter Machajdík



## THE IMMANENT VELVET

pianoforte

piano

钢琴

ピアノ

피아노

фортепиано

[www.machajdik.com](http://www.machajdik.com)

[free-scores.com](http://free-scores.com)

Peter Machajdík

# **THE IMMANENT VELVET**

2011

solo piano

c. 10'30"

[www.machajdik.com](http://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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GEMA SOZA

www.machajdik.com

21

(Ped.)

26

(Ped.)

31 32

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

tre corde

35

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

39

$\frac{7}{16}$   $\frac{2}{4}$   $\frac{7}{16}$   $\frac{2}{4}$

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

43

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

*ff*

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

47

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

Ped. 6  $\frac{1}{2}$  Ped. Ped. 6  $\frac{1}{2}$  Ped.

51

2/4 7/16 2/4

Ped. 6

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

56

*p*

una corda

61

*f*

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

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

8vb

8

*p*

*mf*

14

3

19



25

*pp*

32

*mp* *p loco* *mp* *ritardando*

8<sup>vb</sup>

39

*a tempo* *pp* *f* *pp loco*

*una corda* *tre corde* *una corda*

8<sup>vb</sup>

45

*p*

(*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.*

Musical score for measures 19-23. The score is written for piano with two staves. Measure 19 starts with a forte (*ff*) dynamic and features a sixteenth-note pattern in both hands, with a sixteenth-note triplet in the right hand. A large slur covers measures 19-23, with a 'Ped.' marking at the beginning. Dynamics include *ff* and *fff*. Fingerings 6 and 3 are indicated. A 'Ped.' marking is also present at the end of the system.

(Do not release the pedal / Pedal nicht lösen)

Musical score for measures 24-27. The score is written for piano with two staves. Measures 24-27 feature a continuous sixteenth-note pattern in both hands. Dynamics include *ff*. Fingerings 7, 8, and 16 are indicated. Pedal markings include  $\frac{1}{2}$  Ped. and Ped.

Musical score for measures 28-31. The score is written for piano with two staves. Measures 28-31 feature a continuous sixteenth-note pattern in both hands. Dynamics include *ff*. Fingerings 8, 7, and 16 are indicated. Pedal markings include  $\frac{1}{2}$  Ped. and Ped. *simile* (fino alla m.44).

Musical score for measures 32-35. The score is written for piano with two staves. Measures 32-35 feature a continuous sixteenth-note pattern in both hands. Dynamics include *ff*. Fingerings 7, 8, and 16 are indicated. Pedal markings include  $\frac{1}{2}$  Ped. and Ped.

Musical score for measures 36-39. The score is written for piano with two staves. Measures 36-39 feature a continuous sixteenth-note pattern in both hands. Dynamics include *cresc.* and *fff*. Fingerings 7, 8, and 16 are indicated. Pedal markings include  $\frac{1}{2}$  Ped. and Ped.

40

6 6 7 8 7 8

44

8 7 8

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

(Do not release the pedal / Pedal nicht lösen)

49

*p dolce*

54

59

64 *f* *loco* *loco*

8<sup>va</sup>  $\frac{1}{2}$  *Reo.* *Reo.* *Reo.*

68 *loco* *loco*

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

72 *loco* **7** **16**

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

76 **7** **16** *loco* **8** **16** *loco*

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

80 *loco* **7** **16** **8** **16** *loco*

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

84

6

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

*ff*

*Red.*

88

7/16 8/16 7/16 8/16

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

92

8/16 7/16 8/16 7/16

6

96

7/16 8/16 7/16 8/16 7/16

6

100

7/16 8/16 7/16 8/16

*cresc.* *fff*

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



104

8/16 7/16 8/16 7/16 8/16

*Ped. simile* (fino alla m.109)

108 109

8/16 7/16 8/16

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

112

*f*

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

116

120



Composed with 