



Peter Machajdik

Slovaquie

VARIATIONS ON THE NAMAH THEME No. 1 & 2 pour harpe

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 uvres 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 uvre 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-Künstlerprogramm 1999 Compositeur en Résidenc... (la suite en ligne)

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Page artiste : https://www.free-scores.com/partitions_gratuites_bluedeeppmusic.htm

A propos de la pièce

Titre : VARIATIONS ON THE NAMAH THEME No. 1 & 2
pour harpe

Compositeur : Machajdik, Peter

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Editeur : Machajdik, Peter

Instrumentation : Harpe

Style : Contemporain

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

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Peter Machajdík



VARIATIONS ON THE NAMAH THEME NO. 1 & 2

FOR HARP

FÜR HARFE

PER ARPA

POUR HARPE

ハープ

豎琴

하프

Variation On The Namah Theme No. 1

Peter Machajdik

c. 4'30"

(2022)

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 92

Harp

mp *crescendo poco a poco*

8

16

ff

23

30

37 *rit.* ♩ = c. 80

mf *mp*

42 *poco rit.*

f *mf*

47 *a tempo*

a tempo

50

53

56 rit. a tempo mp

3 mp

59

62

65

68 = 50 sfz mp

rit.

72

78

♩ = 50

♩ = 44

p

84

♩ = 40

l.v.

8^{vb}

Please contact the composer ahead of any public performance(s) of **VARIATIONS ON THE NAMAH THEME Nos. 1 & 2** for harp via <https://www.machajdik.com/public.html>

Your information about the concert(s) will be put on Peter Machajdik's official website <https://www.machajdik.com>

According to the General Terms and Conditions you need to apply all concert information to the author rights society (performance rights organization) in the country of the public performance of the **VARIATIONS ON THE NAMAH THEME Nos. 1 & 2** for harp [e.g., GEMA, PRS, ASCAP, SACEM, CMRRA, SOCAN, AKM, BUMA STEMRA, SESAC, BMI, SODRAC, SABAM, SIAE, SUISA, STIM, IMRO, TEOSTO, NCB, Koda, TONO, MSG, SOZA, OSA, SGAE, ARTISJUS, APRA AMCOS, AMUS, ZAIKS, SOKOJ, HDS-ZAMP, SPA, SACM, UCMR-ADA, LATGA, AKKA-LAA, AMUS, GEA, AUTODIA, STEF, SAZAS, EAU, MUSICAUTOR, JASRAC 「日本音楽著作権協会」, IPRS, SADAIC, UNISON, ABRAMUS, KOMCA (한국음악저작권협회), MESAM, SAMRO, MCSC (中国音乐著作权协会), CASH (香港作曲家及作词家协会), MACA (作曲家、作家及出版社協會), MUST (社團法人中華音樂著作權協會), UACRR (УАССР), WAMI, ACUM (אקום), VCPMC, MACP, ВОИС, RAO (РАО)].

For a recording of **VARIATIONS ON THE NAMAH THEME Nos. 1 & 2** for harp you are kindly requested to send a sample of a sound file to Peter Machajdik via <https://www.machajdik.com/public.html>

Thanks!

Variation On The Namah Theme No. 2

Peter Machajdik

c. 4'30"

(2022)

*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = c. 88

Harp

mp *crescendo poco a poco*

6

11

16

ff

21

26

Musical notation for measures 26-30. Treble clef with a continuous eighth-note triplet pattern. Bass clef with block chords and single notes.

31

Musical notation for measures 31-35. Treble clef with a continuous eighth-note triplet pattern. Bass clef with block chords and single notes.

36

poco rit. a tempo rit. $\text{♩} = \text{c. } 80$

Musical notation for measures 36-40. Treble clef with triplet patterns and block chords. Bass clef with eighth-note patterns and block chords. Includes dynamic markings like *sfz* and a tempo change to 4/4.

41

mp *f* *mf*

Musical notation for measures 41-45. Treble clef with block chords and eighth-note patterns. Bass clef with eighth-note patterns and block chords. Includes dynamic markings like *mp*, *f*, and *mf*.

46

poco rit. a tempo

Musical notation for measures 46-50. Treble clef with eighth-note patterns and block chords. Bass clef with eighth-note patterns and block chords.

49

Musical notation for measures 49-51. The treble clef contains eighth-note runs with slurs. The bass clef contains chords and a triplet of eighth notes.

52

Musical notation for measures 52-54. The treble clef contains eighth-note runs with slurs. The bass clef contains chords and eighth notes.

55

rit. a tempo

Musical notation for measures 55-57. The treble clef contains eighth-note runs with slurs. The bass clef contains chords and a triplet. Includes 'rit.' and 'a tempo' markings.

58

mp

Musical notation for measures 58-60. The treble clef contains eighth-note runs with slurs. The bass clef contains chords. Includes 'mp' marking.

61

Musical notation for measures 61-63. The treble clef contains eighth-note runs with slurs. The bass clef contains chords.

64

Musical notation for measures 64-66. Treble clef has a continuous eighth-note melody. Bass clef has a simple accompaniment of chords and single notes.

67

Musical notation for measures 67-70. Treble clef continues the eighth-note melody. Bass clef has chords and a half-note bass line. Measure 70 ends with a double bar line and repeat sign.

70

$\text{♩} = 50$

mp

Musical notation for measures 70-75. Treble clef has a steady eighth-note pattern. Bass clef has a simple accompaniment. Measure 75 ends with a double bar line and repeat sign.

76

rit.

$\text{♩} = 50$

p

Musical notation for measures 76-81. Treble clef has eighth-note patterns. Bass clef has a simple accompaniment. Measure 81 ends with a double bar line and repeat sign.

82

$\text{♩} = 44$

$\text{♩} = 40$

L.v.

8vb

Musical notation for measures 82-85. Treble clef has chords with triplets. Bass clef has eighth-note patterns. Measure 85 ends with a double bar line and repeat sign.

Composed with 

