Peter Machajdik

Slovakia

DÉJÀ VU for harpsichord and string orchestra

About the artist

Peter Machajdík is a composer of chamber, orchestral and electro-acoustic music. He often takes very simple materials and a simple mode of expression, and creates a vibrant and challenging sonic palette. His music, commonly characterised as emotive, imaginary and hypnotic, has been performed to international audiences on five continents for over twenty five years and has been featured at festivals such as Inventionen in Berlin, New Work in Calgary, Early Music Festival in Boston, LakeComo Festival, Ostrava Days, Nuovi Spazi Musicali in Rome, Young Euro Classic in Berlin, Hörgänge at the Konzerthaus in Vienna, Bolzano Festival, Sagra Musicale Malatestiana in Rimini, Audio Art Festival in Cracow, Contrasts in Lviv, Melos-Ethos Festival, and the Bratislava Music Festival. Machajdík has worked with many leading orchestras and ensembles, including the Janá#269ek Philharmonic Orchestra, Nordwestdeutsche Philharmonie, I.J.Paderewski State Philharmonic Orchestra,... (more online)

Qualification:	Prof.
Associate:	GEMA - IPI code of the artist : 910577
Artist page :	https://www.free-scores.com/Download-PDF-Sheet-Music-bluedeepmusic.htm

About the piece

Title:	DÉJÀ VU for harpsichord and string orchestra
Composer:	Machajdik, Peter
Copyright:	Copyright © Peter Machajdik
Publisher:	Machajdik, Peter
Instrumentation:	Harpsichord and Strings
Style:	Contemporary
Comment:	DÉJÀ VU (1999, rev. 2019) c. 11'00'' harpsichord (spinet) and string orchestra Supported using public funding by the Slovak Arts Council

Peter Machajdik on free-scores.com

Prohibited distribution on other website.

- listen to the audio
- share your interpretation
- comment
- contact the artist

Peter Machajdík

DÉJÀ VU

for harpsichord and string orchestra

www.machajdik.com

free-scores.com

Peter Machajdík

Déjá vu

(2019)

for harpsichord (or spinet) and string orchestra

For the complete performance material, please visit

https://www.machajdik.com/dejavu.html

free-scores.com

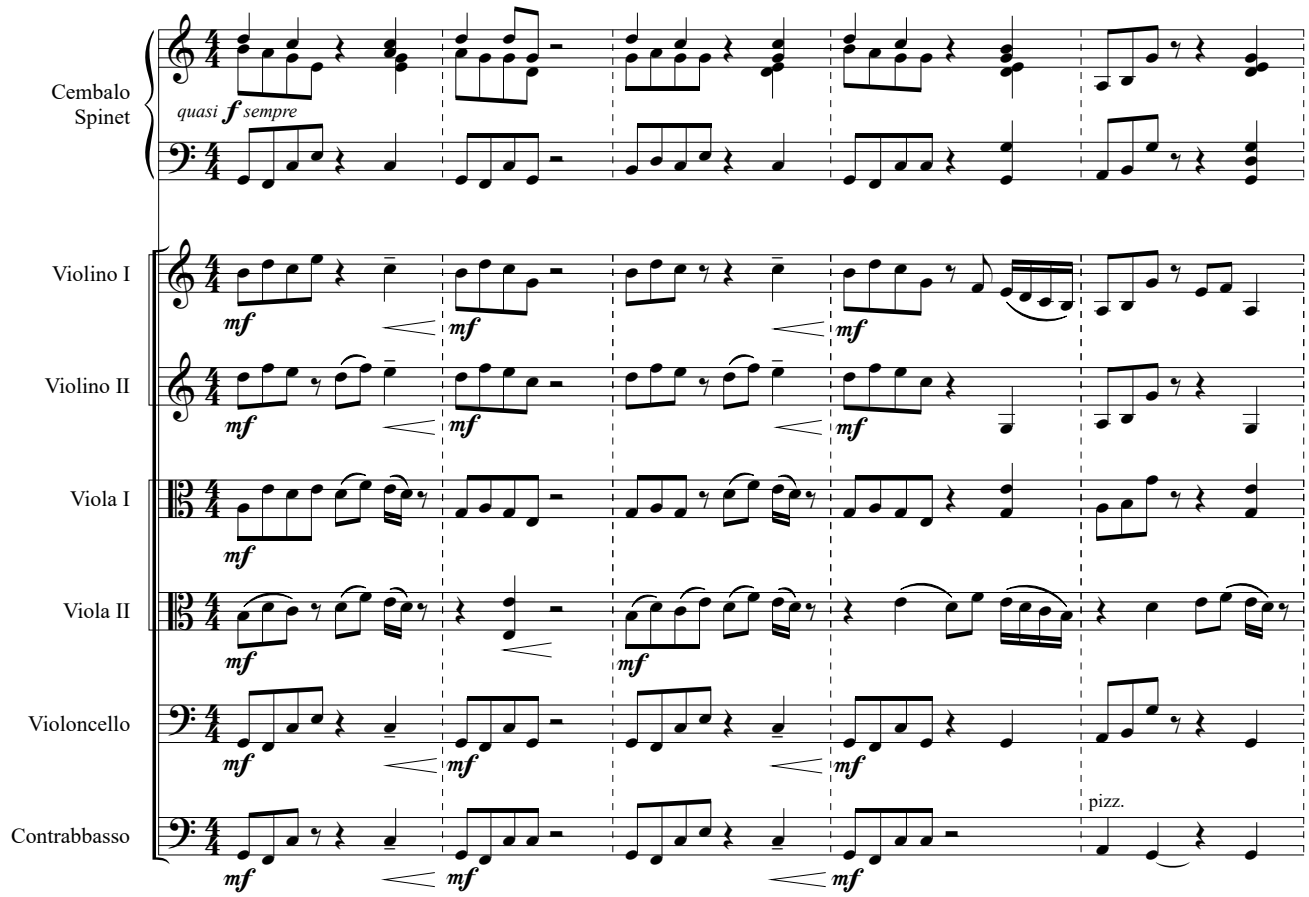
This piece was made possible by a grant from the Slovak Arts Council

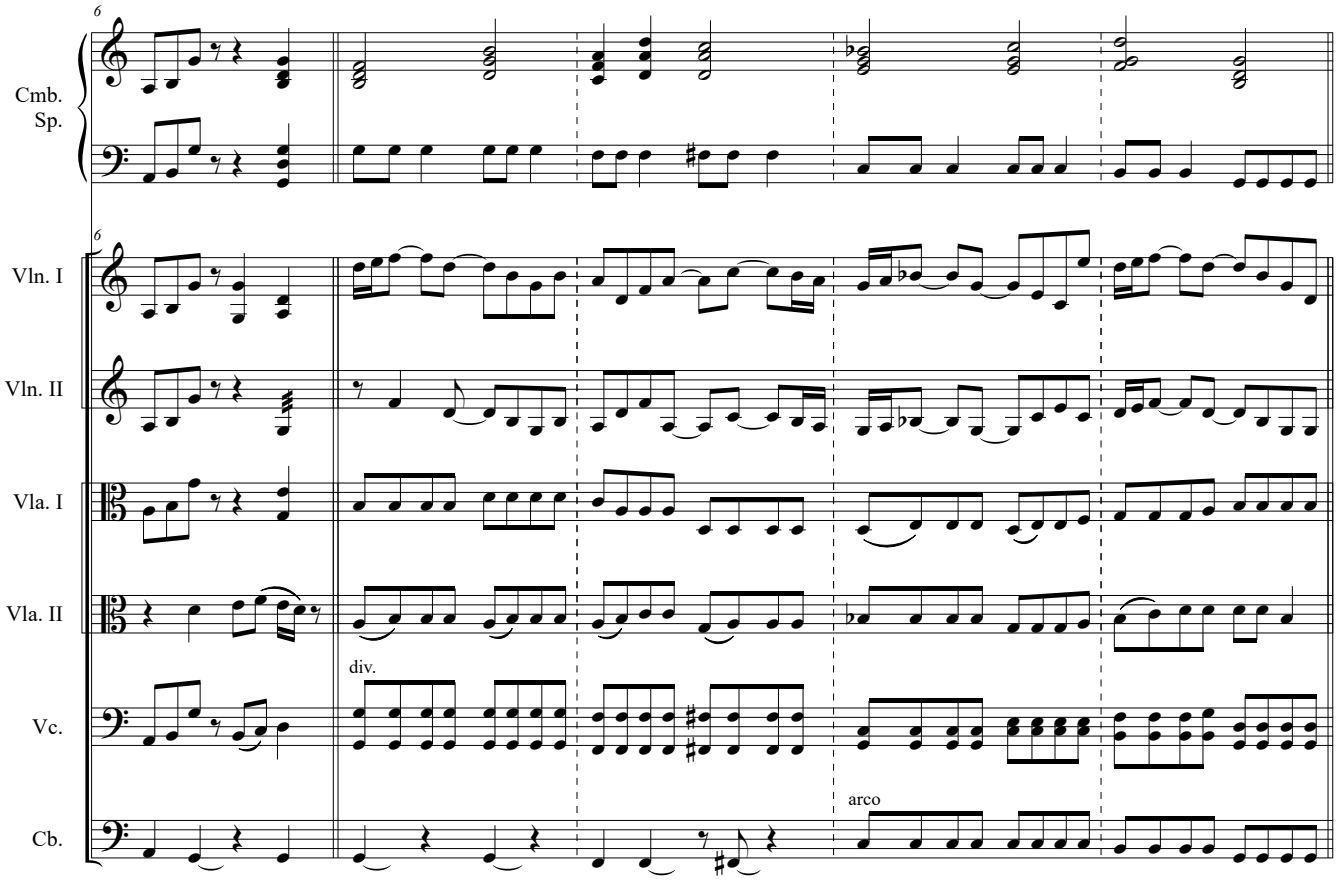
Déjà vu

c. 9'00"

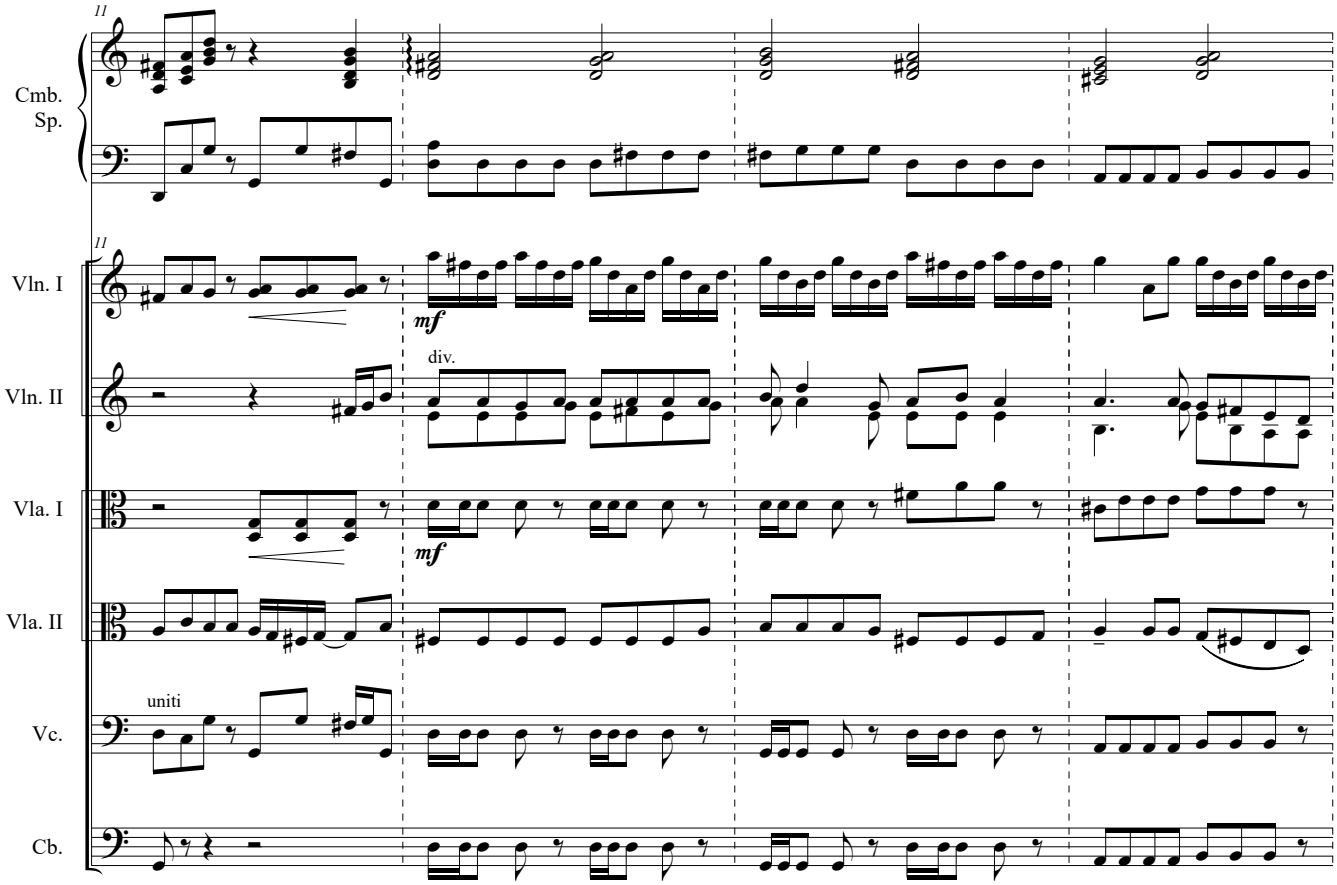
Peter Machajdík
makh.eye.deek
マハイジック
马海迪克

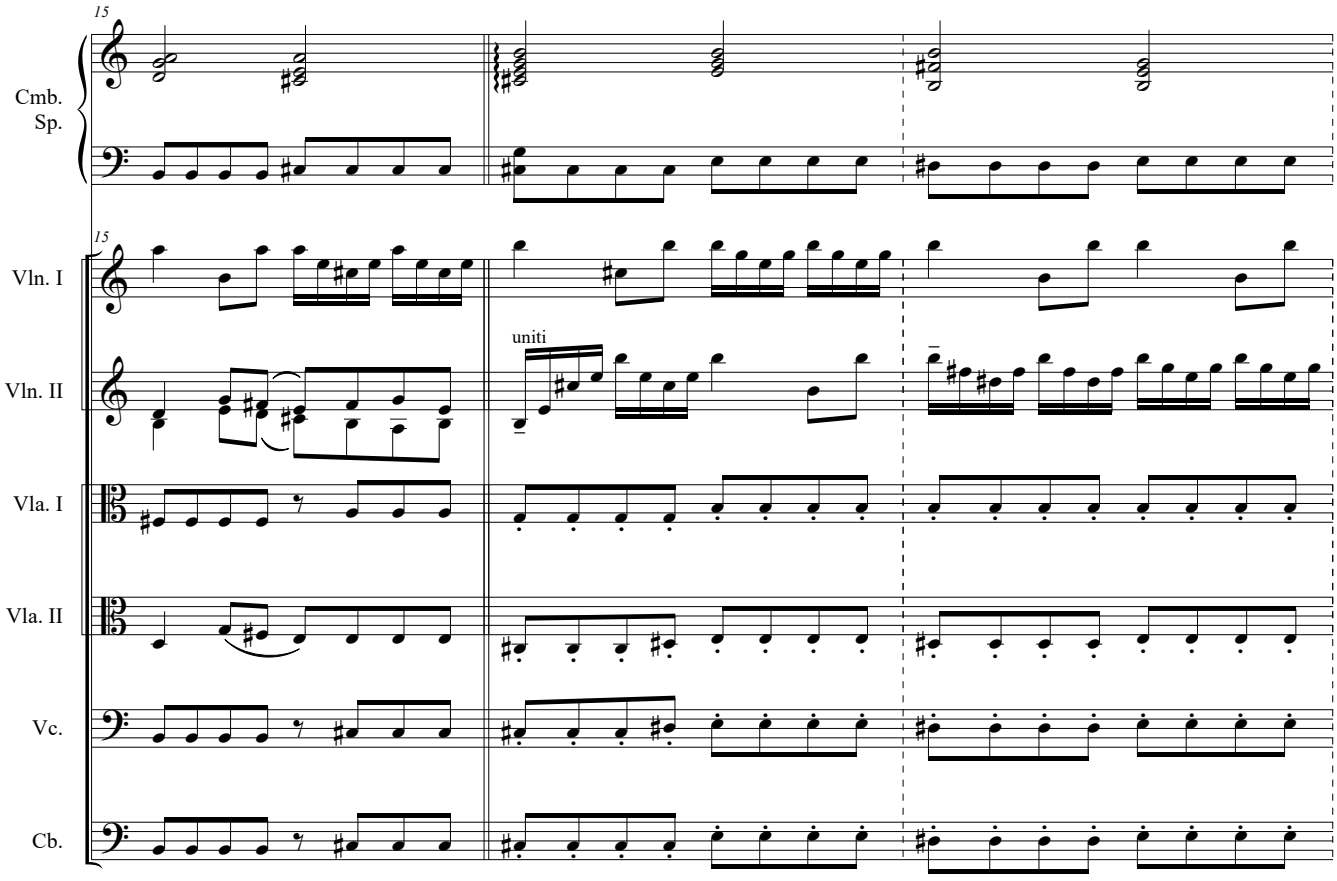
Andante ♩ = c. 104

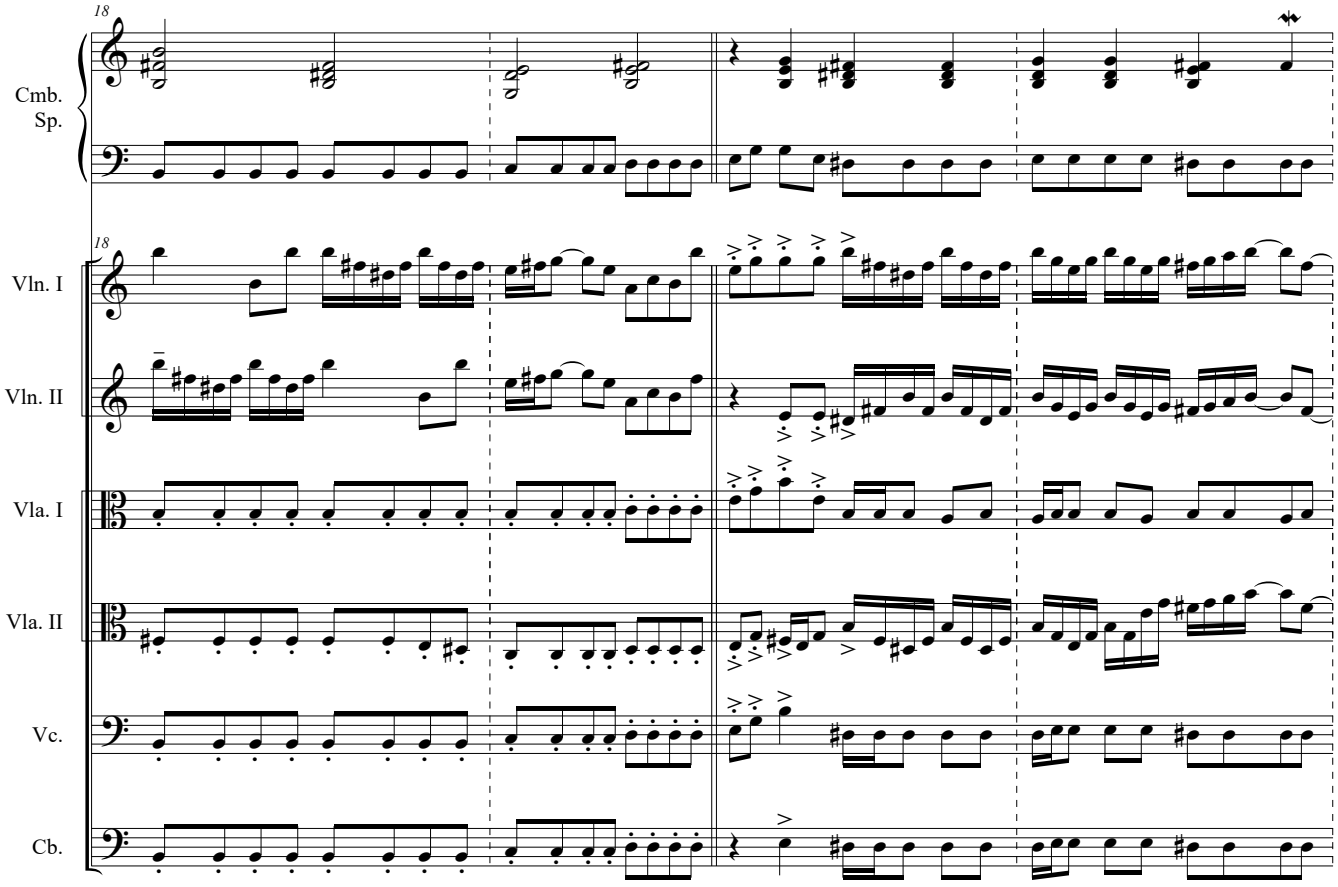


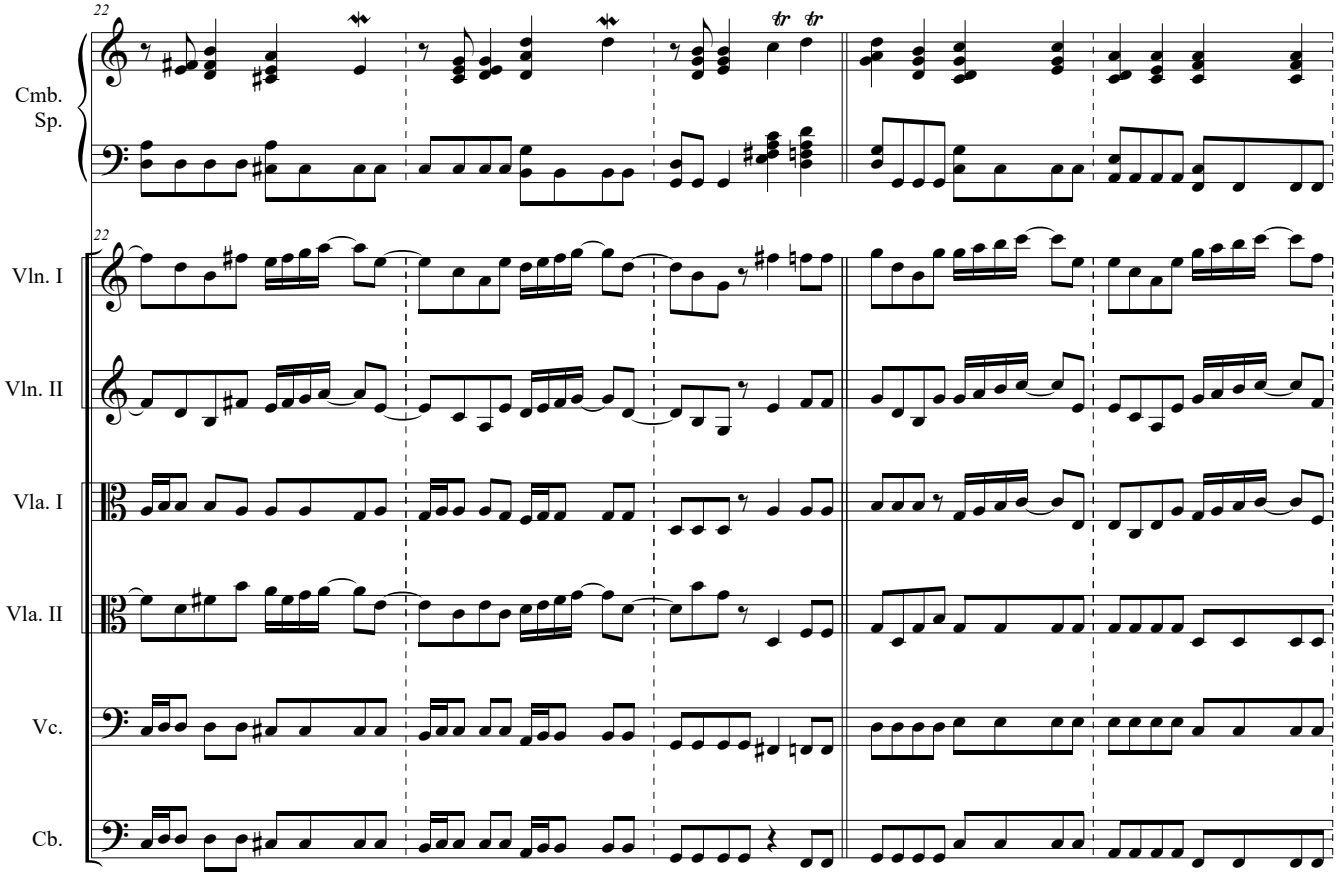


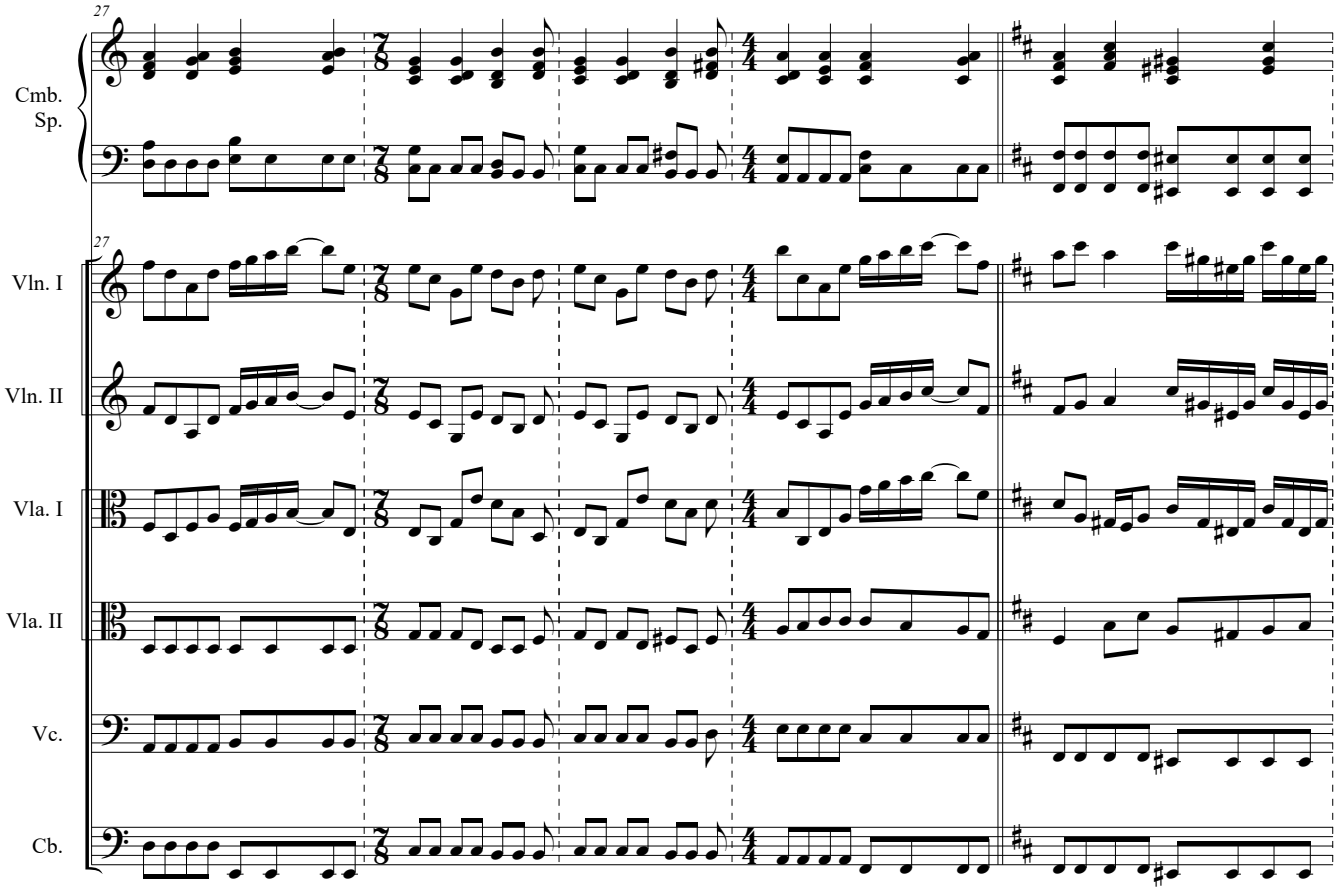
Copyright © 2019 by Peter Machajdík
(all rights reserved)
GEMA SOZA
www.machajdik.com

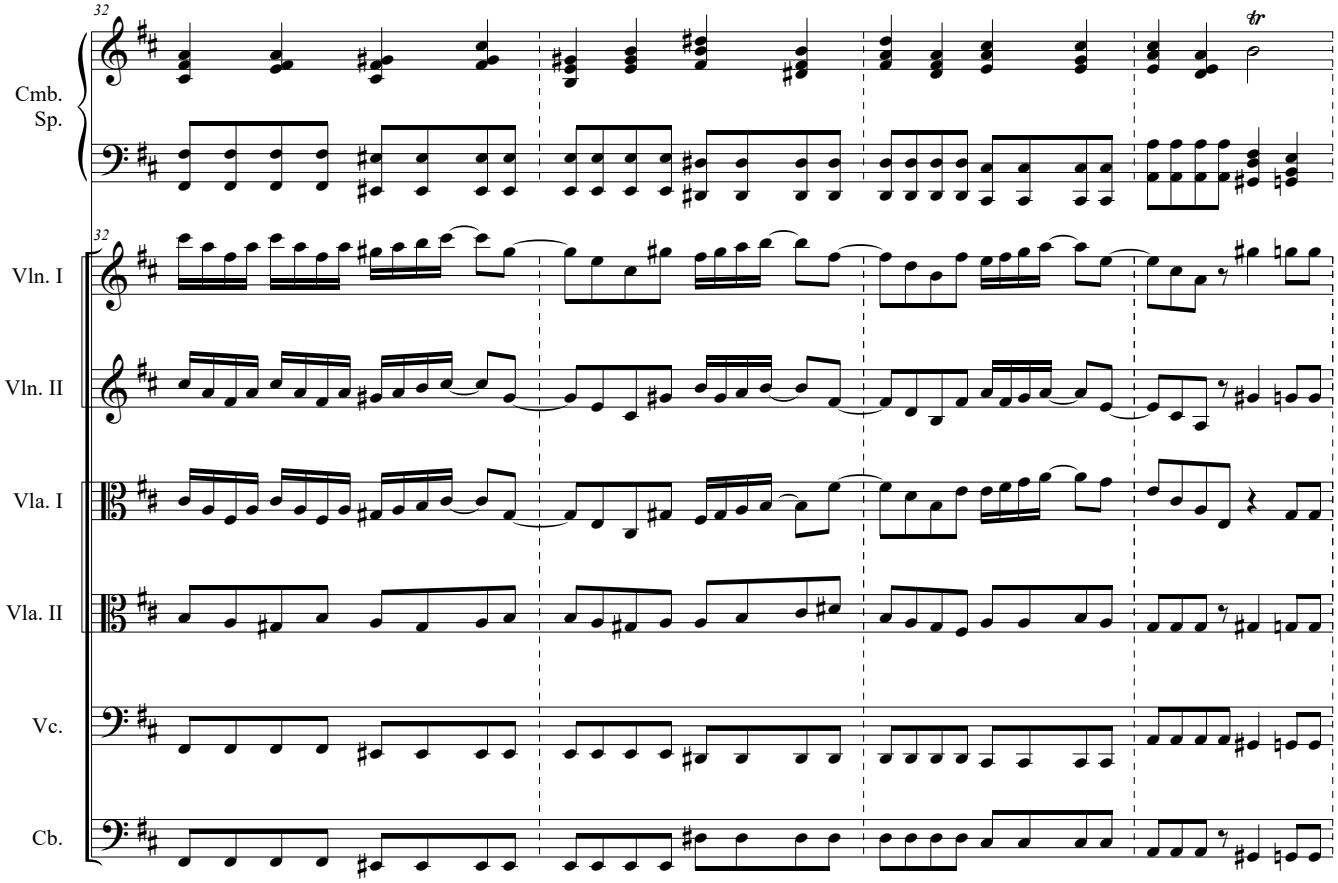

11
Cmb. Sp.
11
Vln. I
mf
Vln. II
div.
Vla. I
mf
Vla. II
uniti
Vc.
Cb.

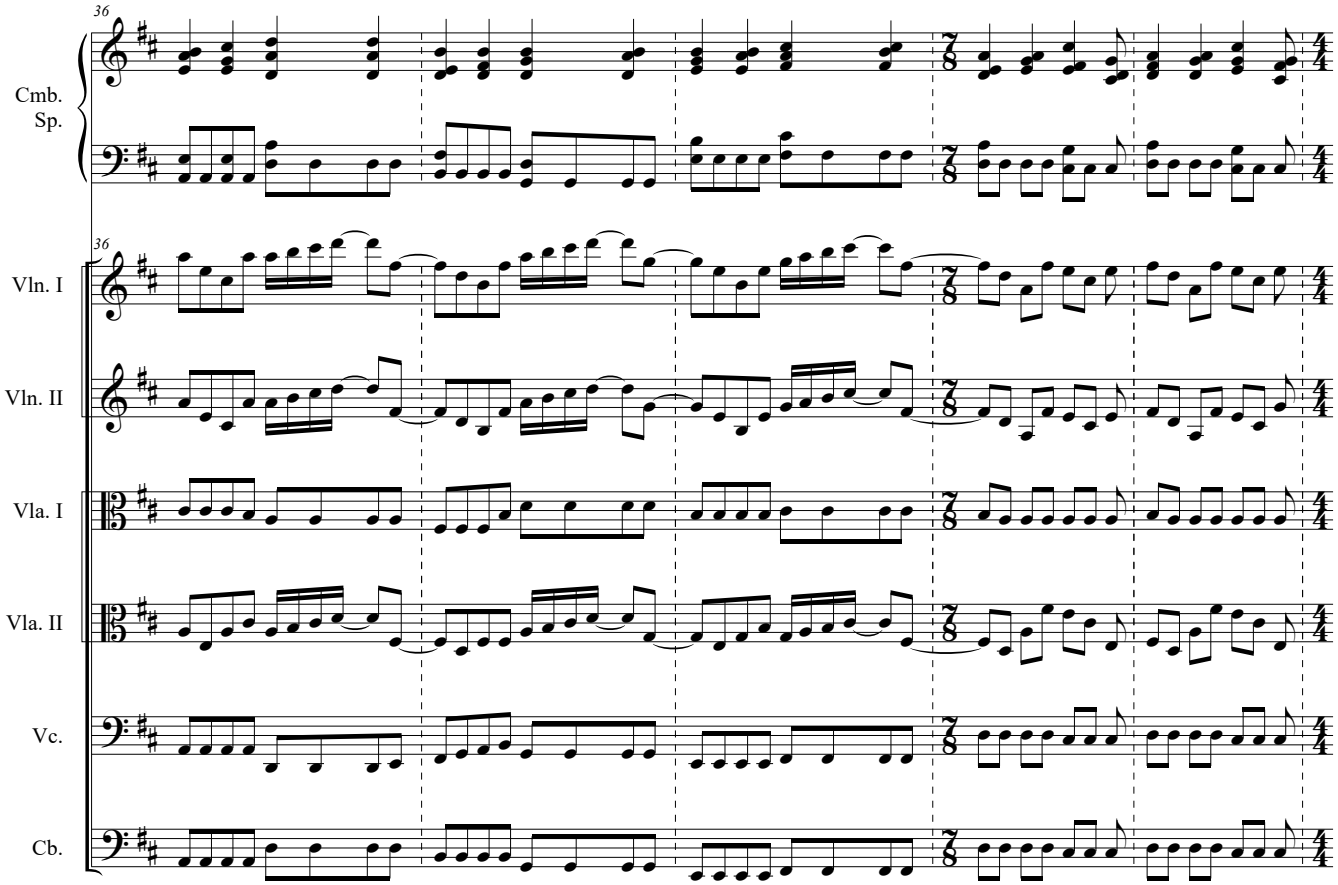

15
Cmb. Sp.
15
Vln. I
Vln. II
uniti
Vla. I
Vla. II
Vc.
Cb.

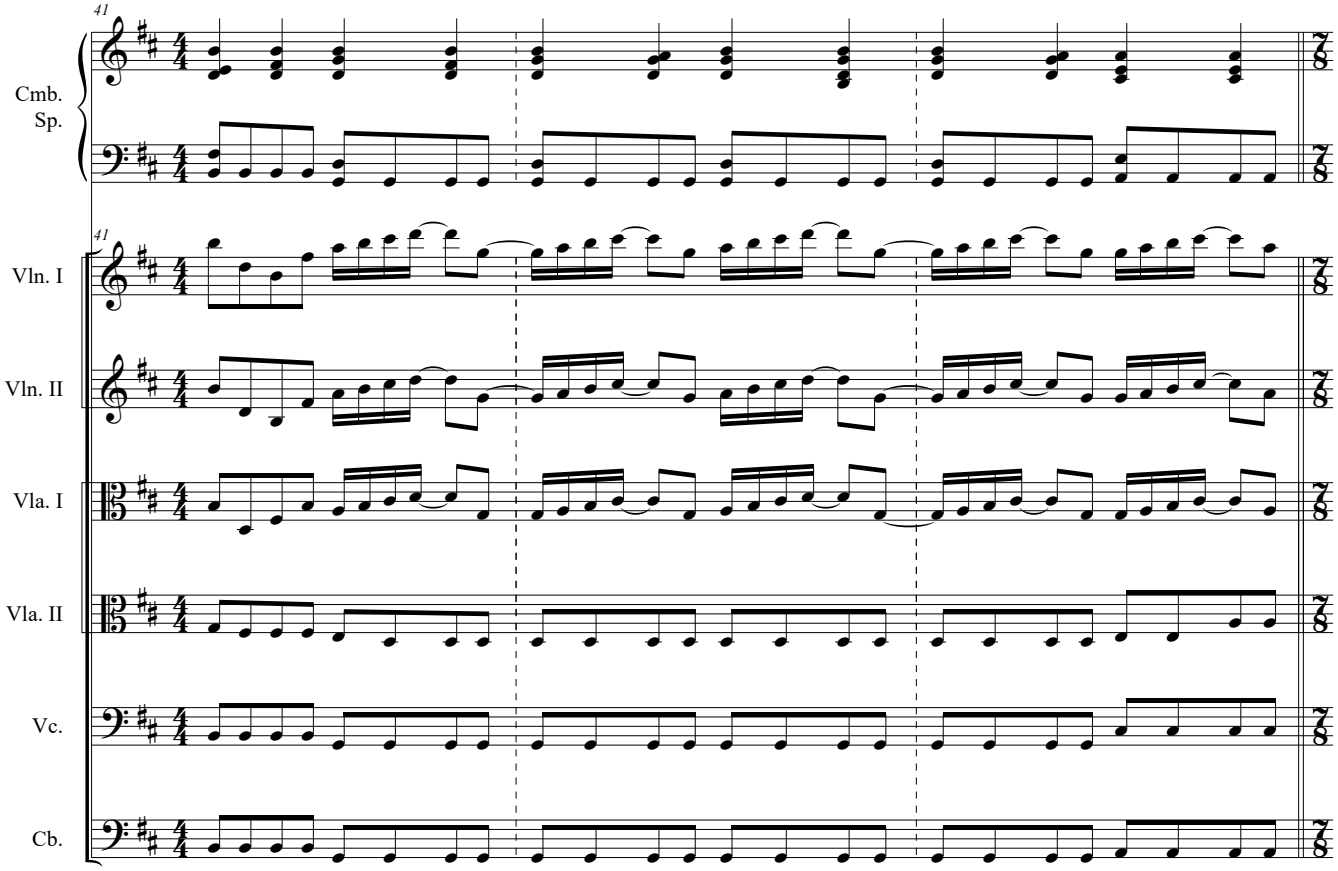

18
Cmb. Sp.
18
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

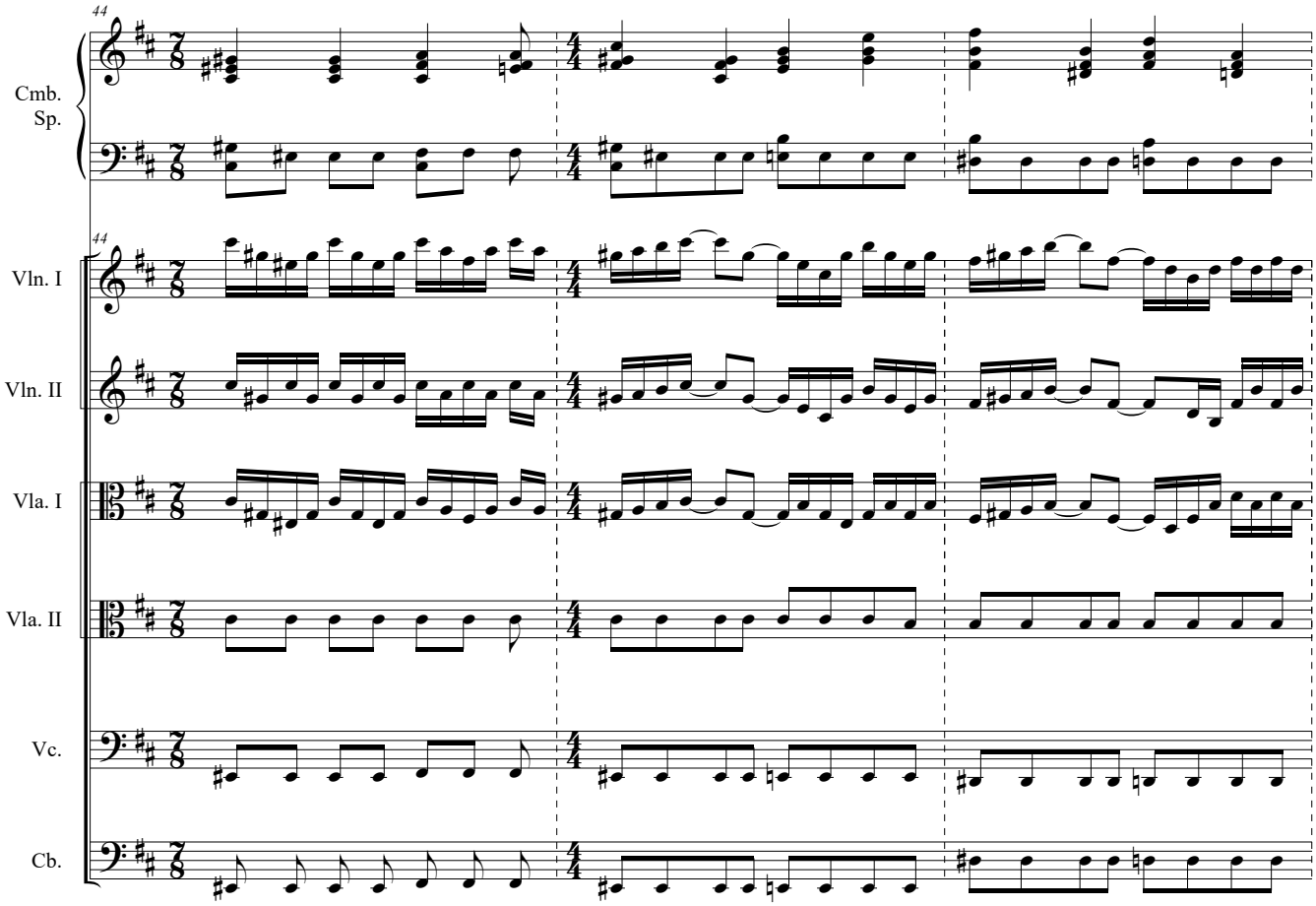

22
Cmb. Sp.
22
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

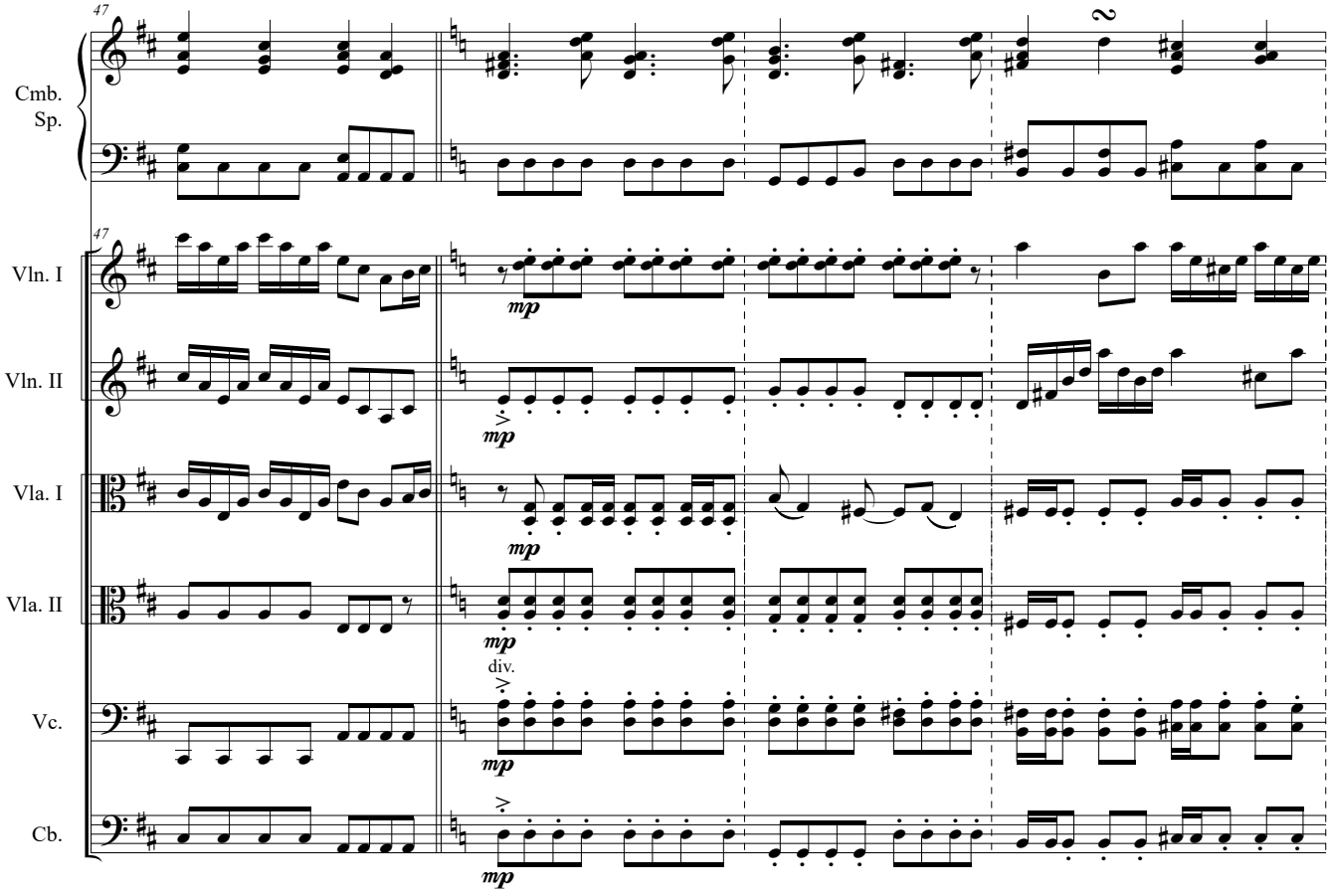

27
Cmb. Sp.
27
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

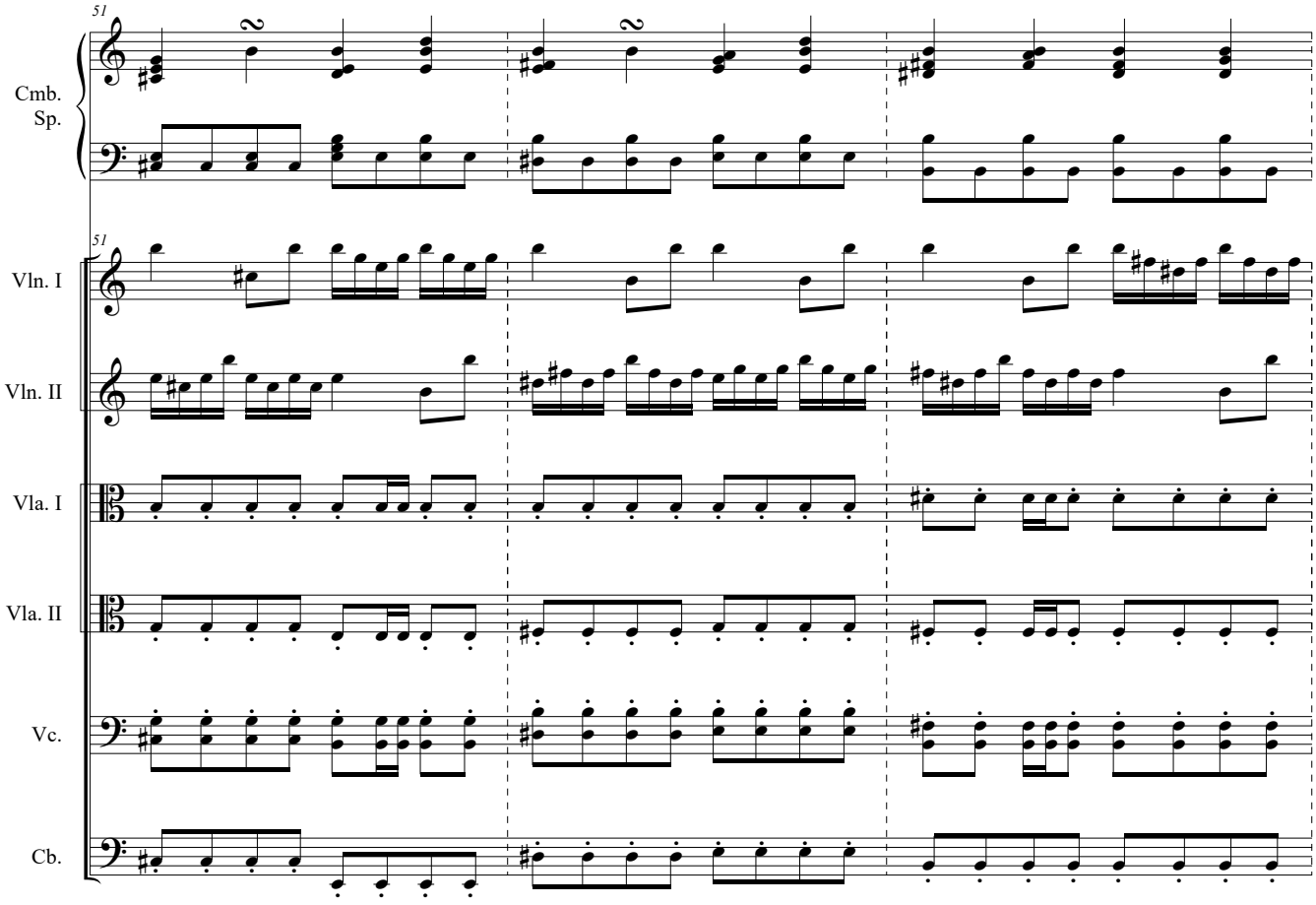

32
tr
Cmb. Sp.
32
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

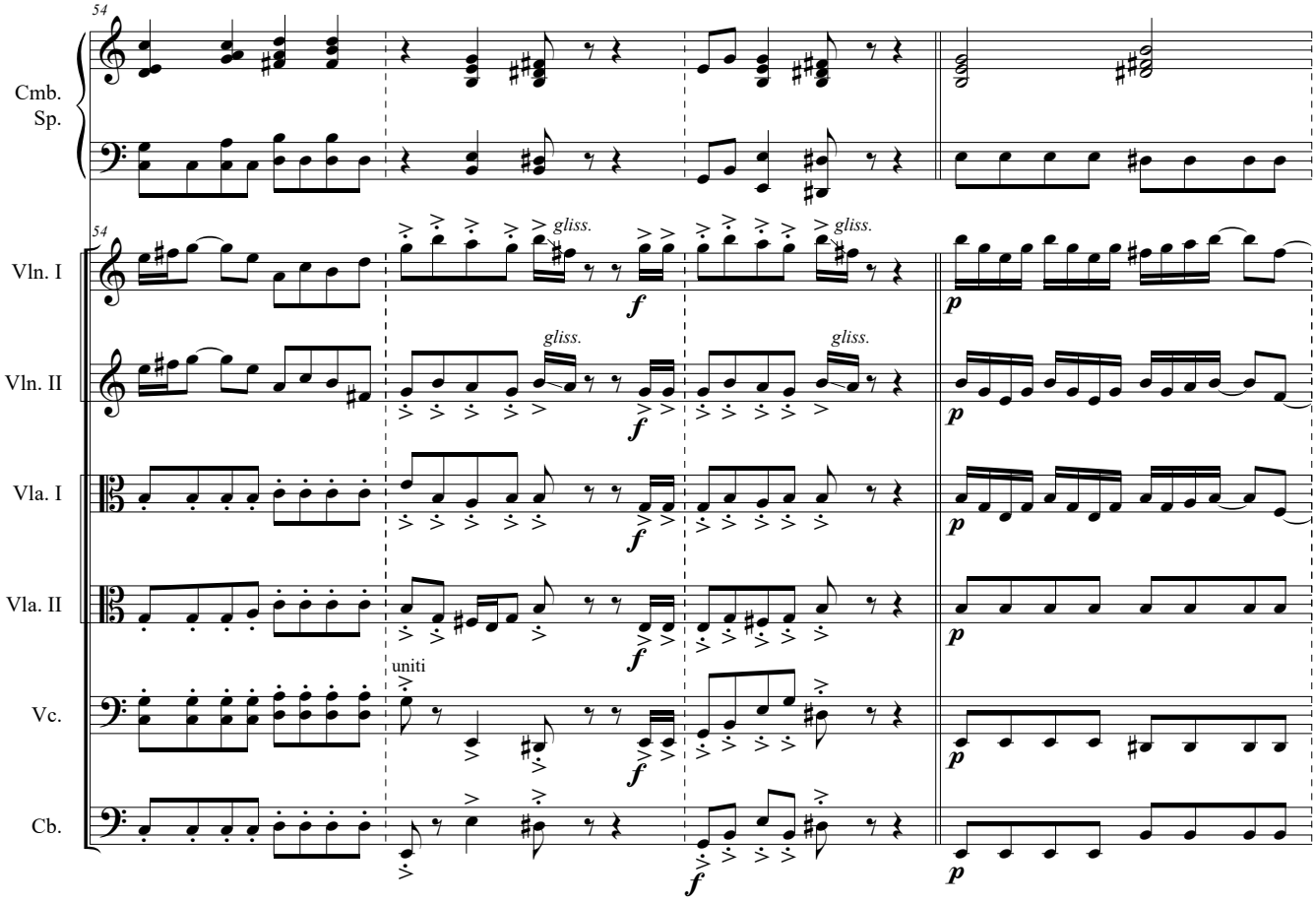

36
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

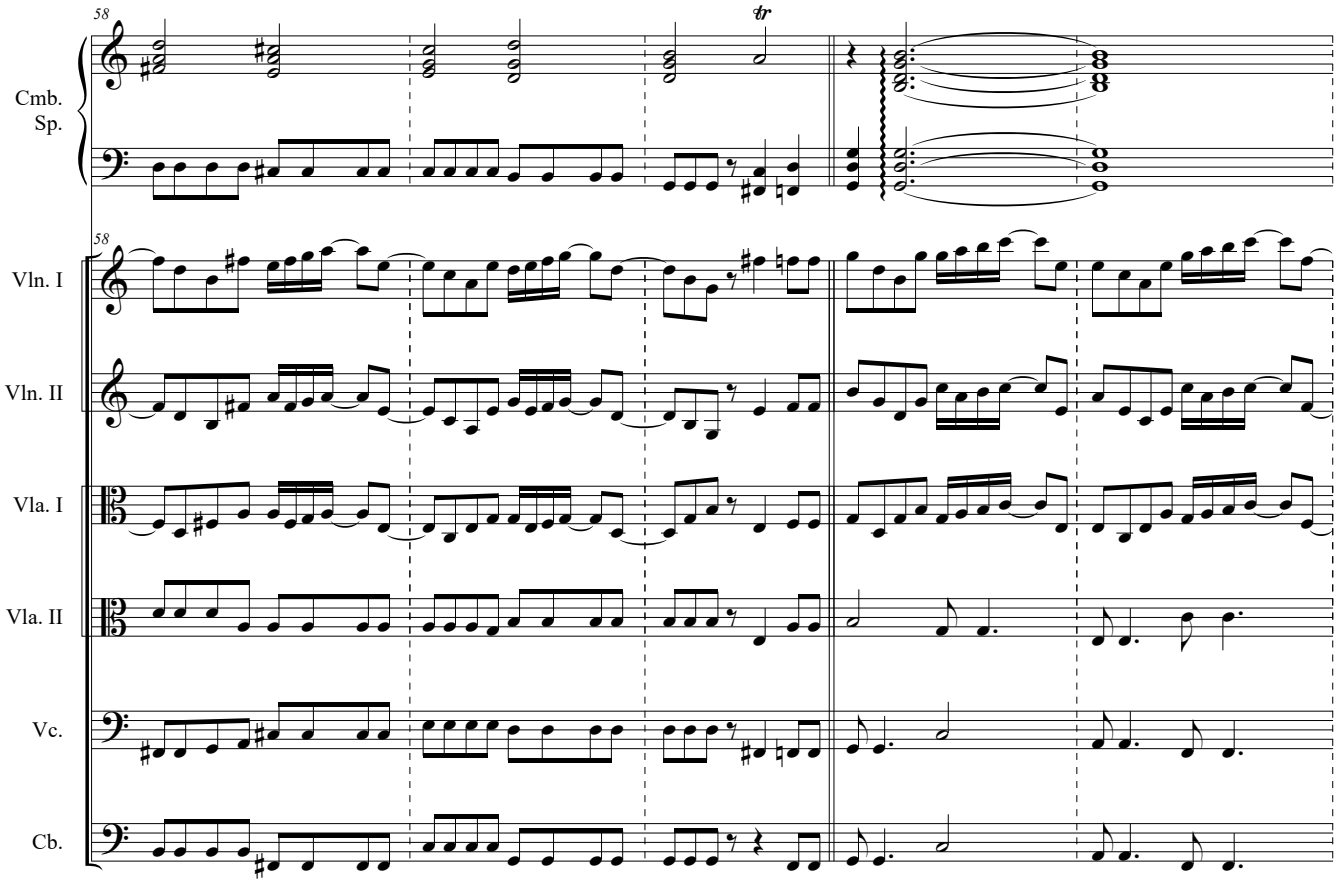

41
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

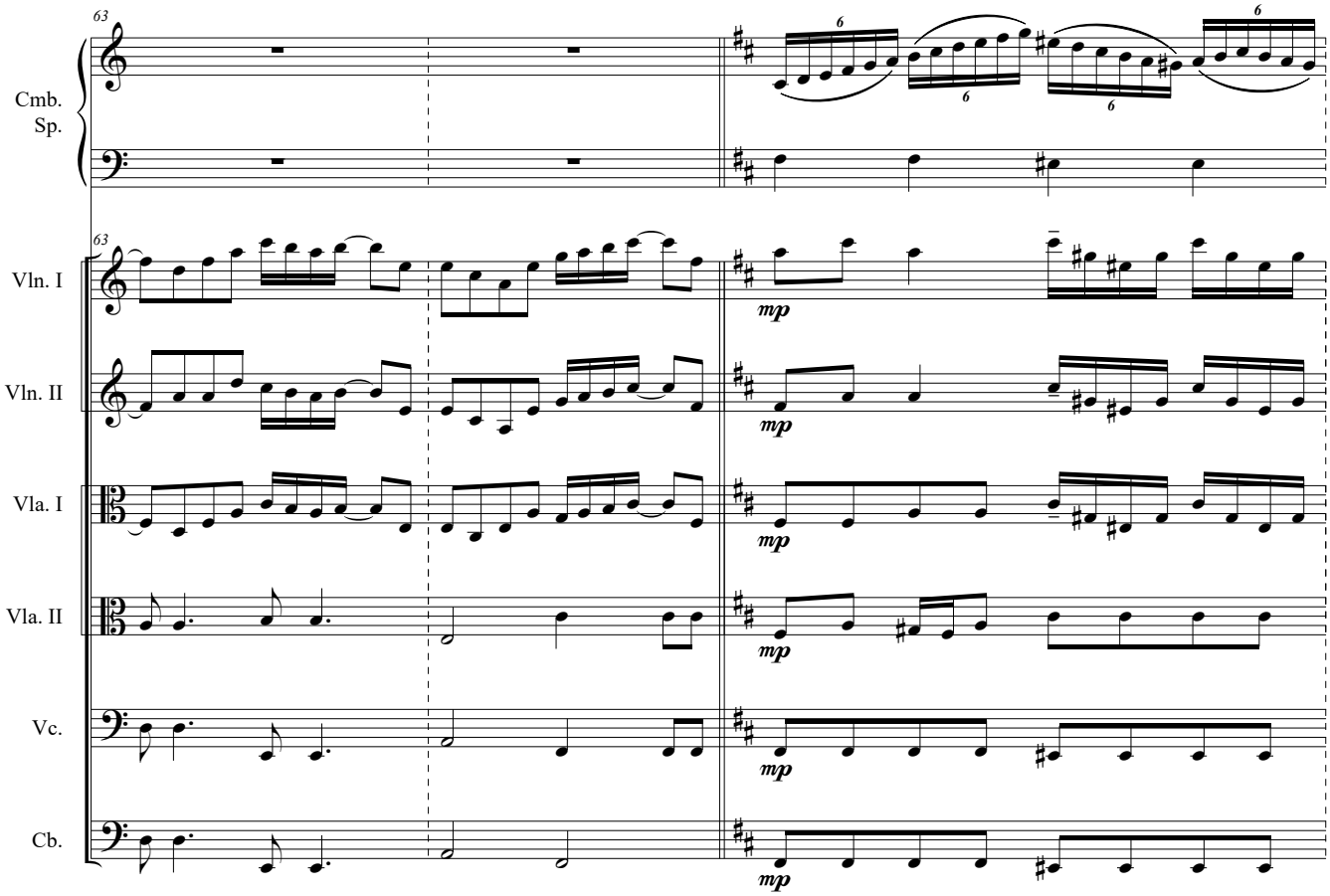

44
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

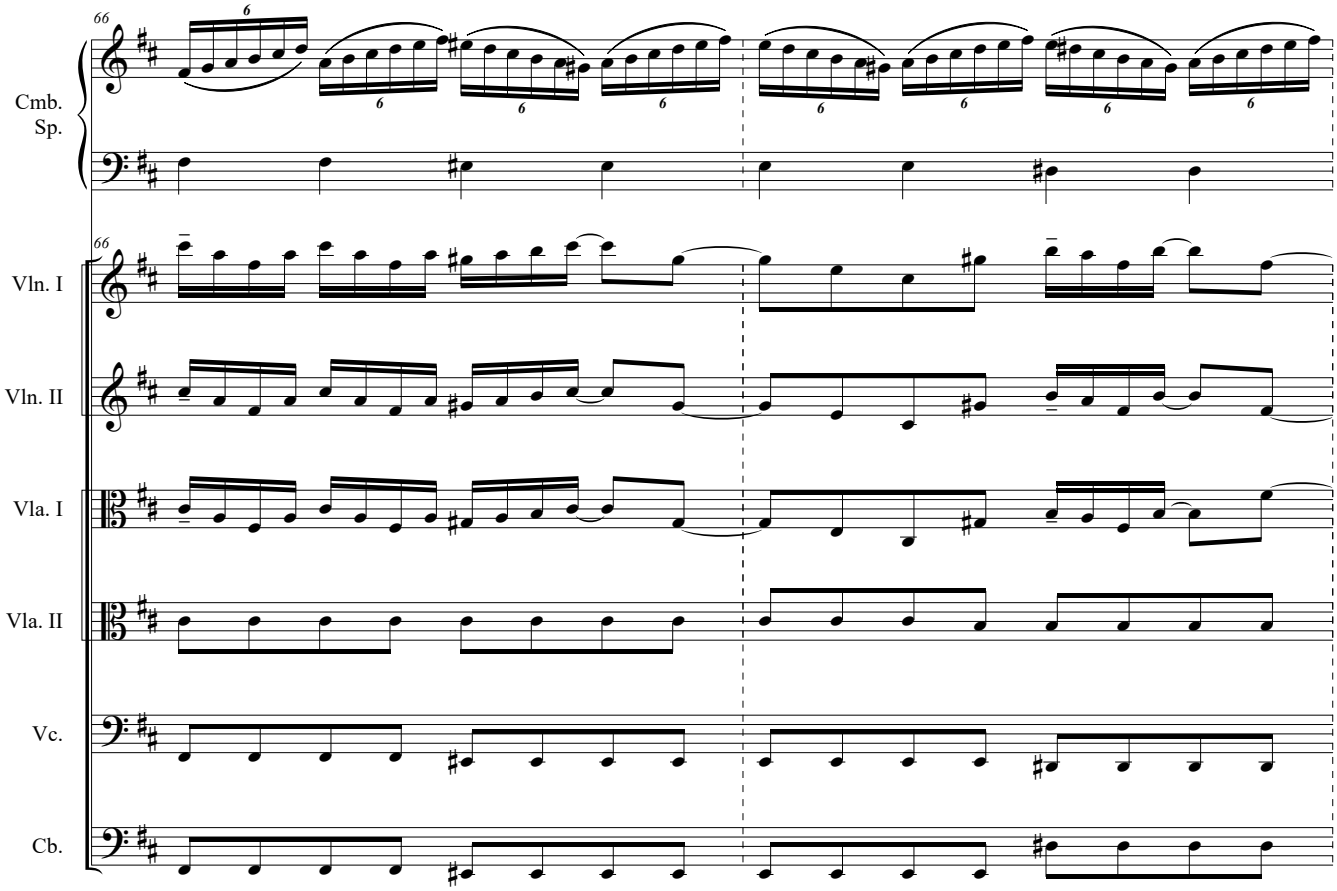

47
2
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
mp
div.

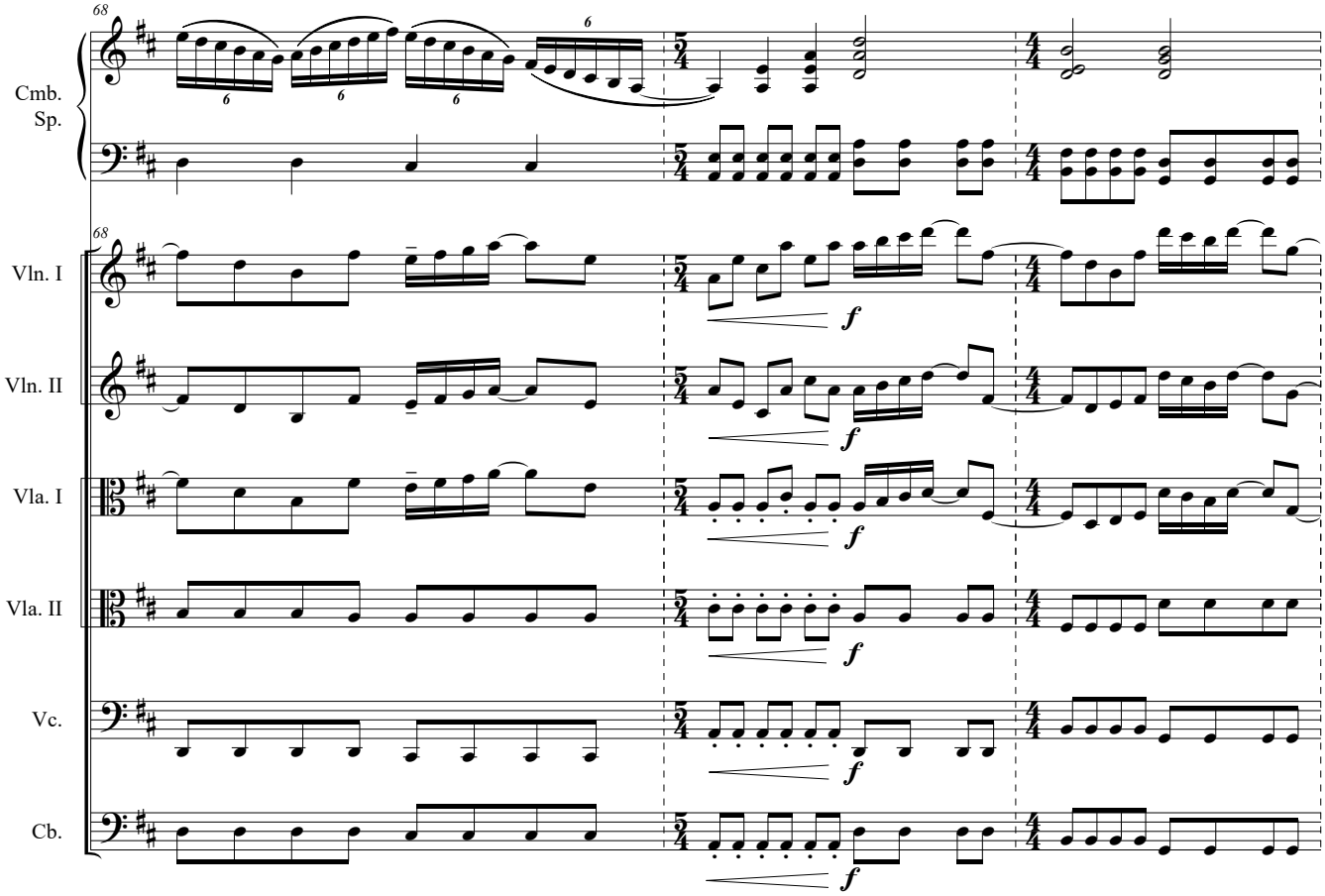

51
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

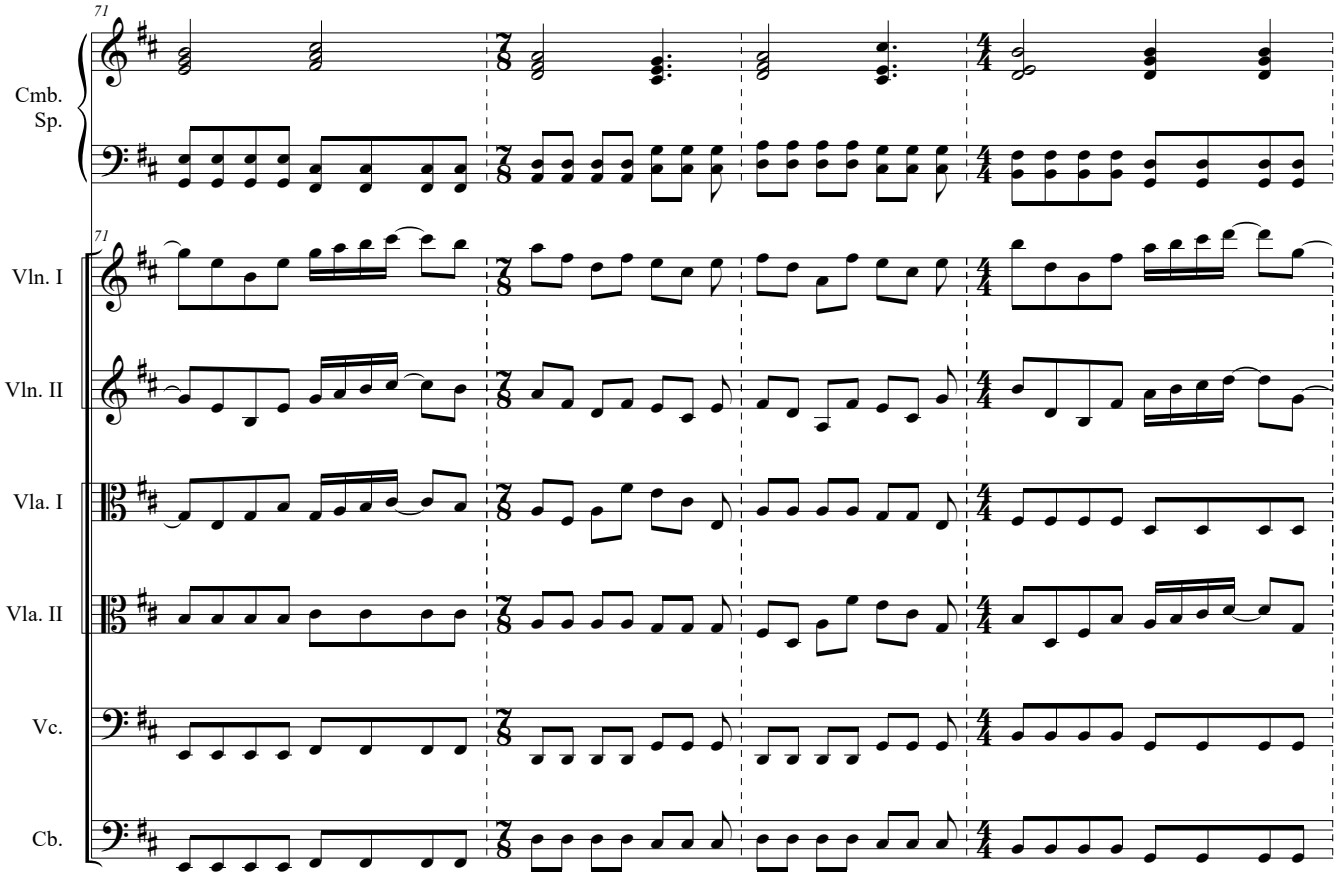

54
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
gliss.
uniti
f
p

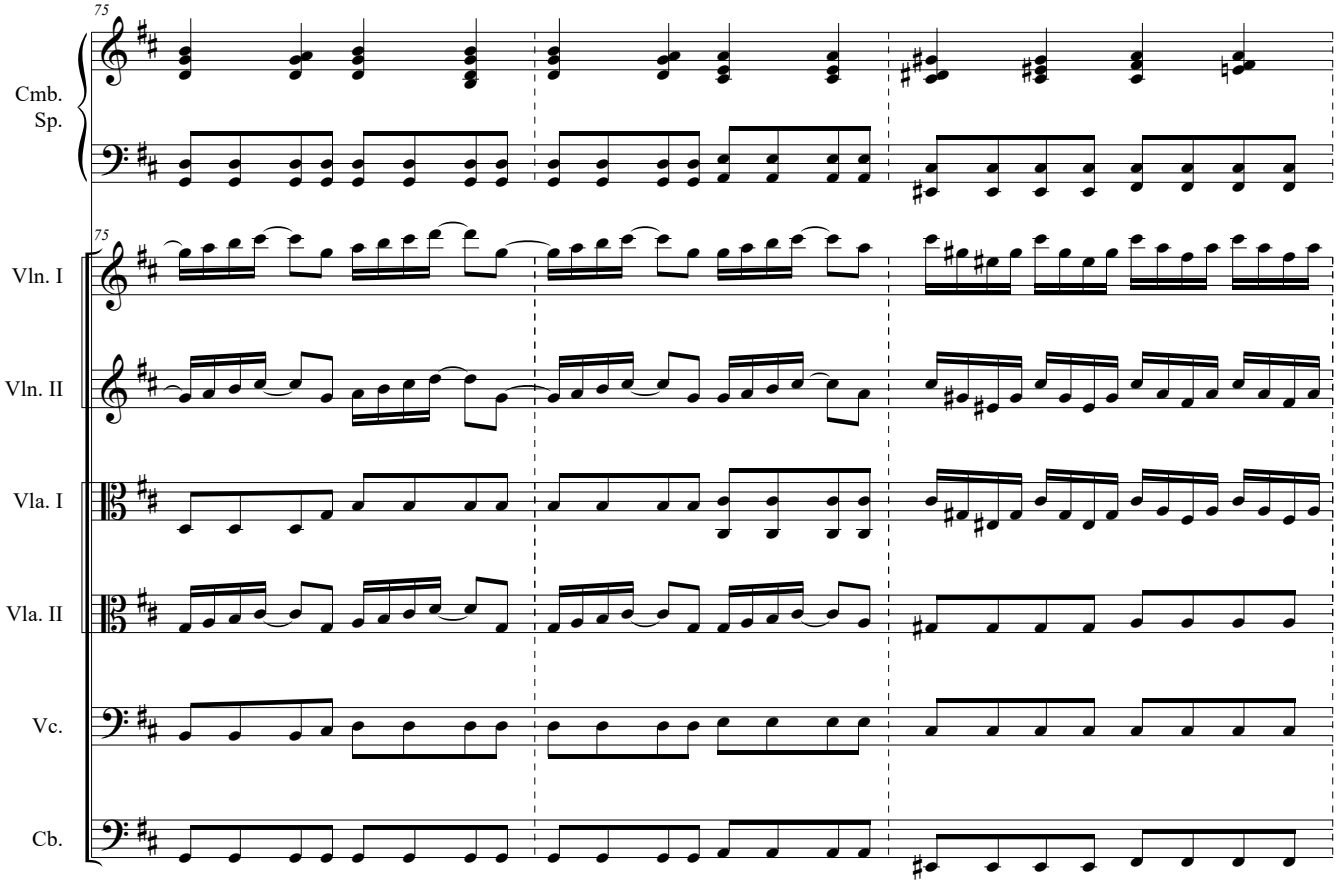

58
tr
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

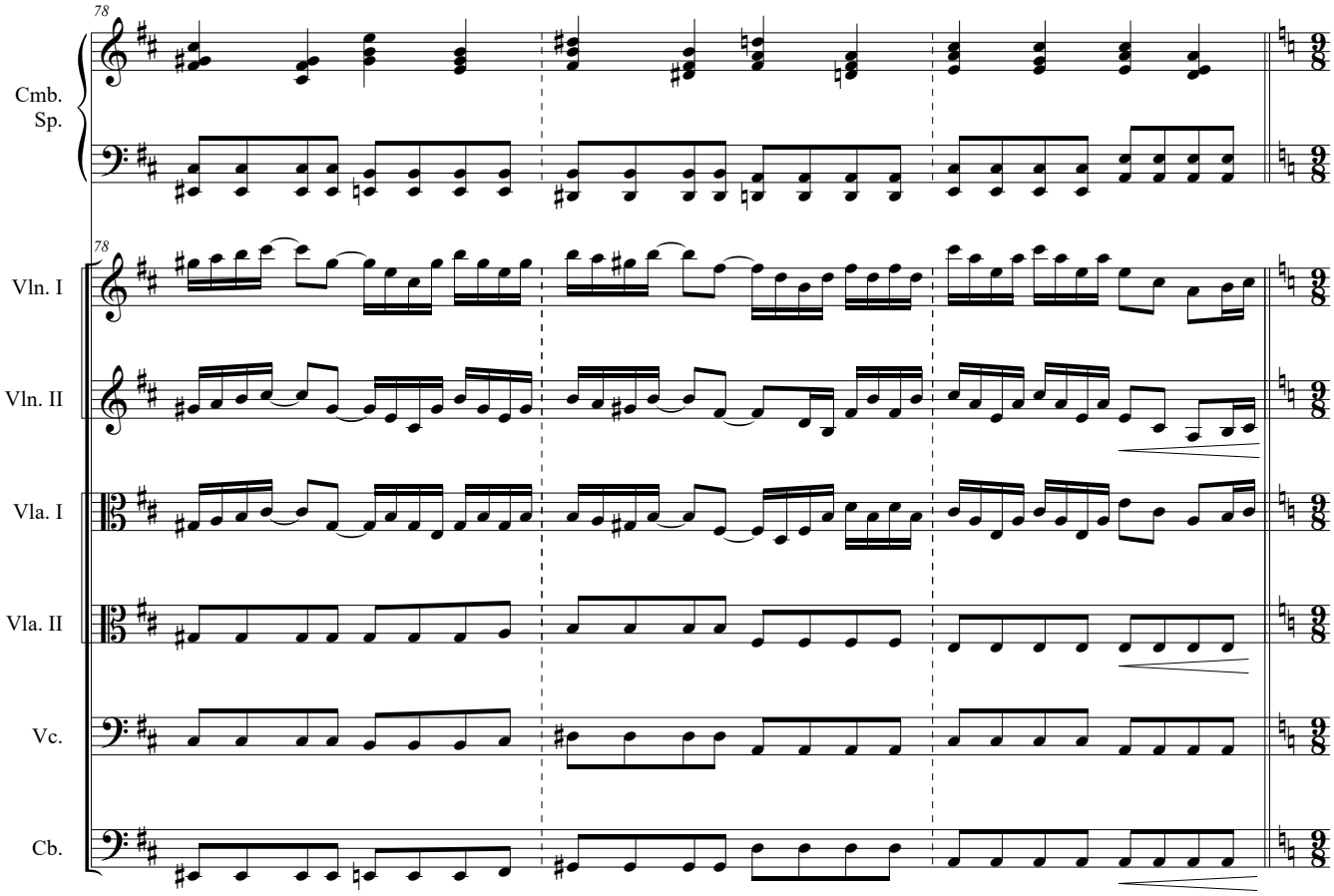

63
6
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
mp

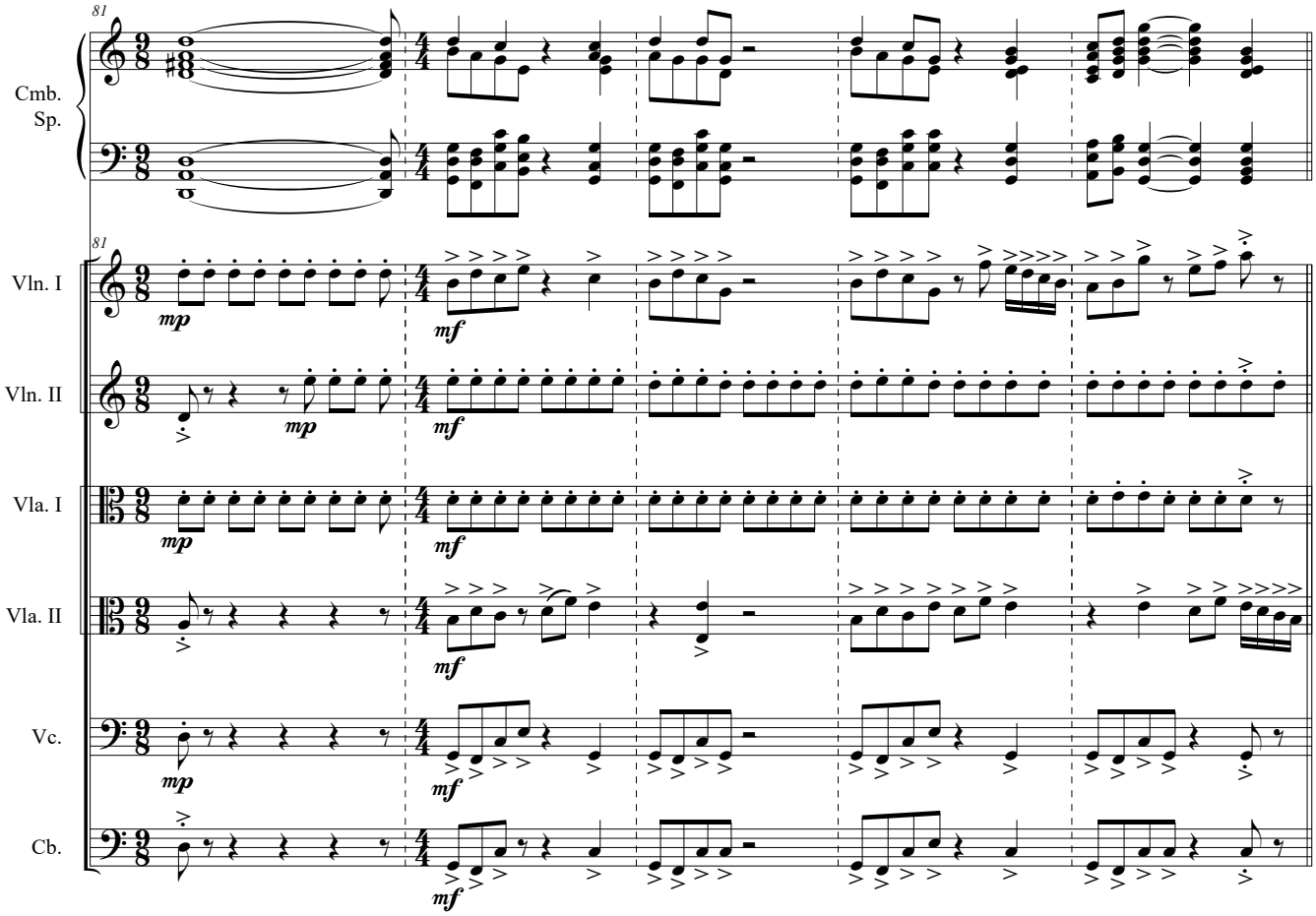

66
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

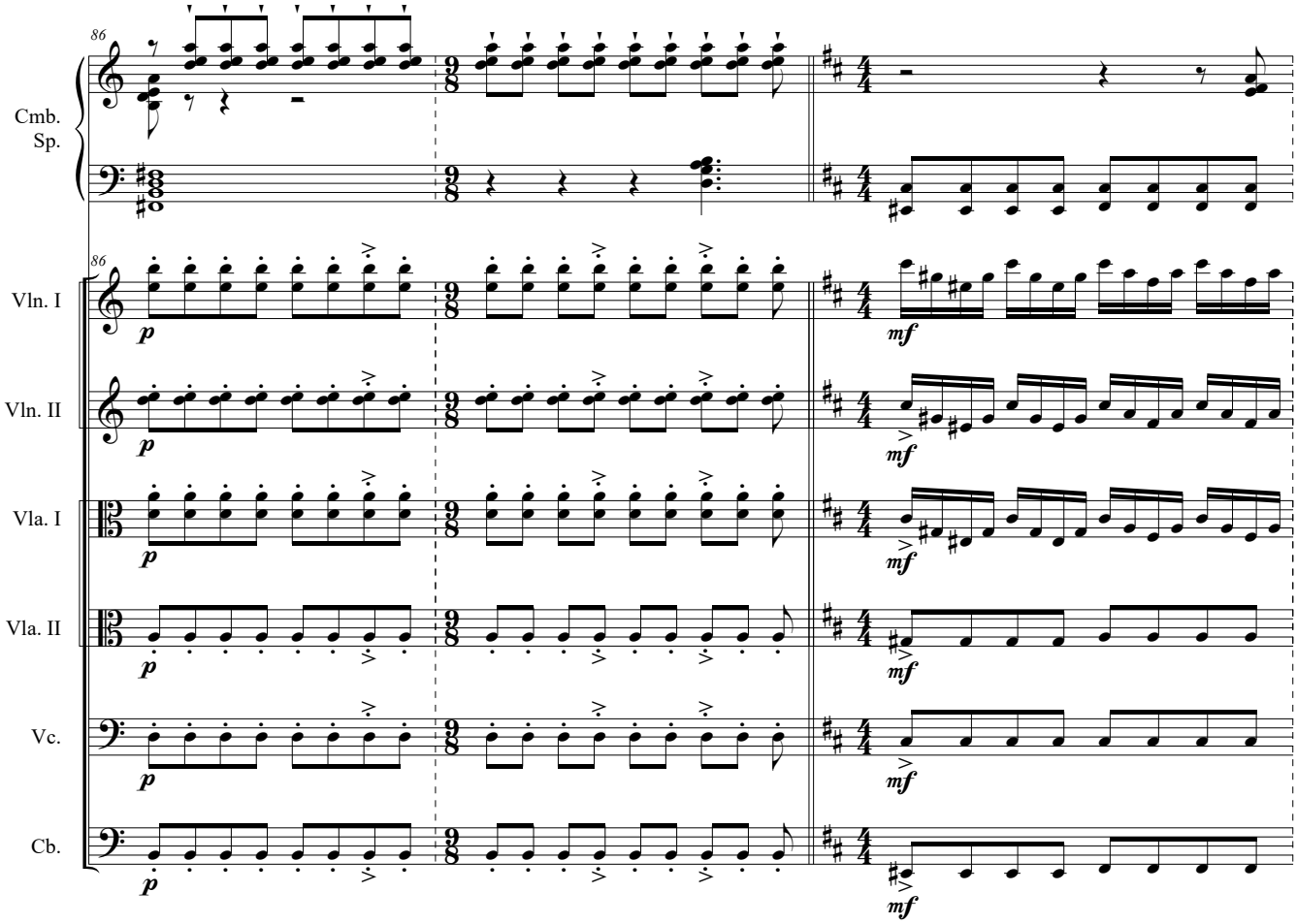

68
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
f

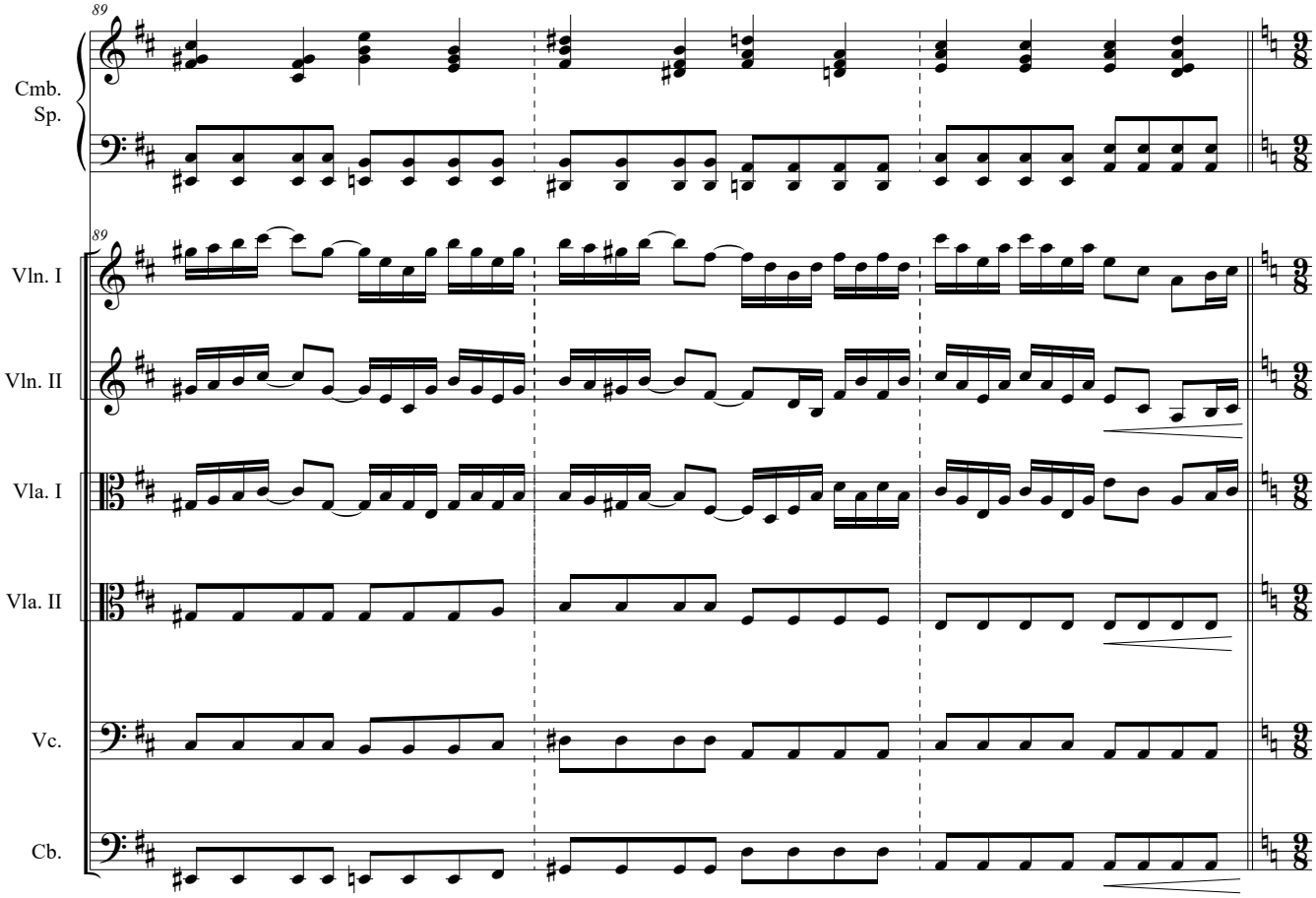

71
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

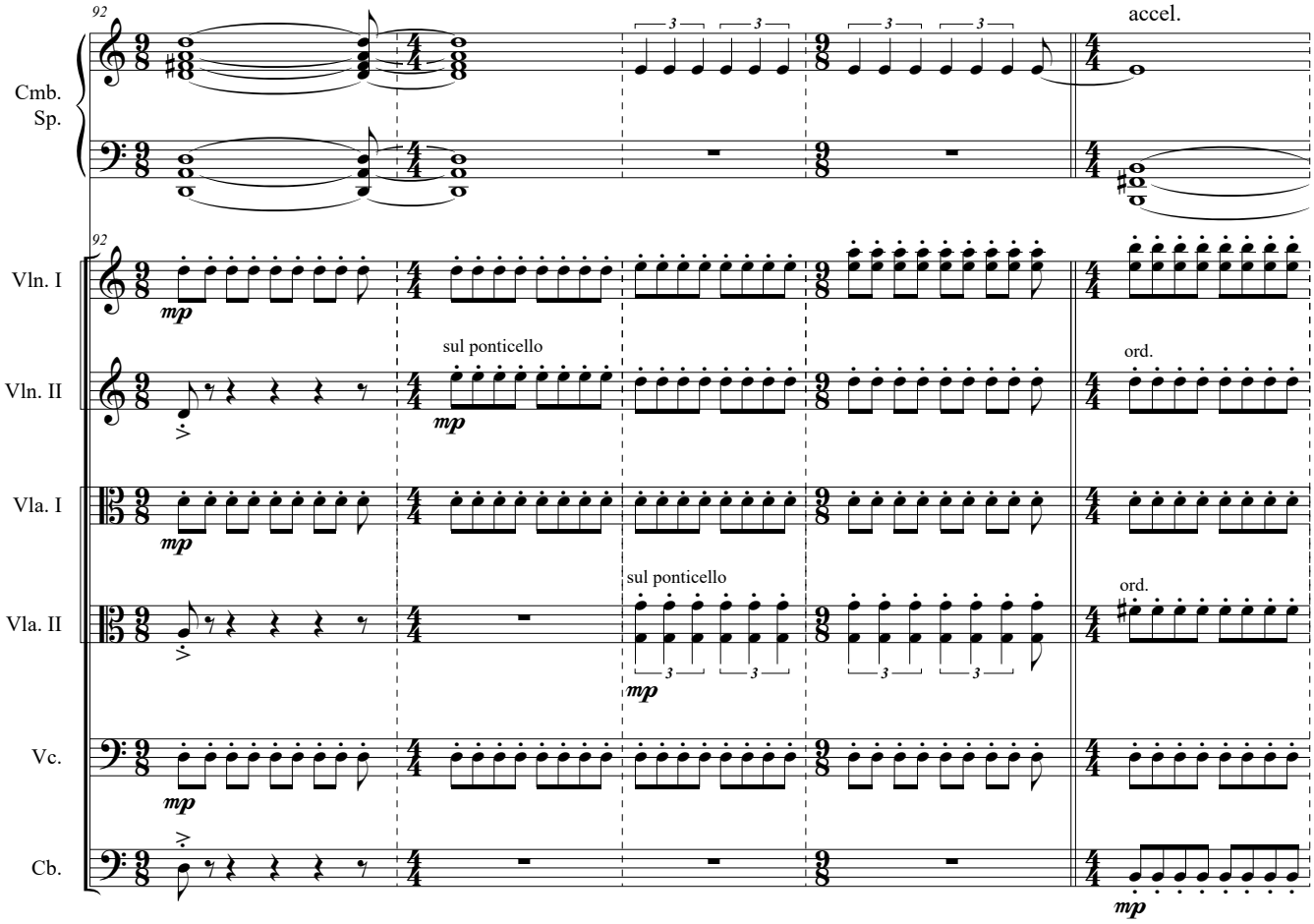

75
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

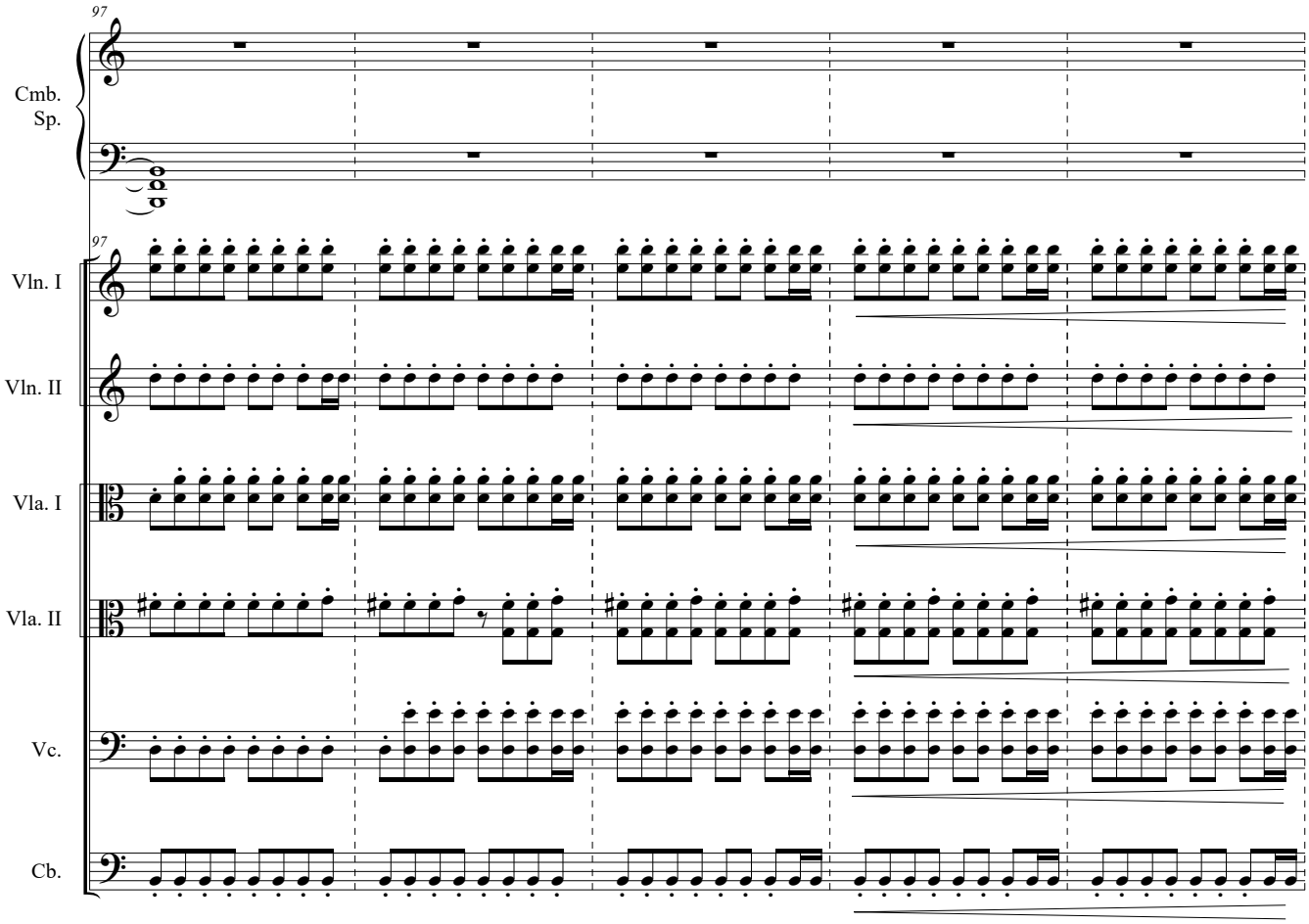

78
Cmb. Sp.
78
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

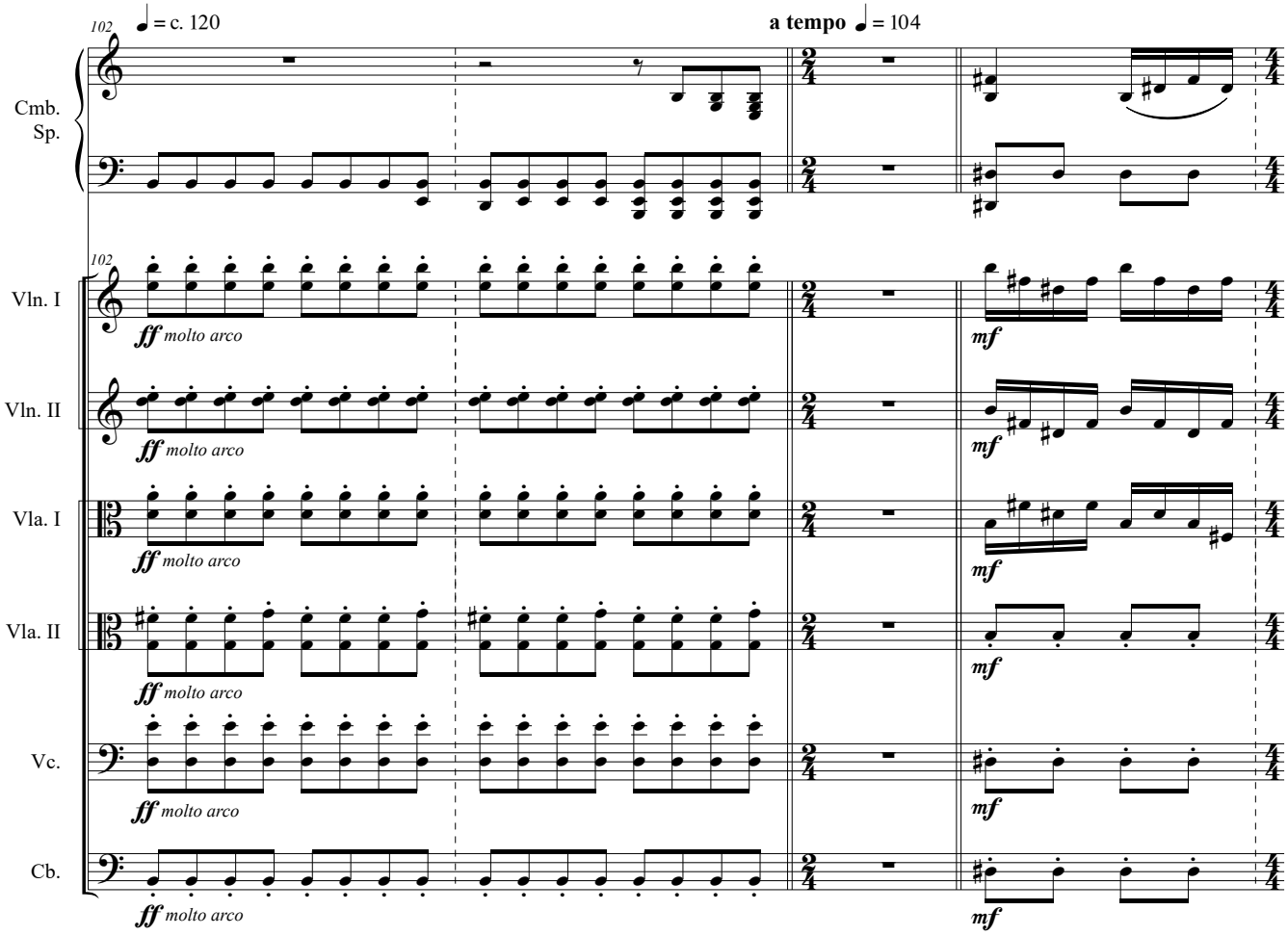

81
Cmb. Sp.
81
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
mp
mf

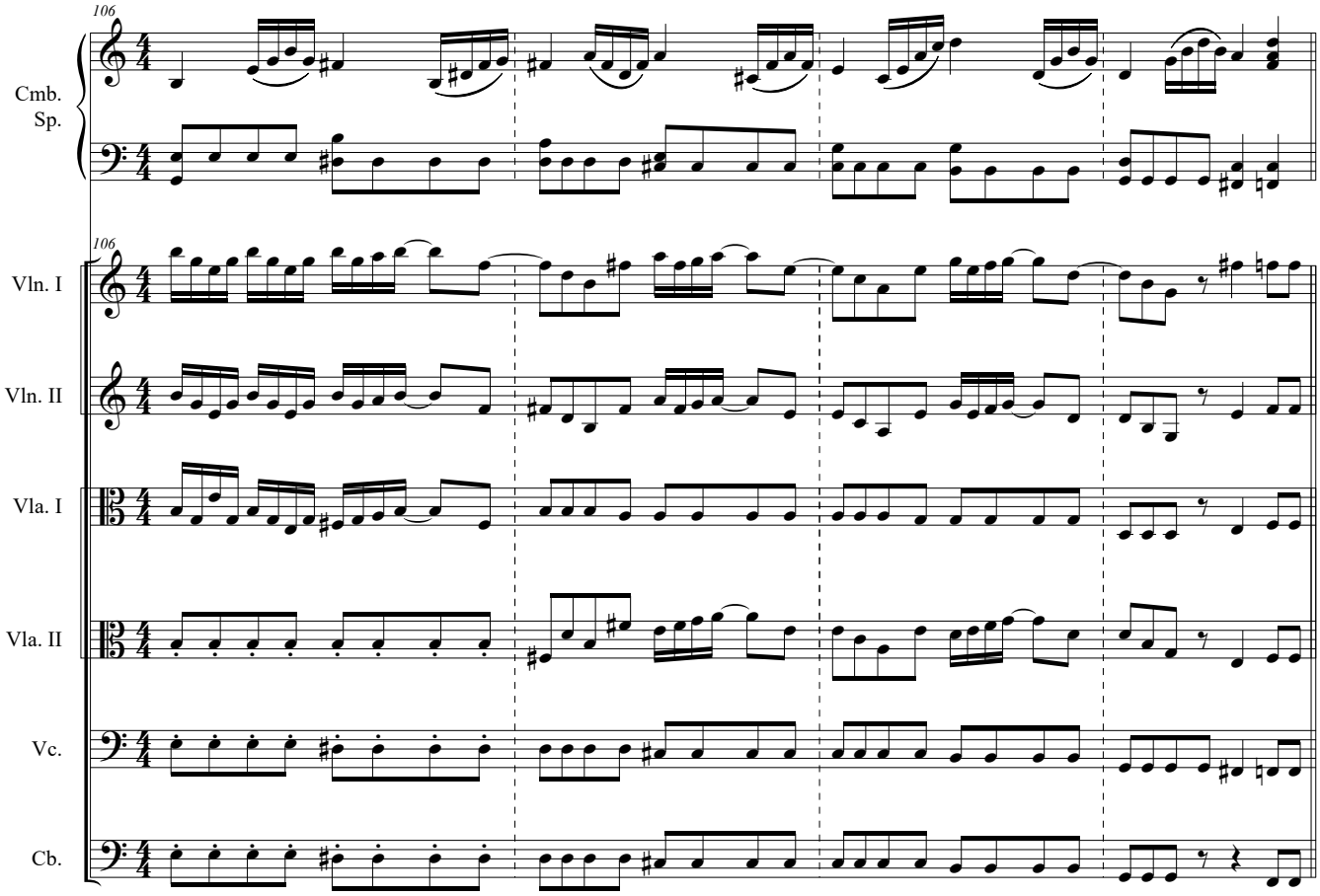

86
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
p
mf

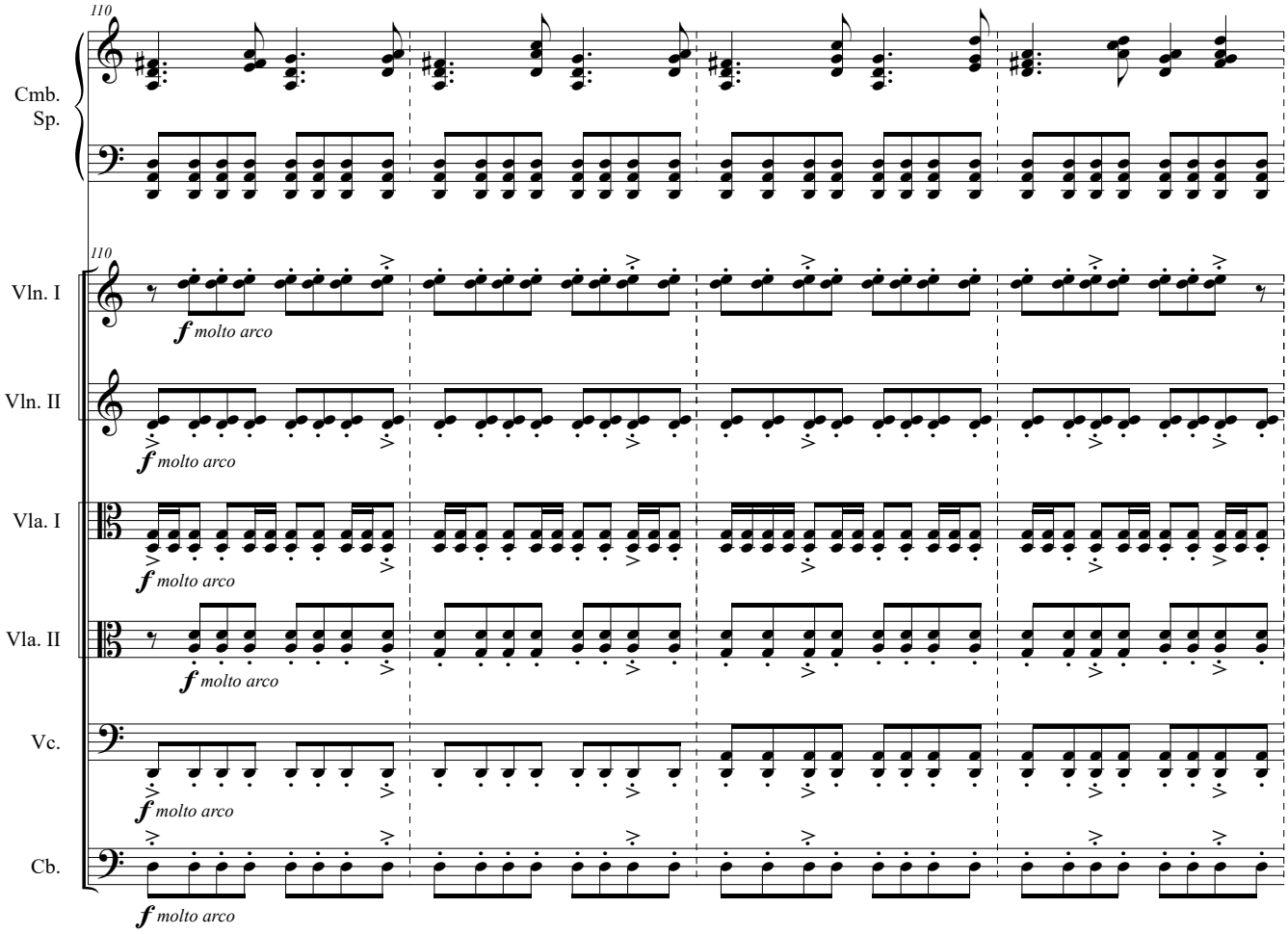

89
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

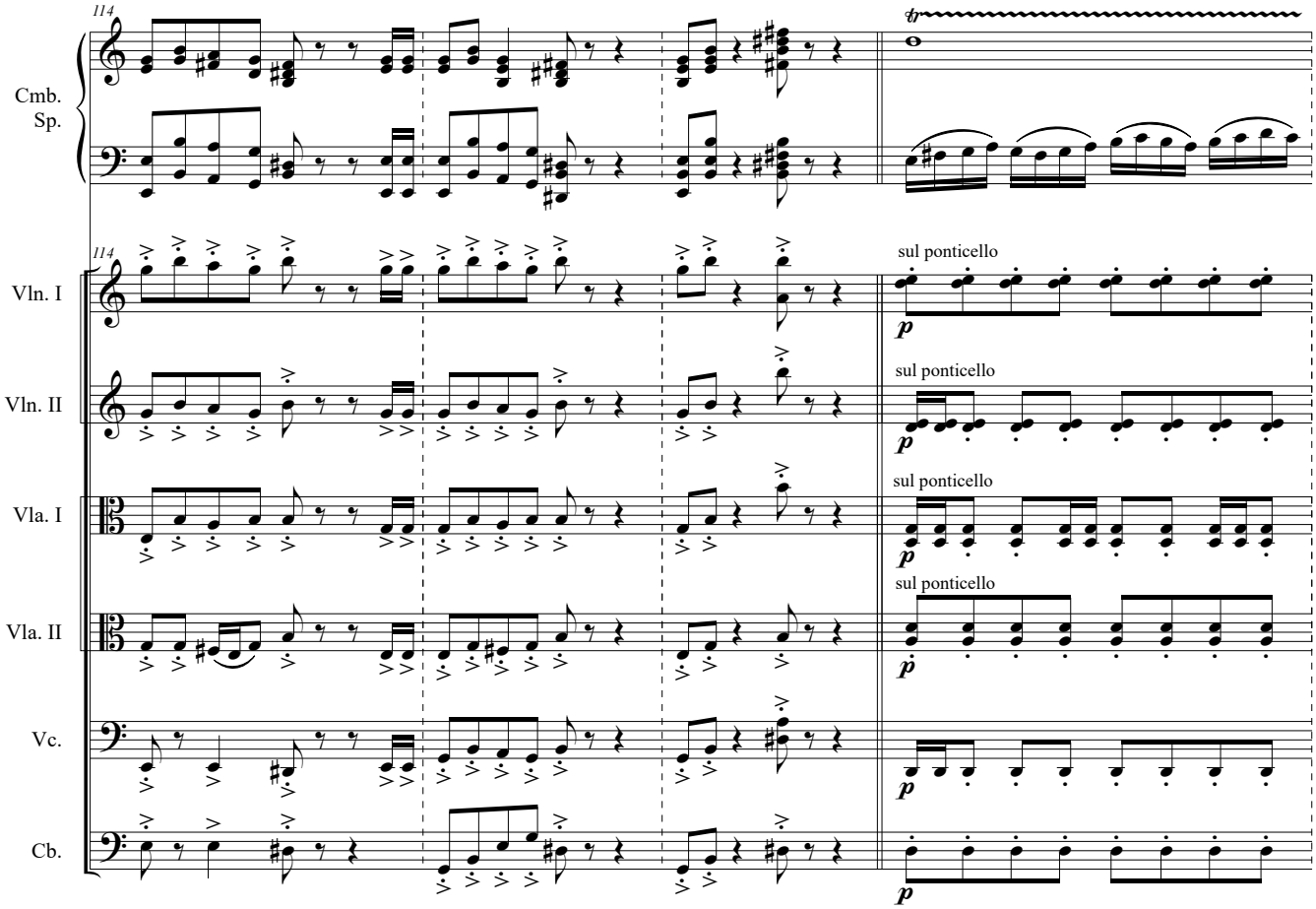

92
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
accel.
mp
sul ponticello
ord.
3

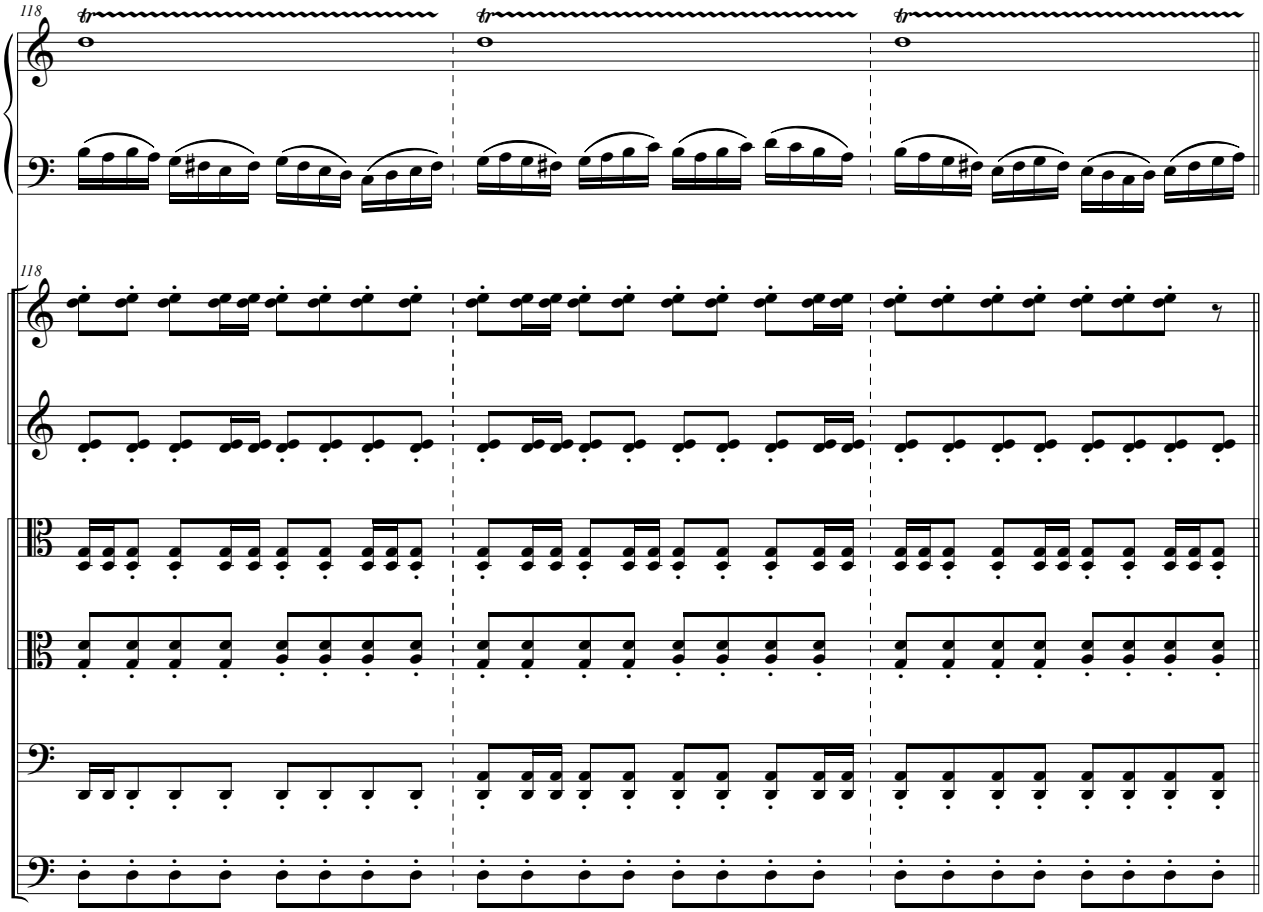

97
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

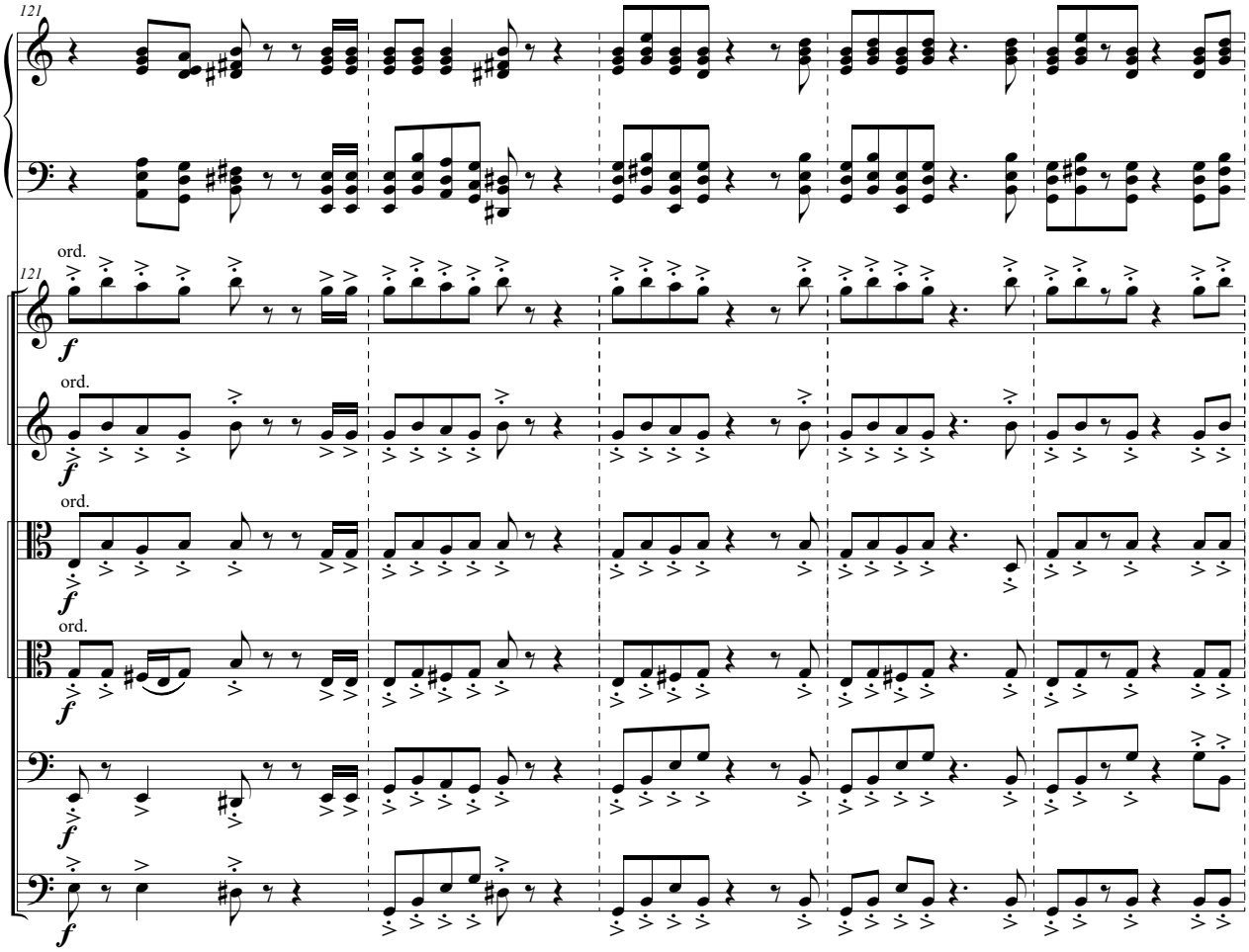

102
♩ = c. 120
a tempo ♩ = 104
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
ff molto arco
mf

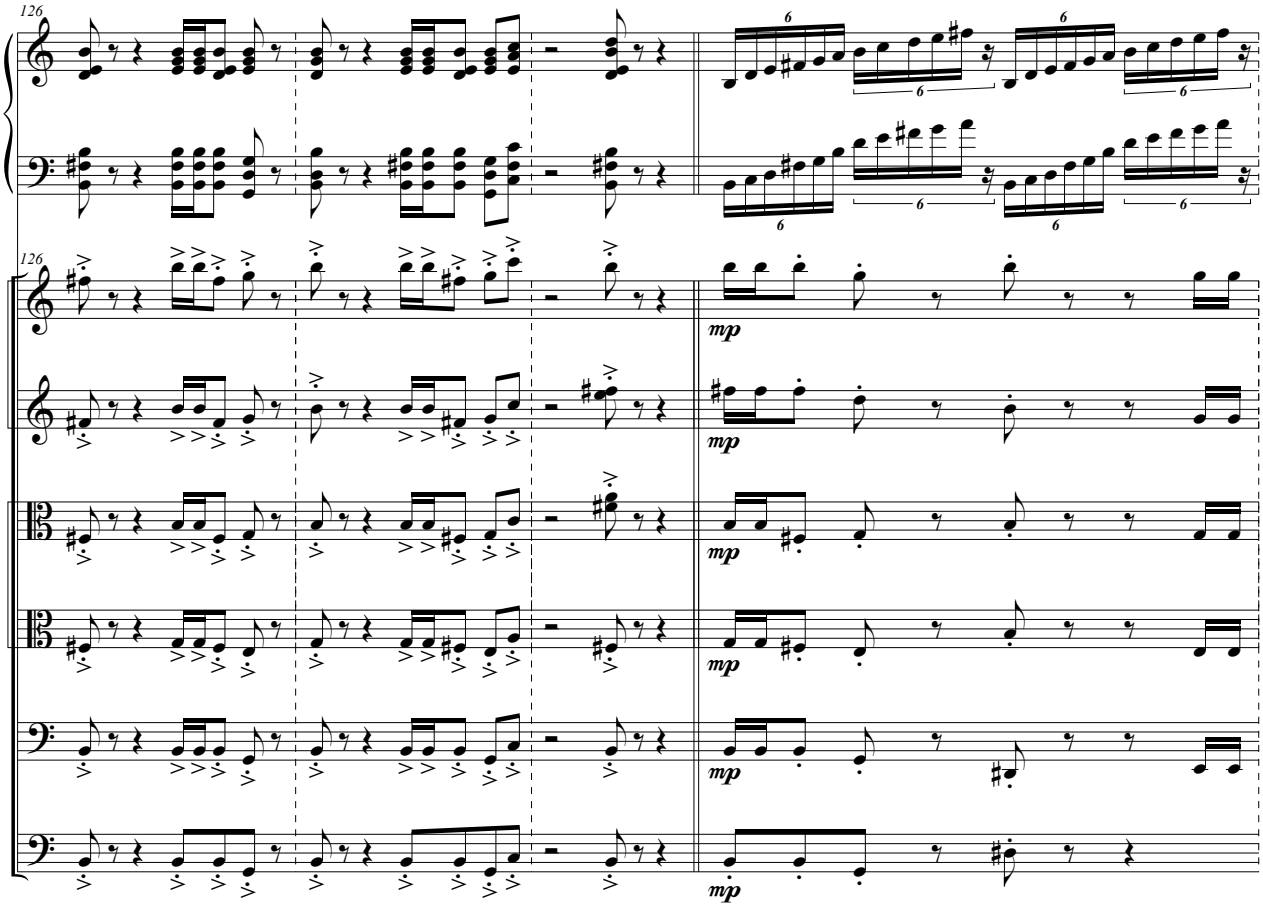

106
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

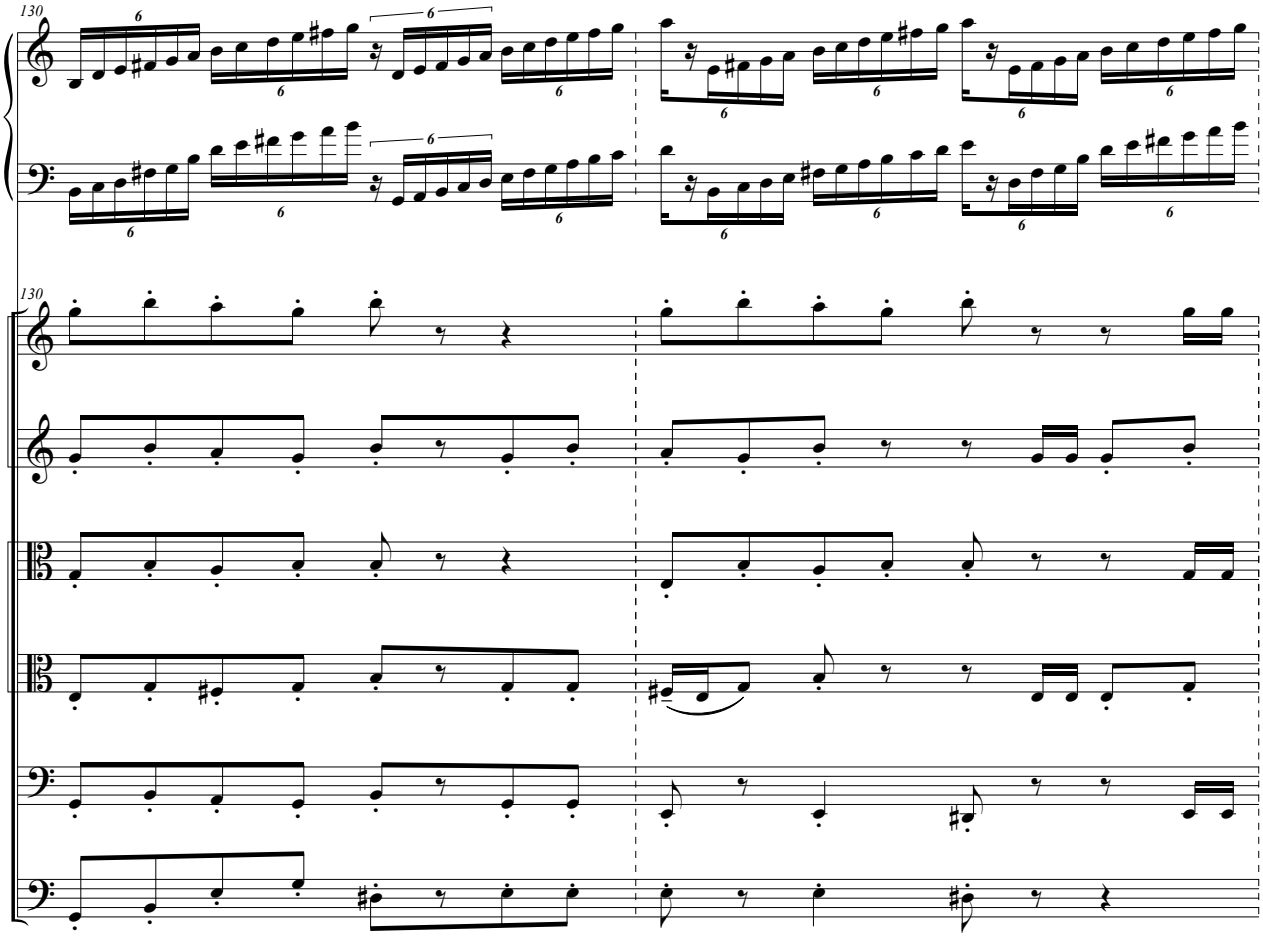

110
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
f molto arco

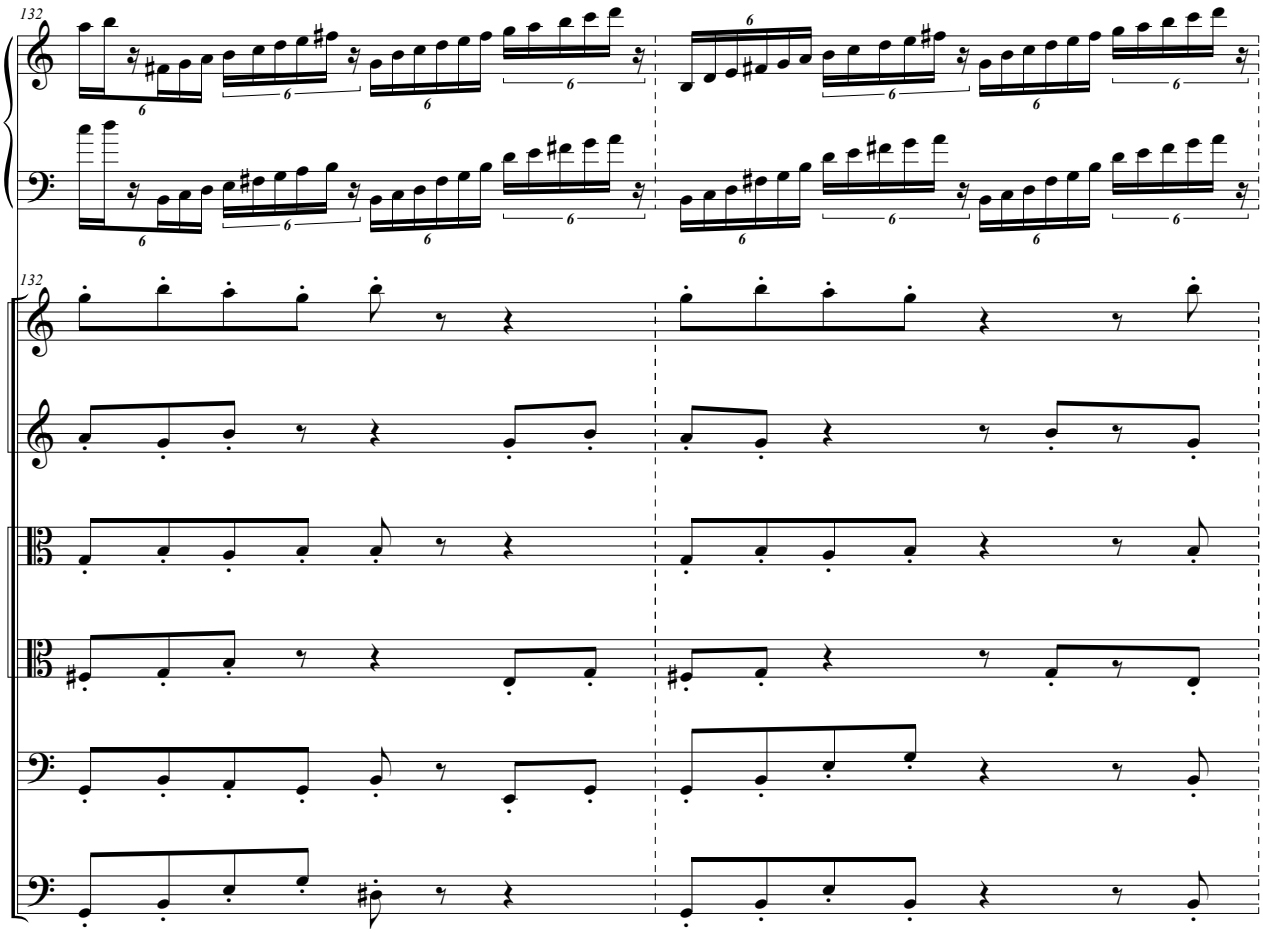

114
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
tr
sul ponticello
p

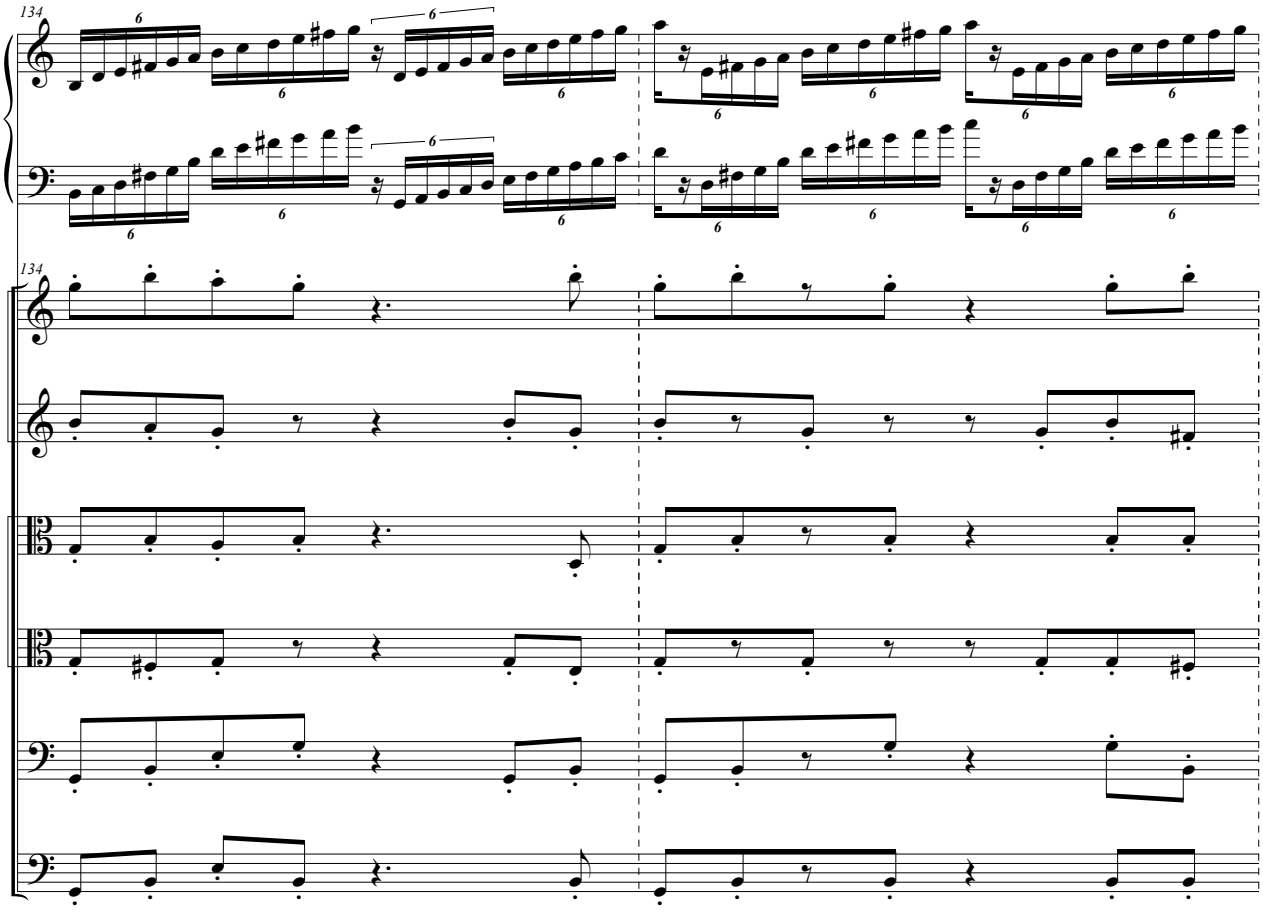

118
tr
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

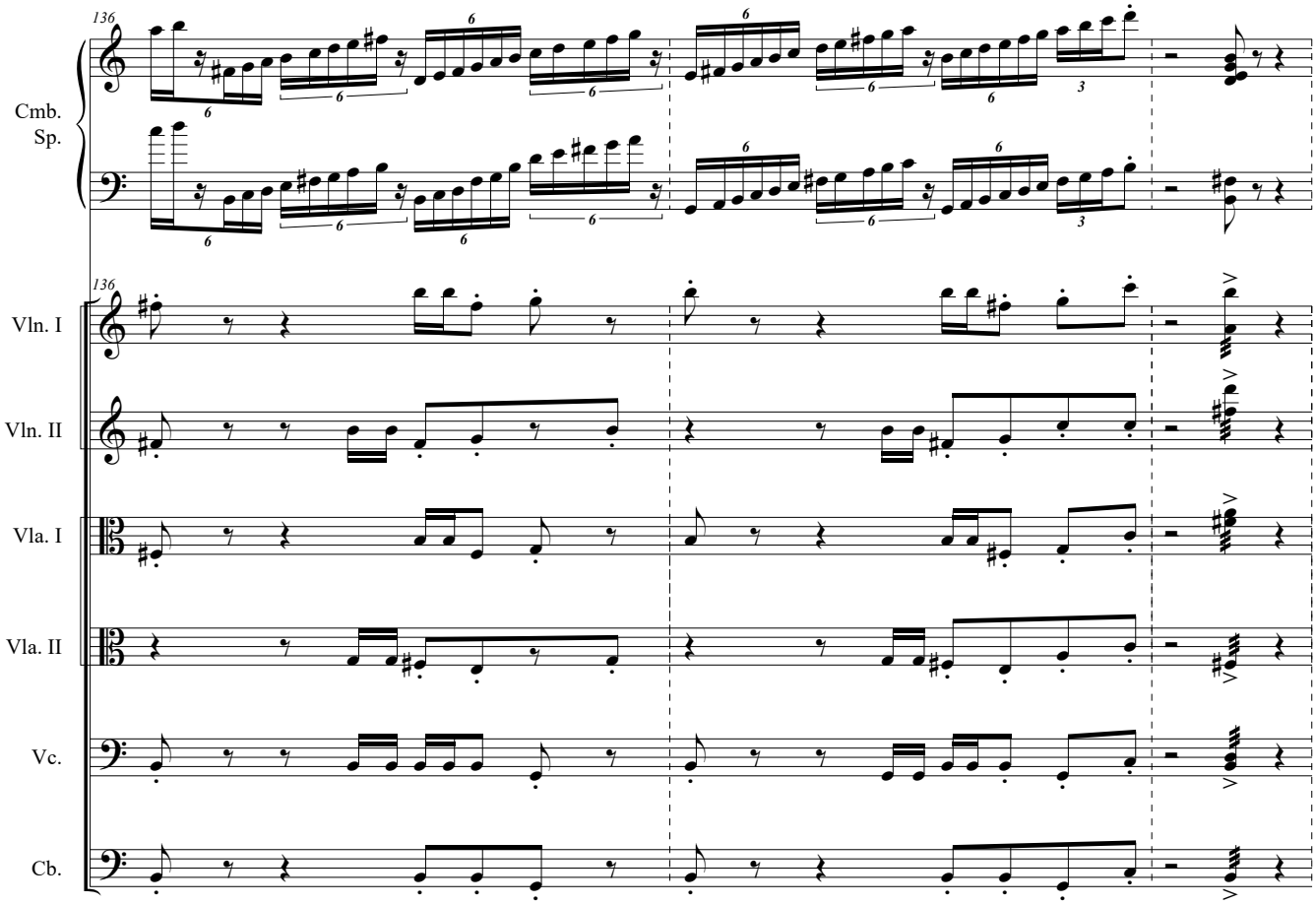

121
Cmb.
Sp.
ord.
f
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

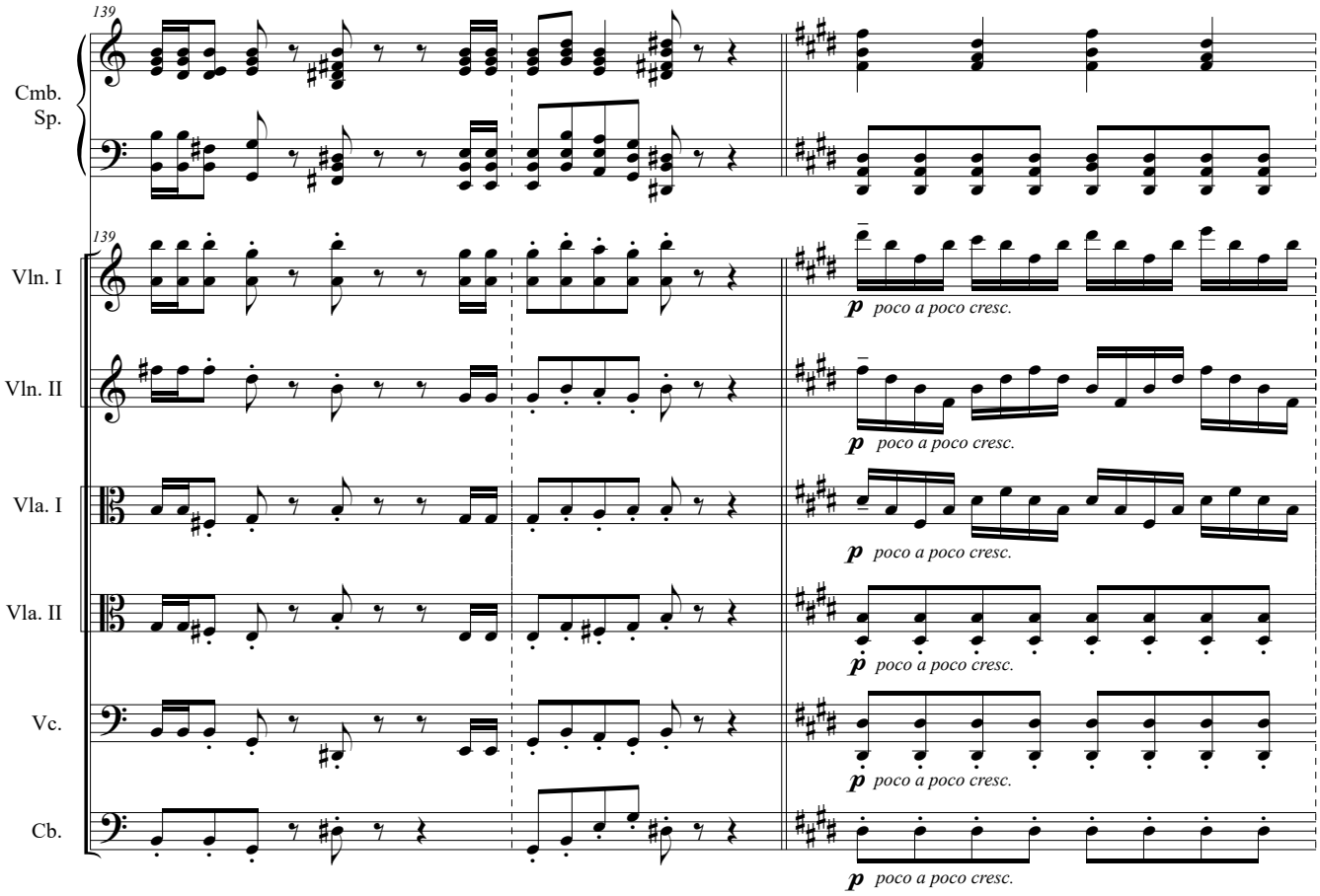

126
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
mp

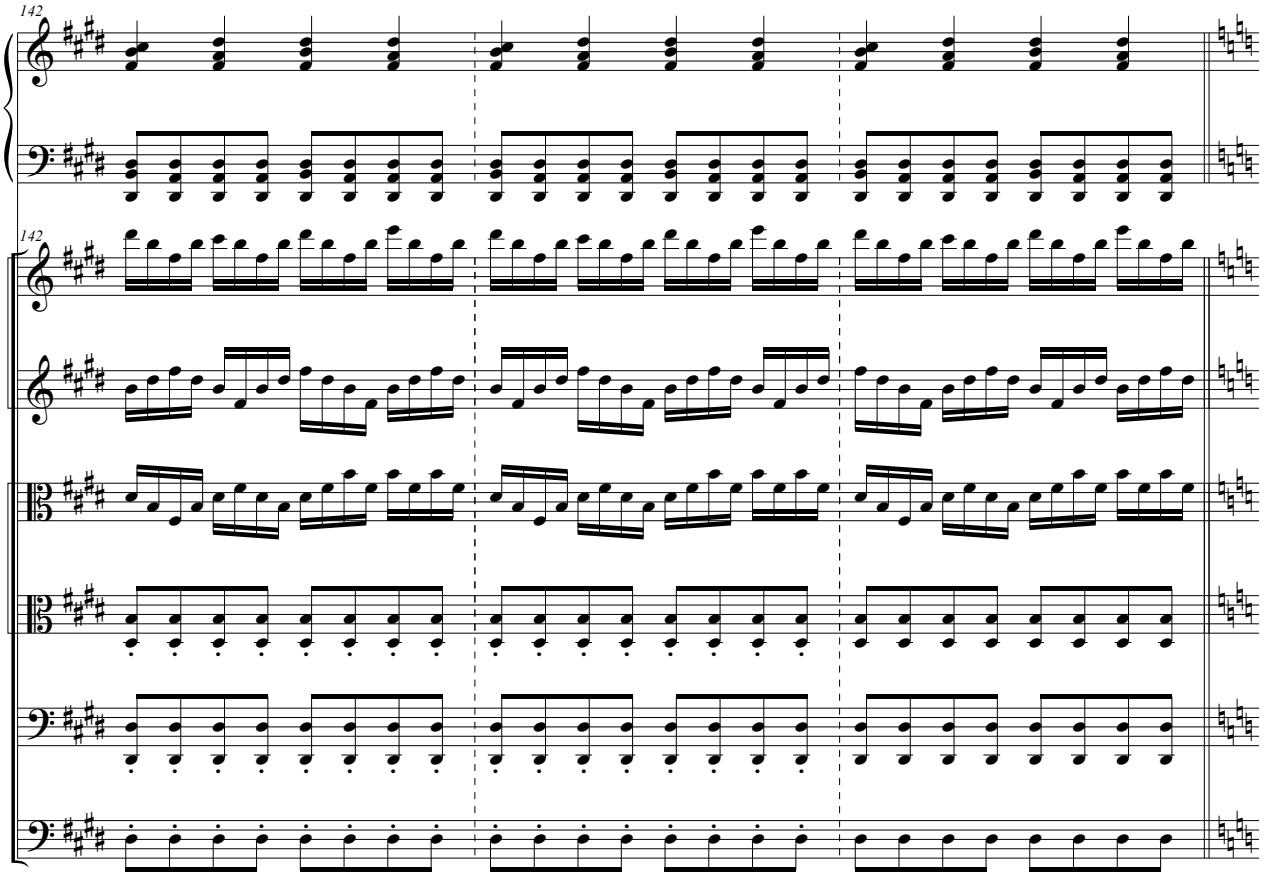

130
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

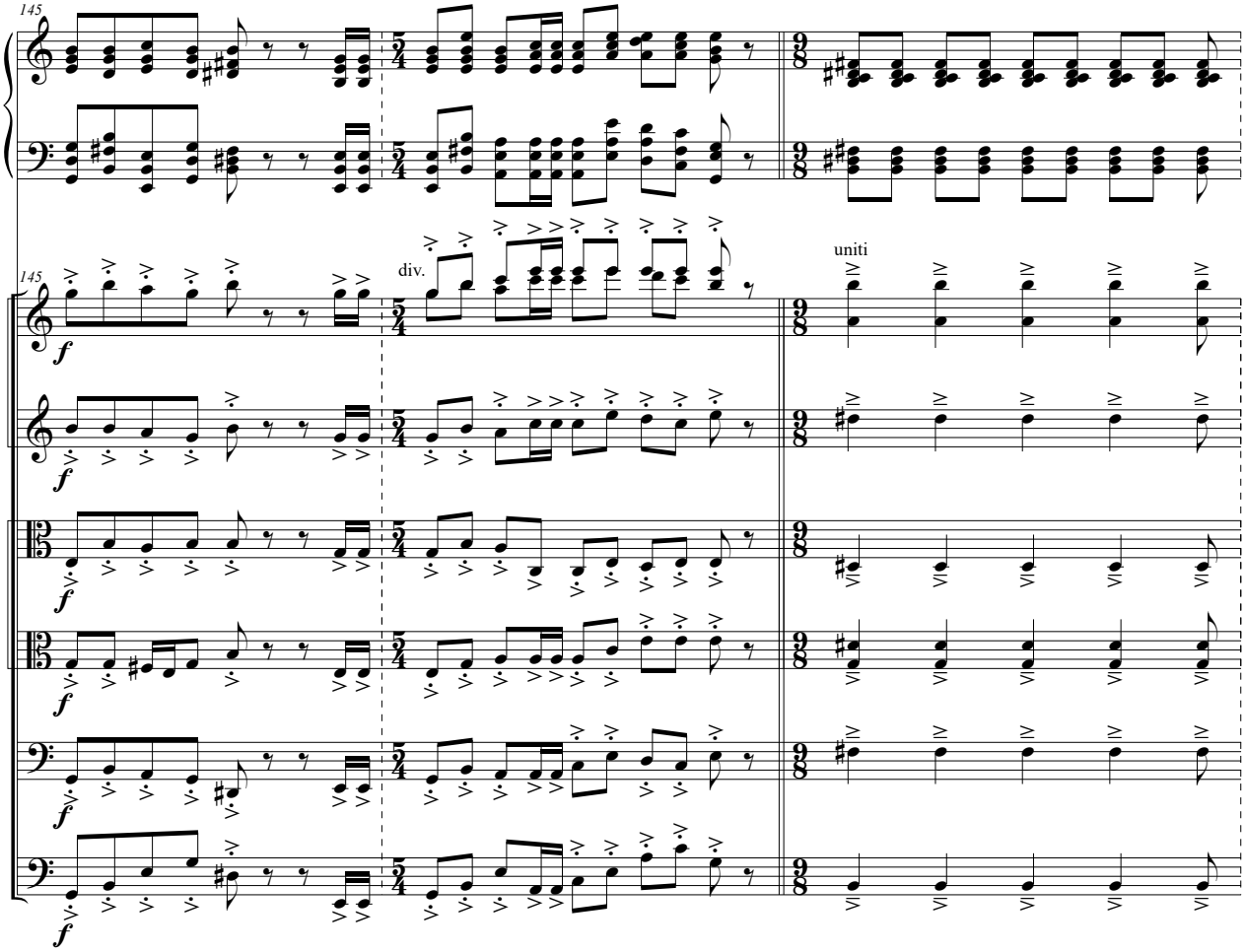

132
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

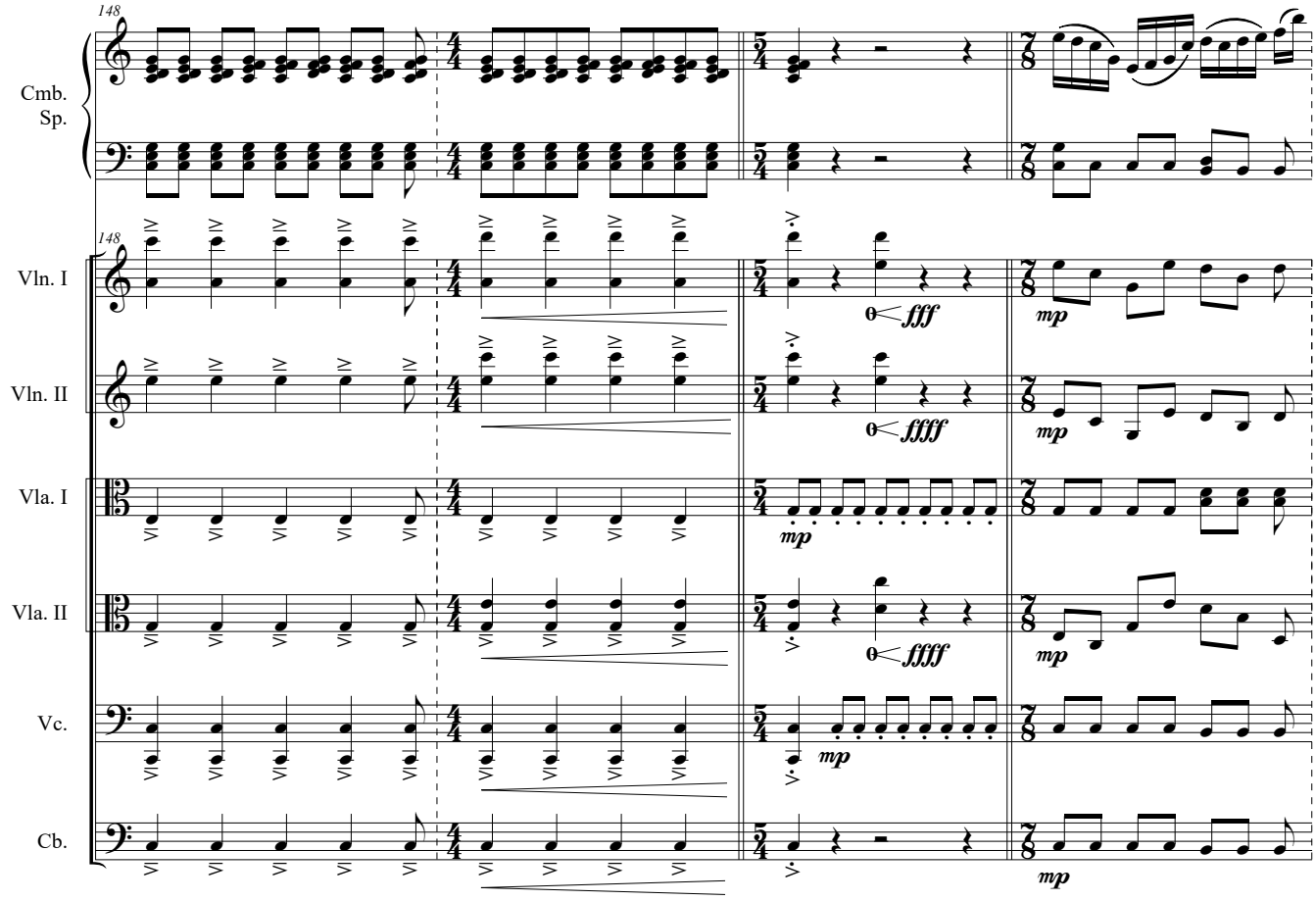

134
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

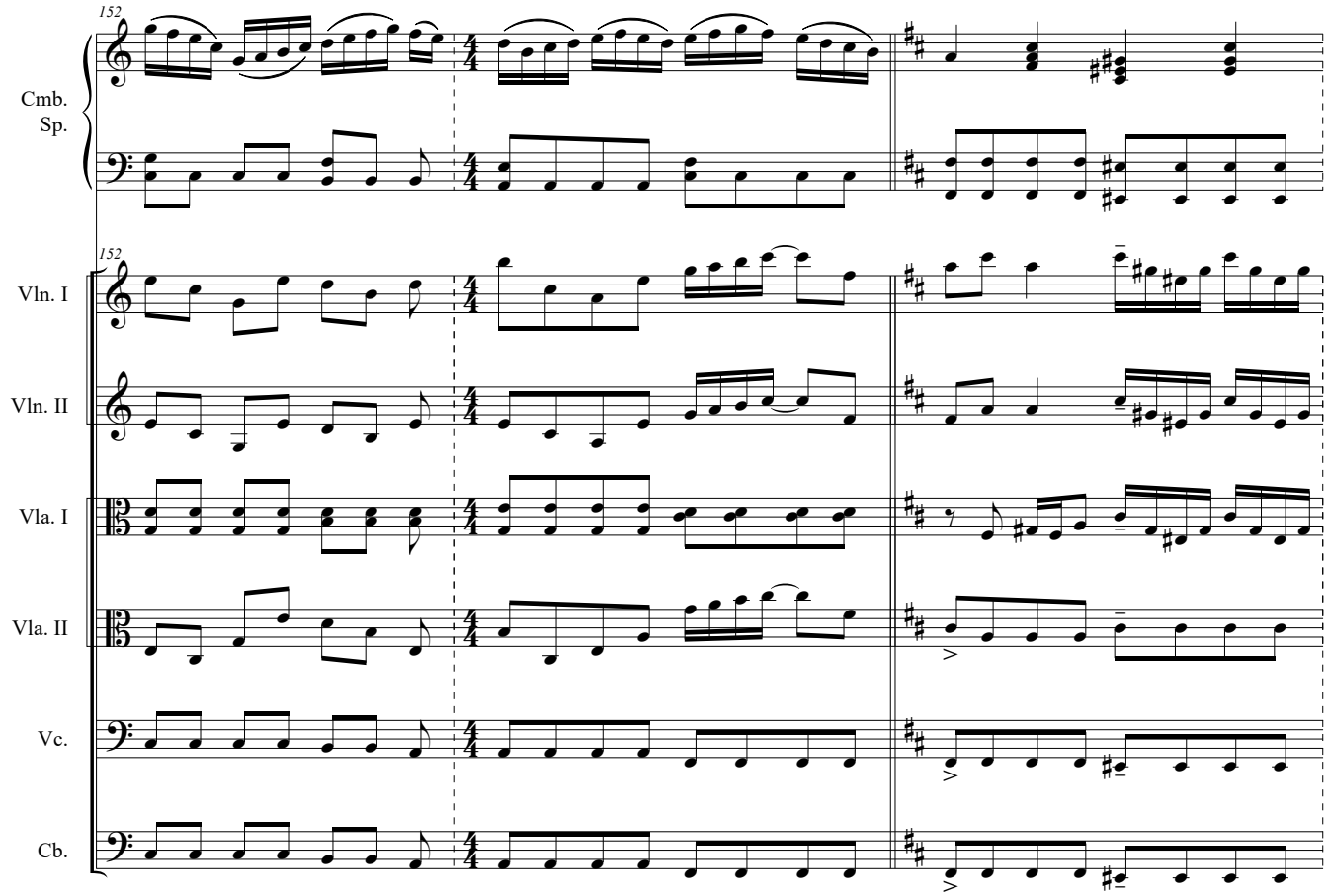

136
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

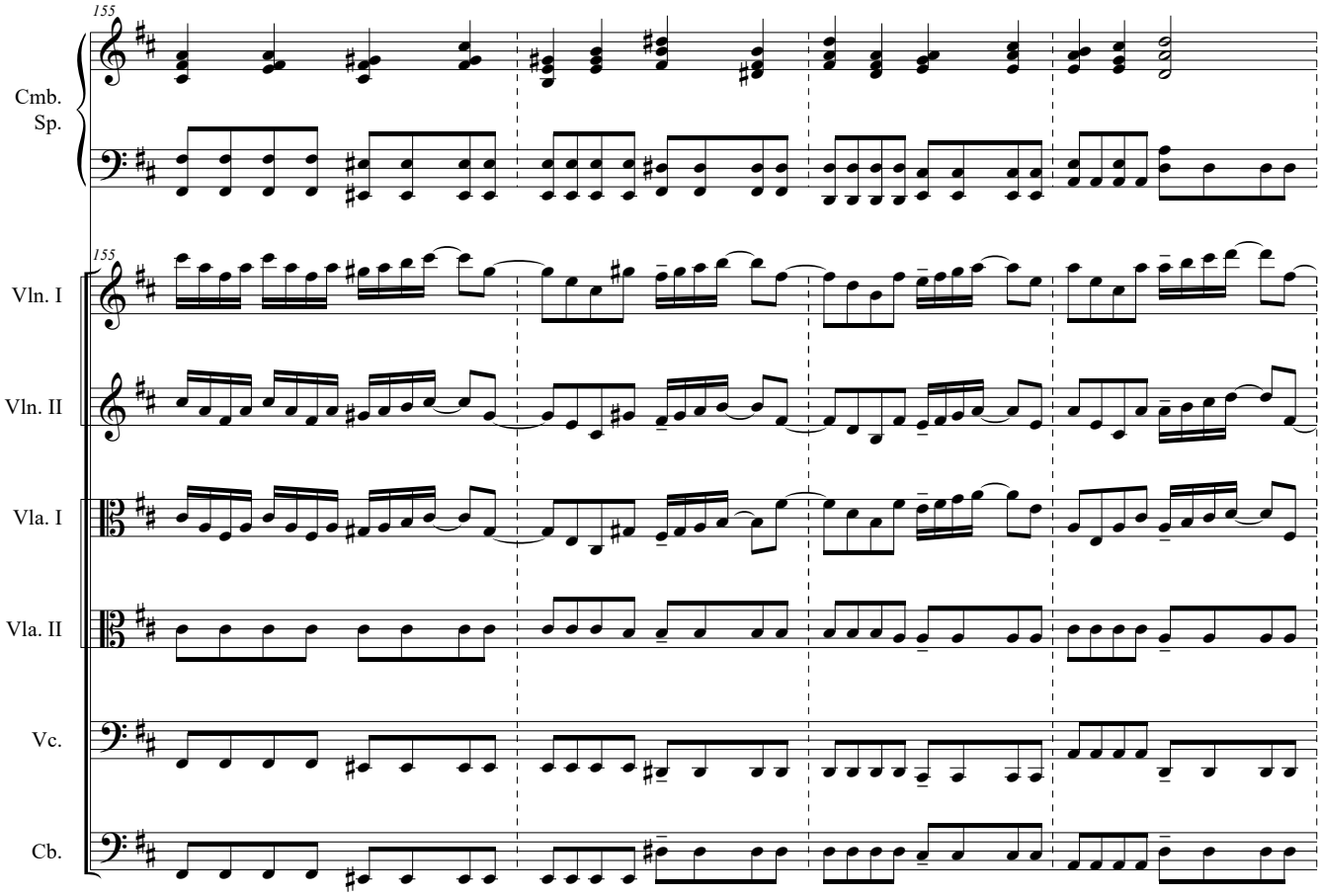

139
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
p poco a poco cresc.

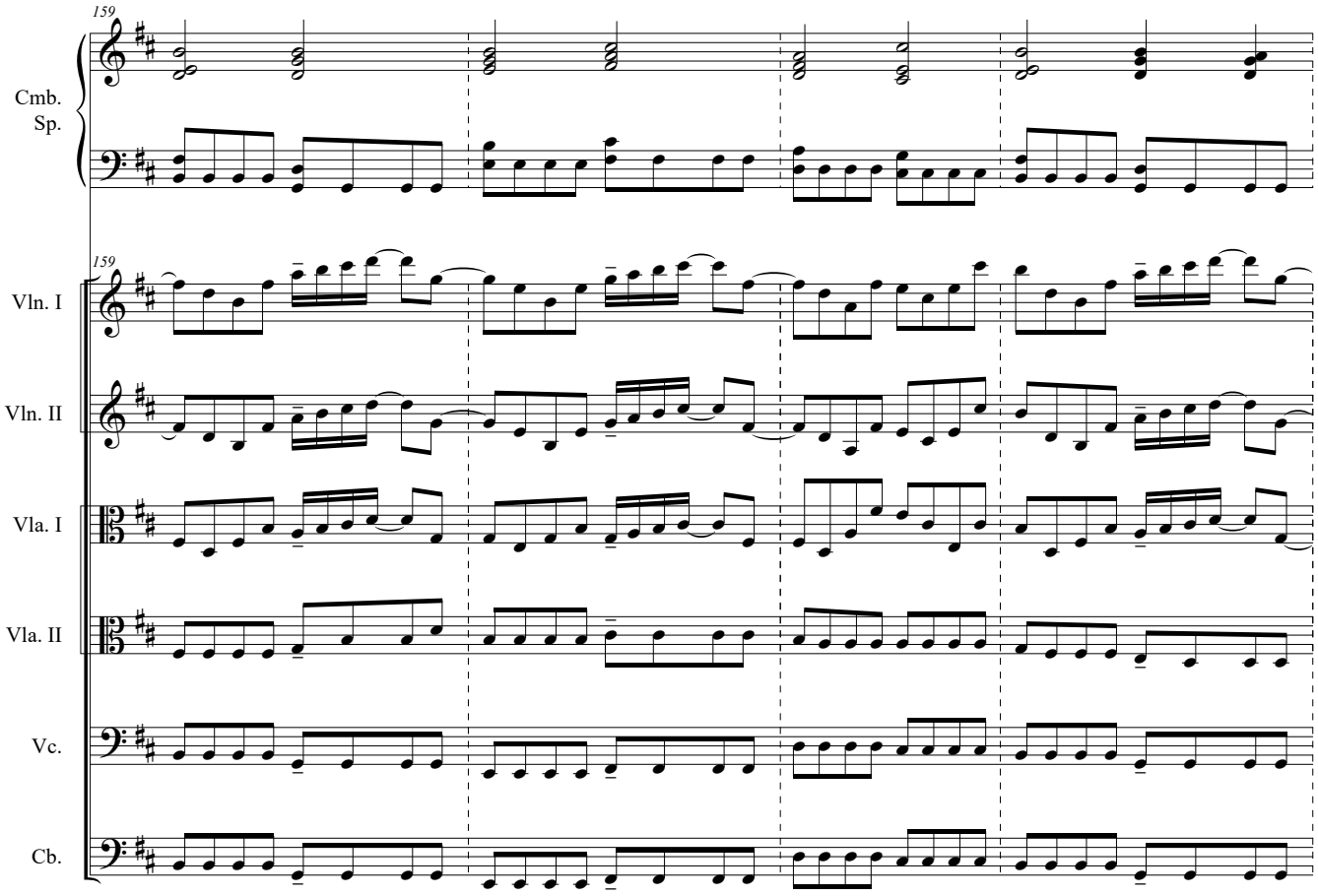

142
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

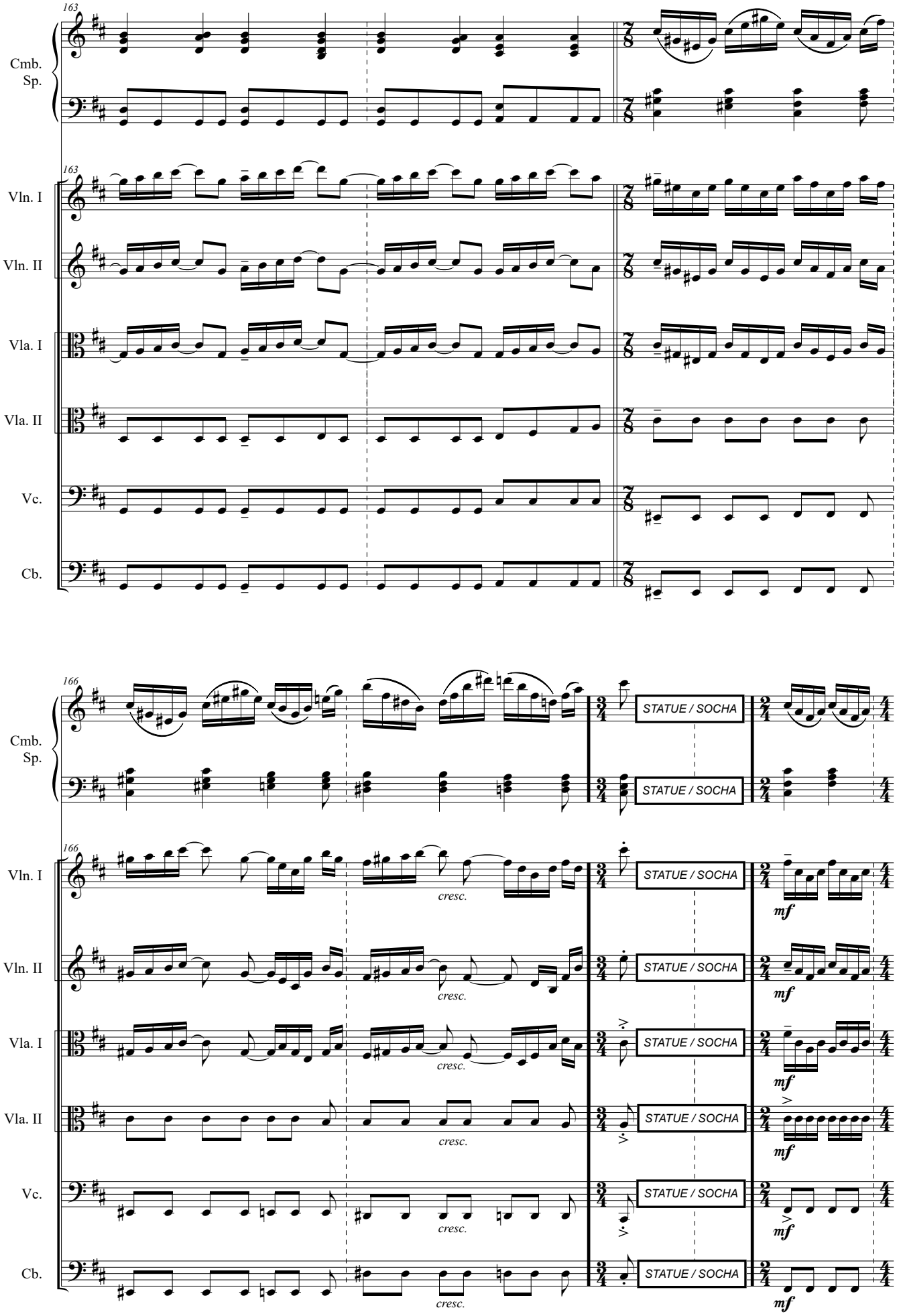

145
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
f
div.
uniti


148
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
fff
ffff
mp

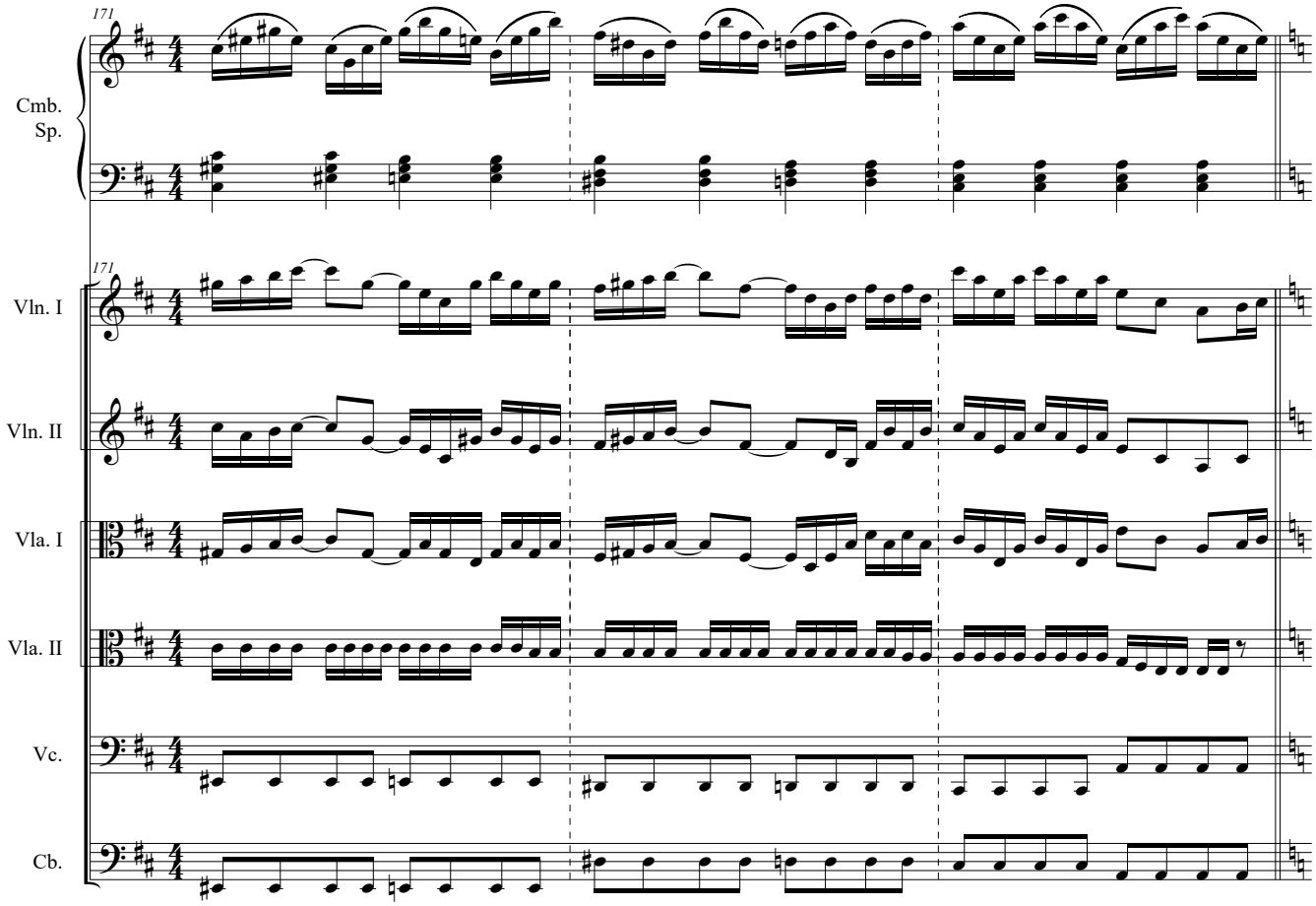

152
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

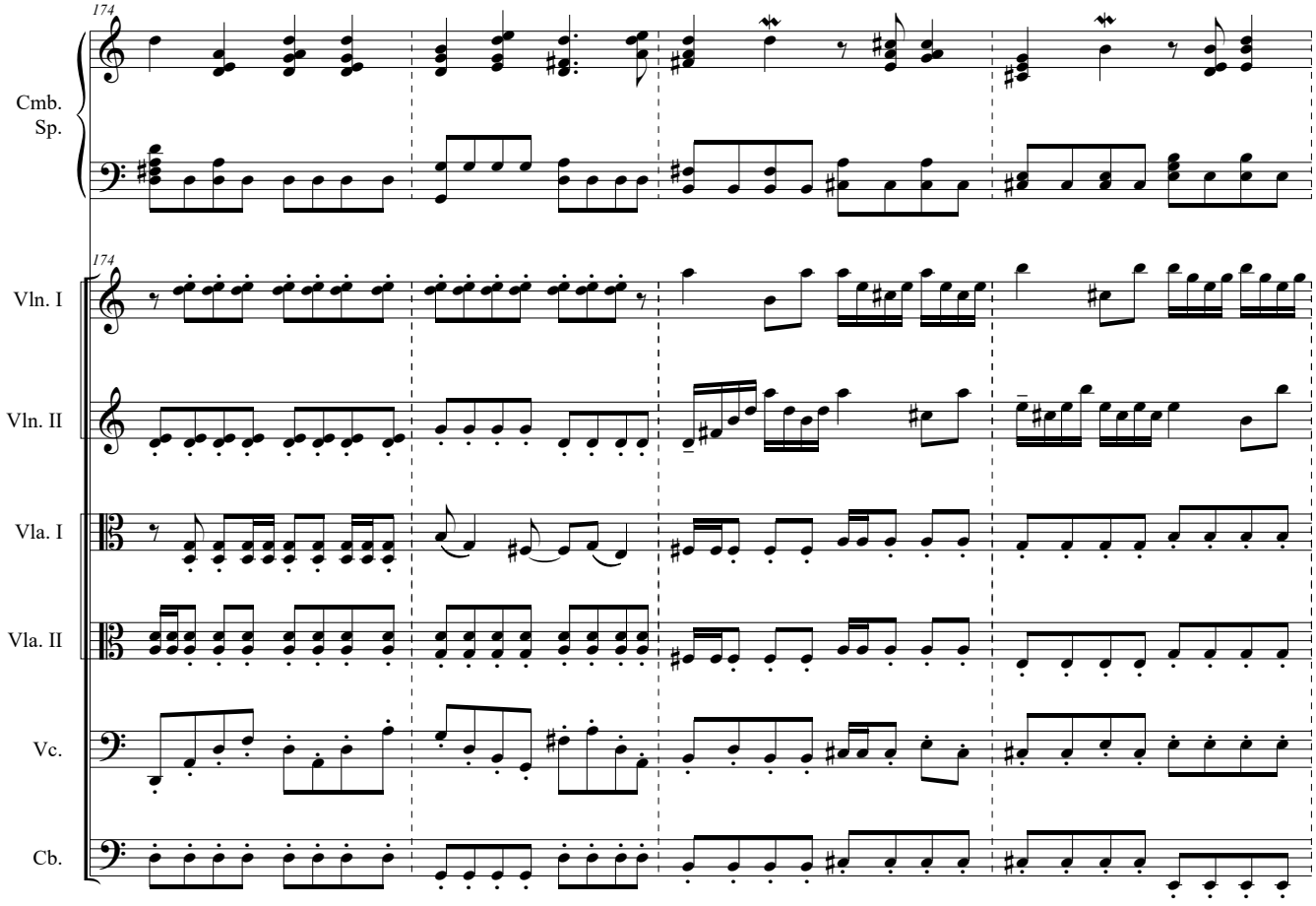

155
Cmb. Sp.
155
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

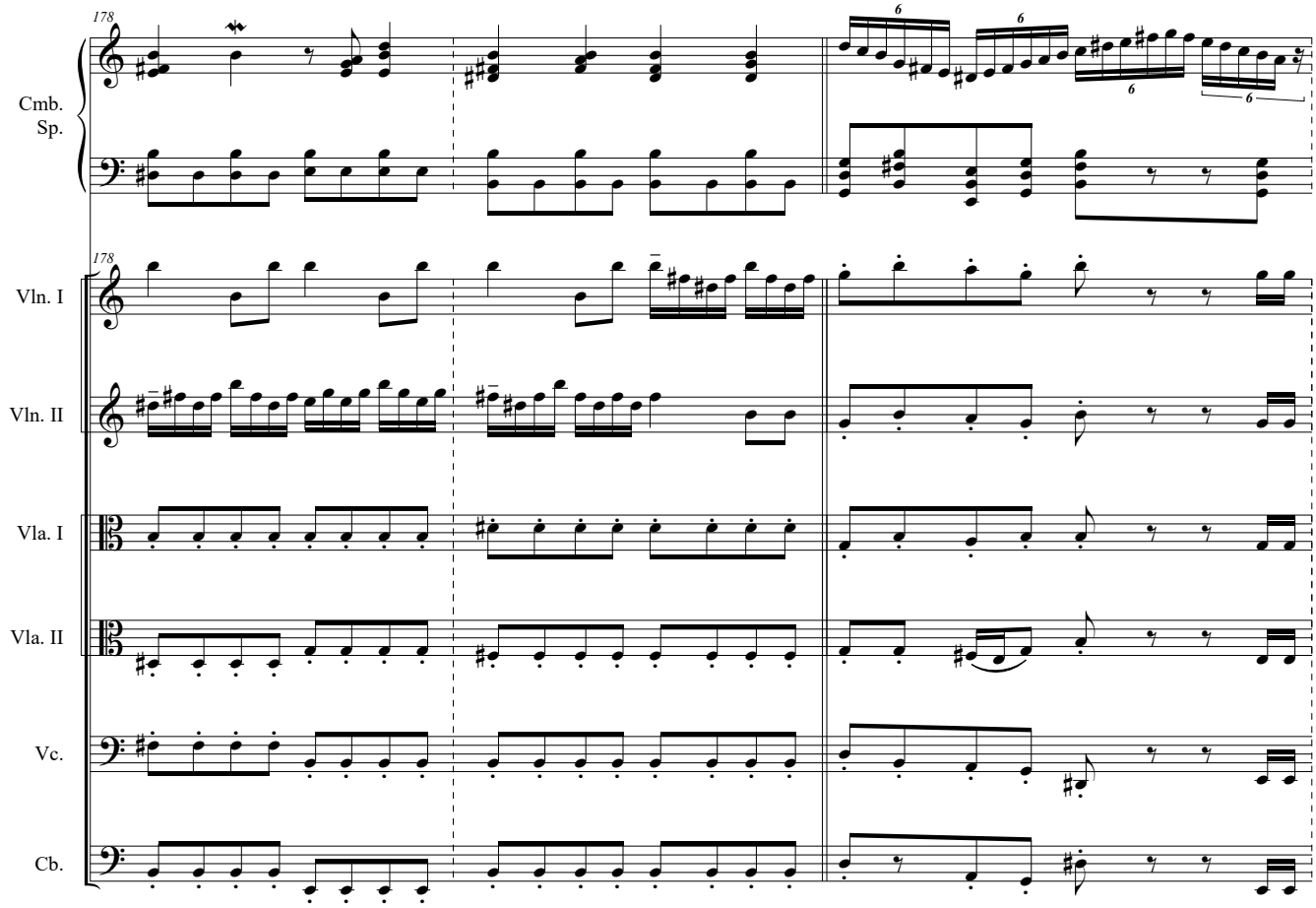

159
Cmb. Sp.
159
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

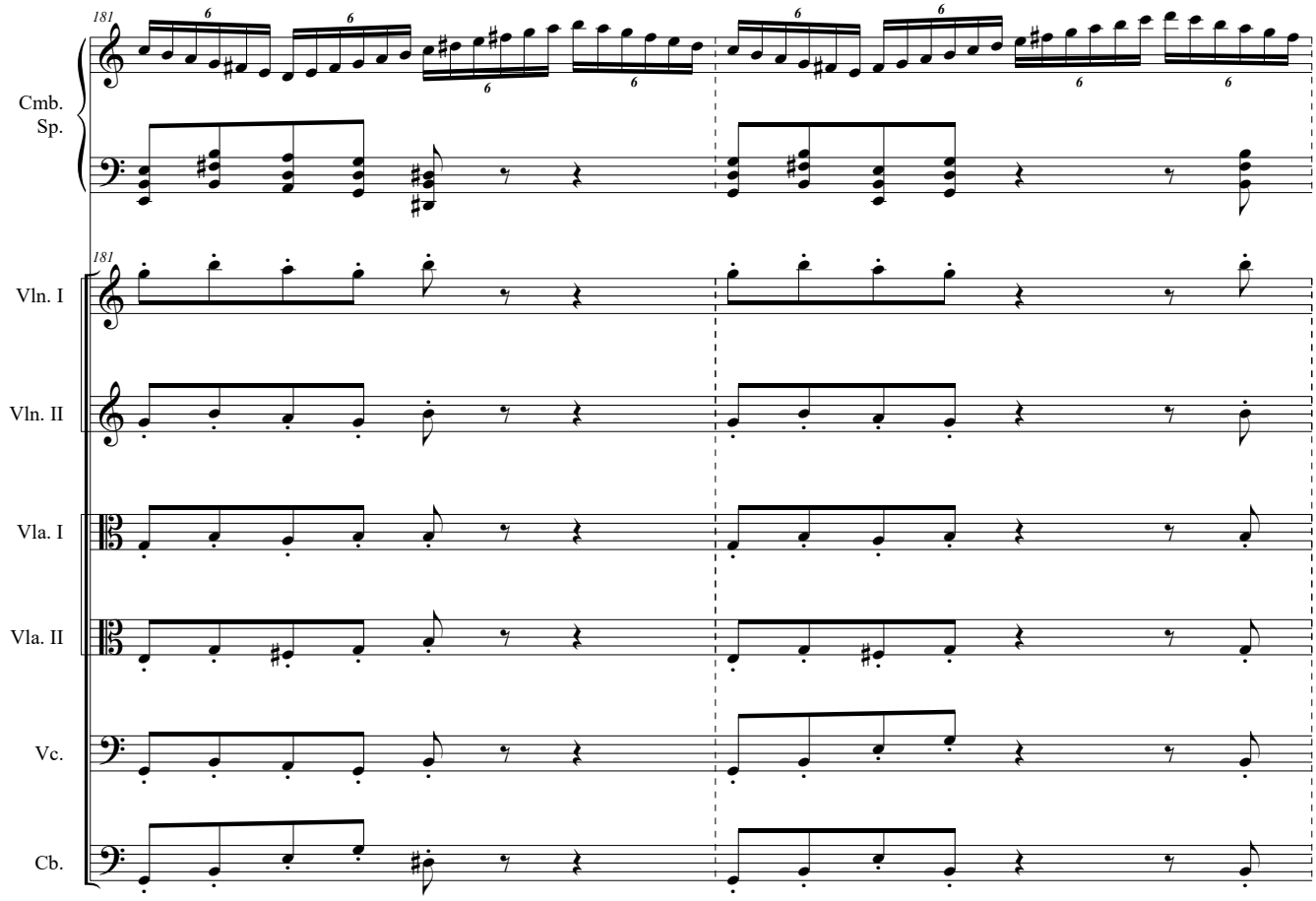


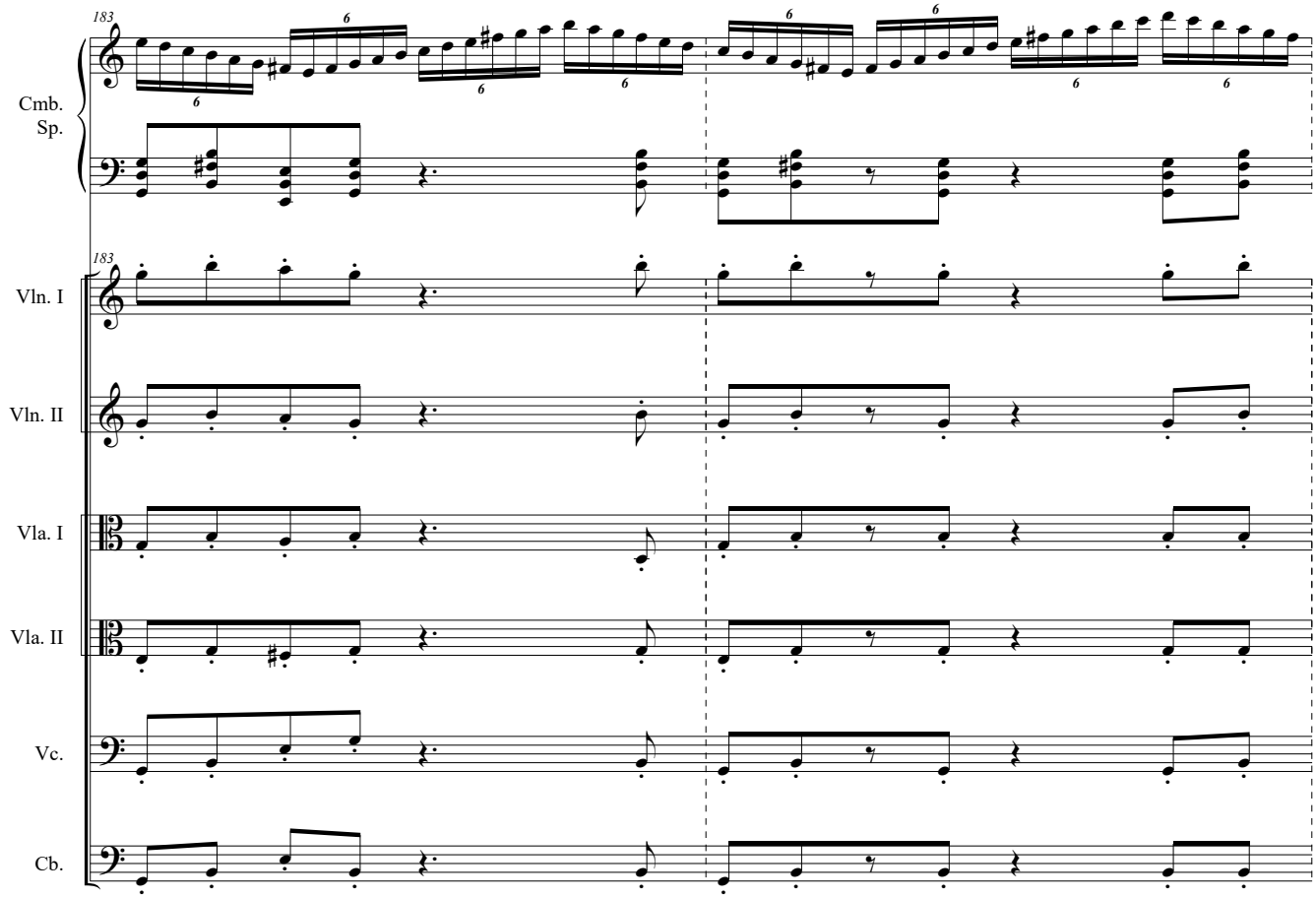
STATUE / SOCHA
Immediately after playing the first note of the measure 168, the conductor and all musicians remain motionless like statues. Any kind of subtle theatrality is very welcome.
Ani inštrumentalisti ani dirigent sa po poslednom tóne taktu 168 nehýbu. Zostávajú nehybne v polohe, v ktorej zahrali posledný tón. Tvária sa ako sochy. Jemná teatralita je vítaná.

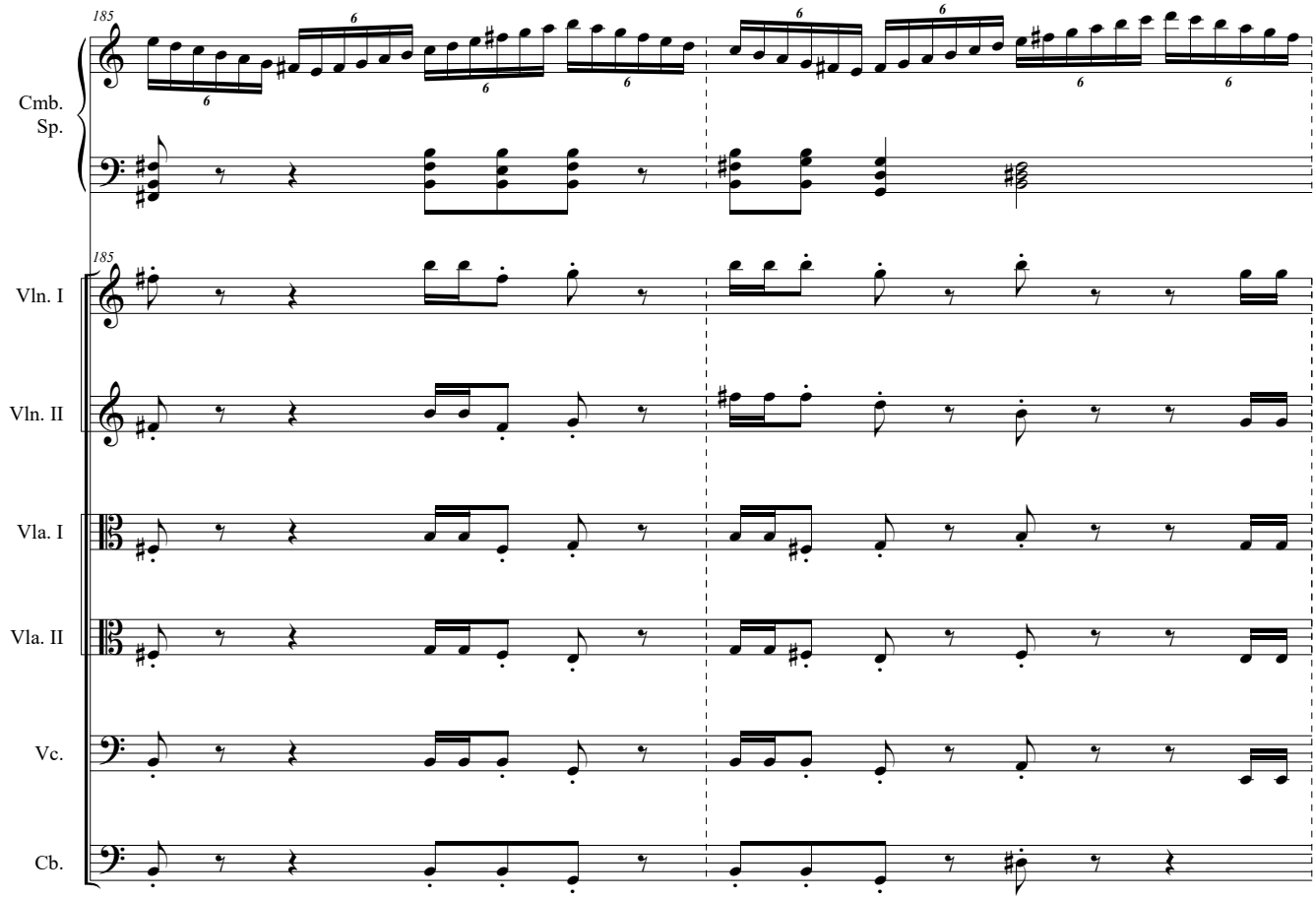

171
Cmb.
Sp.
171
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

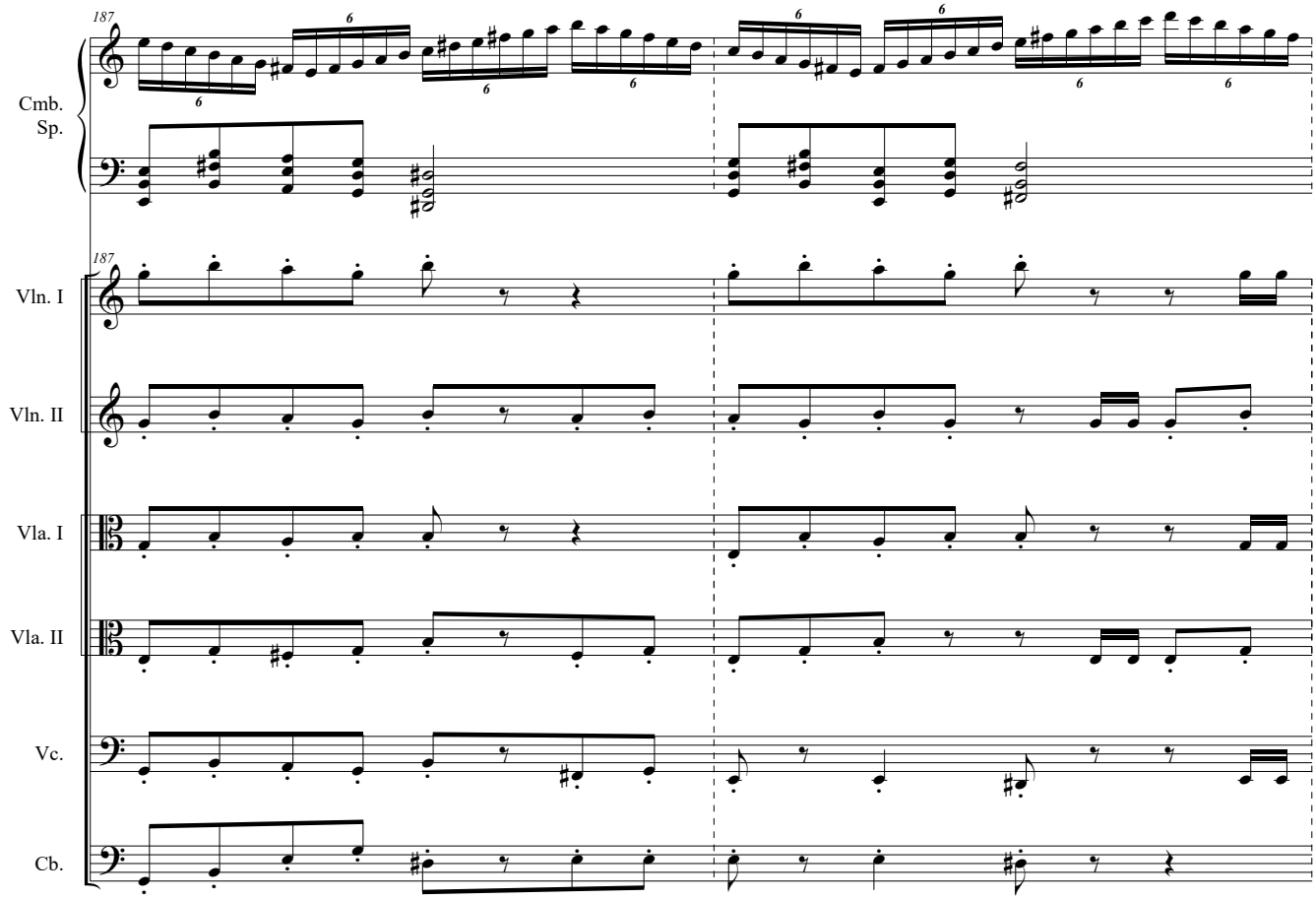

174
Cmb.
Sp.
174
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

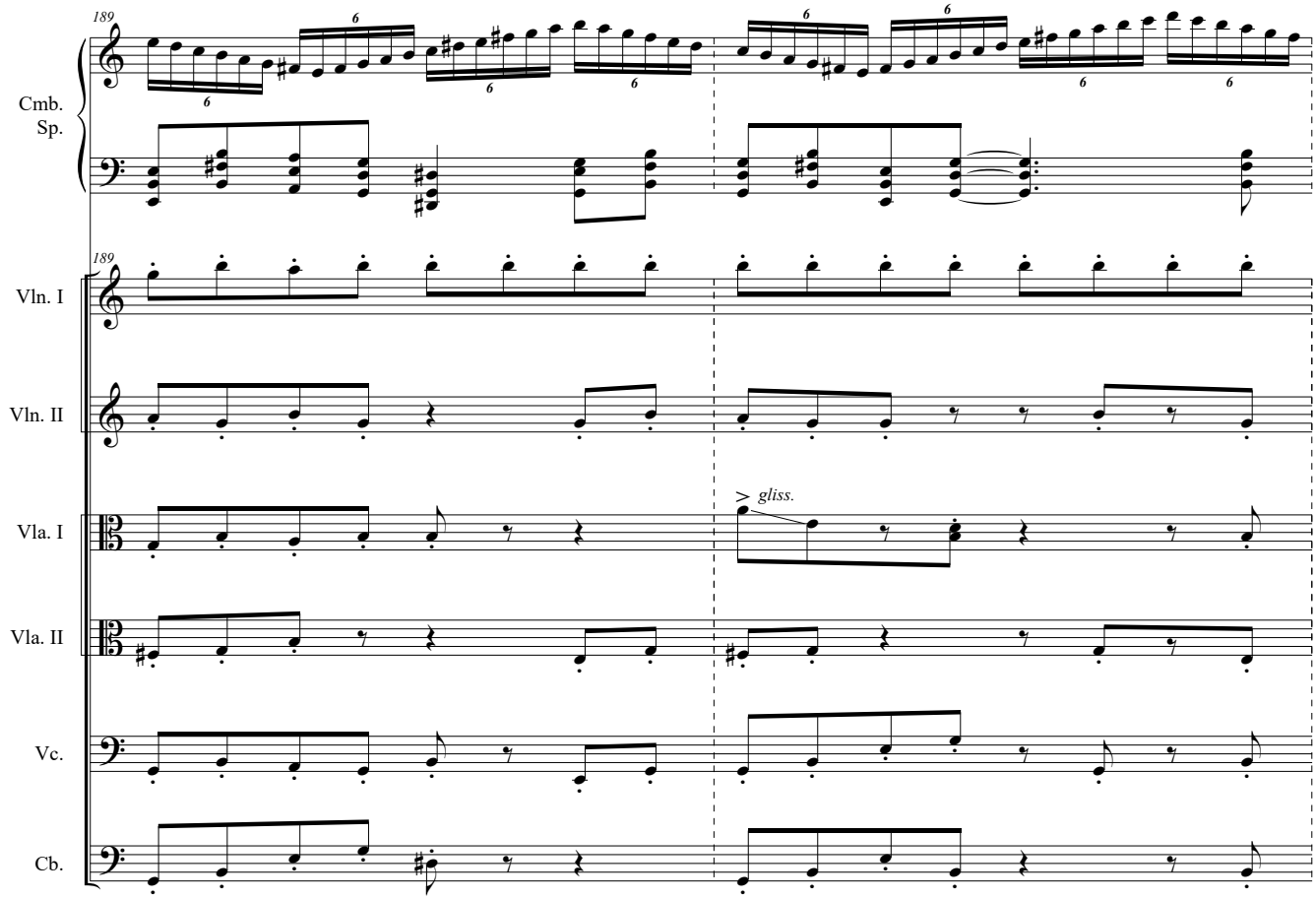

178
Cmb. Sp.
178
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

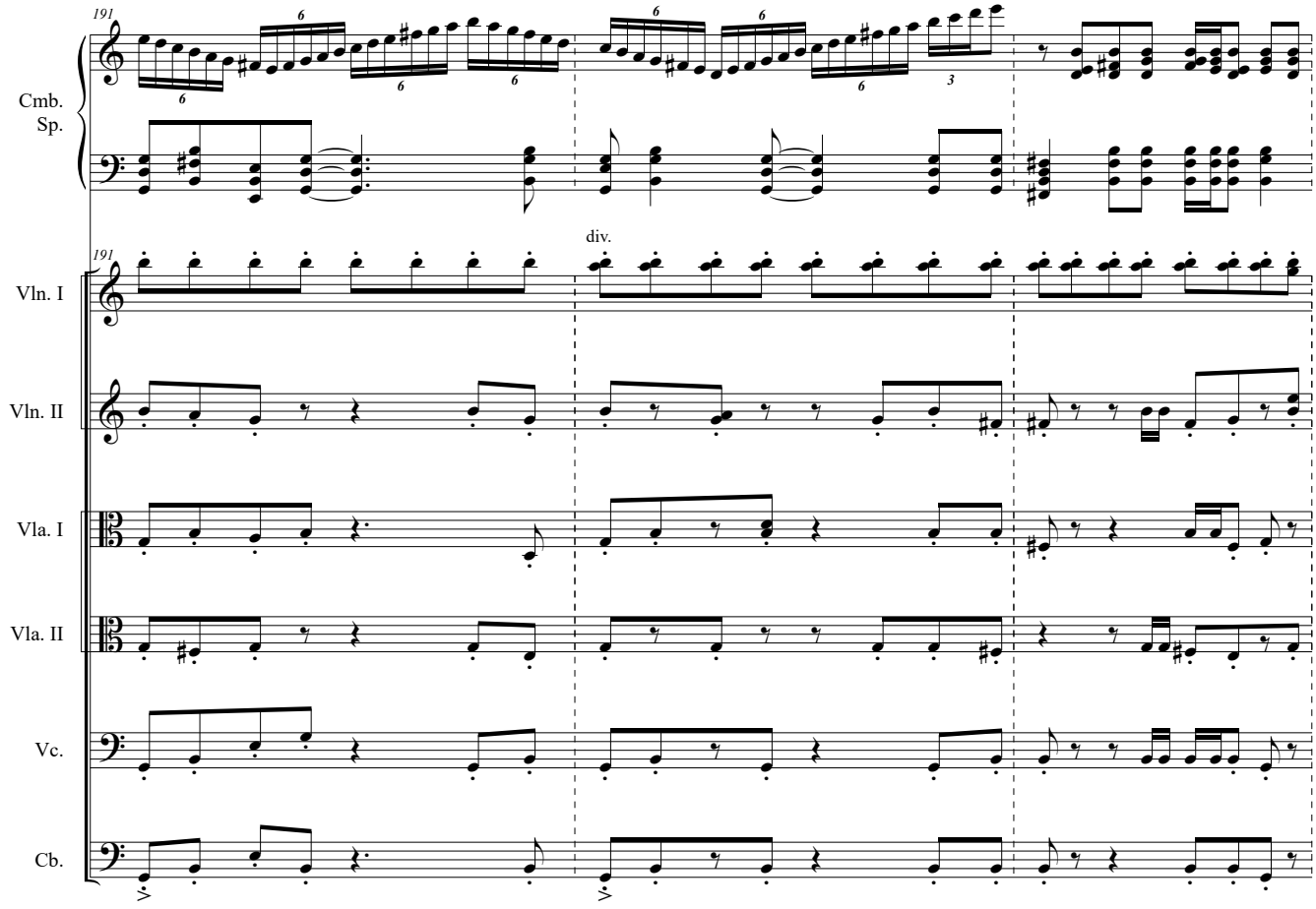

181
Cmb. Sp.
181
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

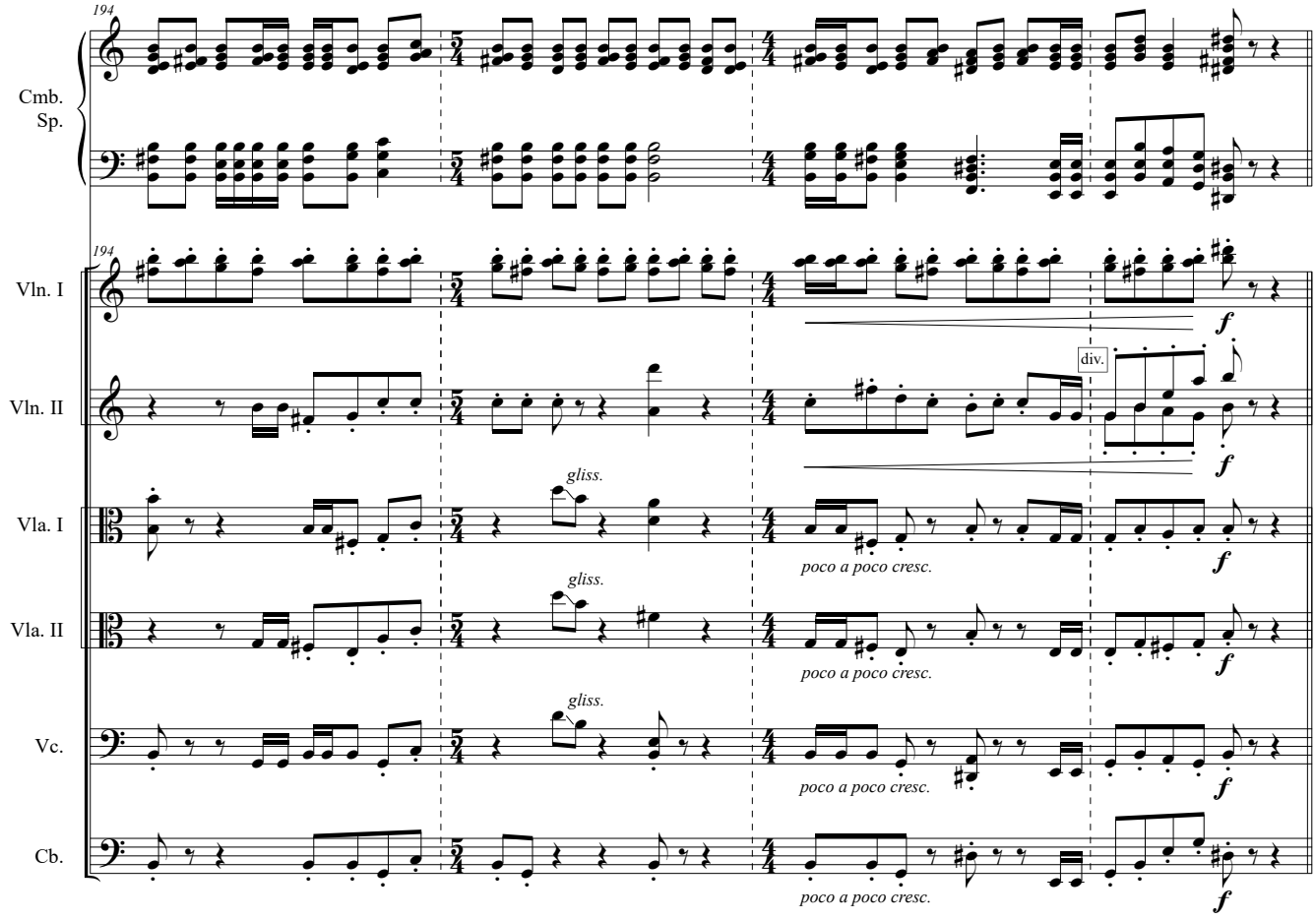

183
Cmb. Sp.
183
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

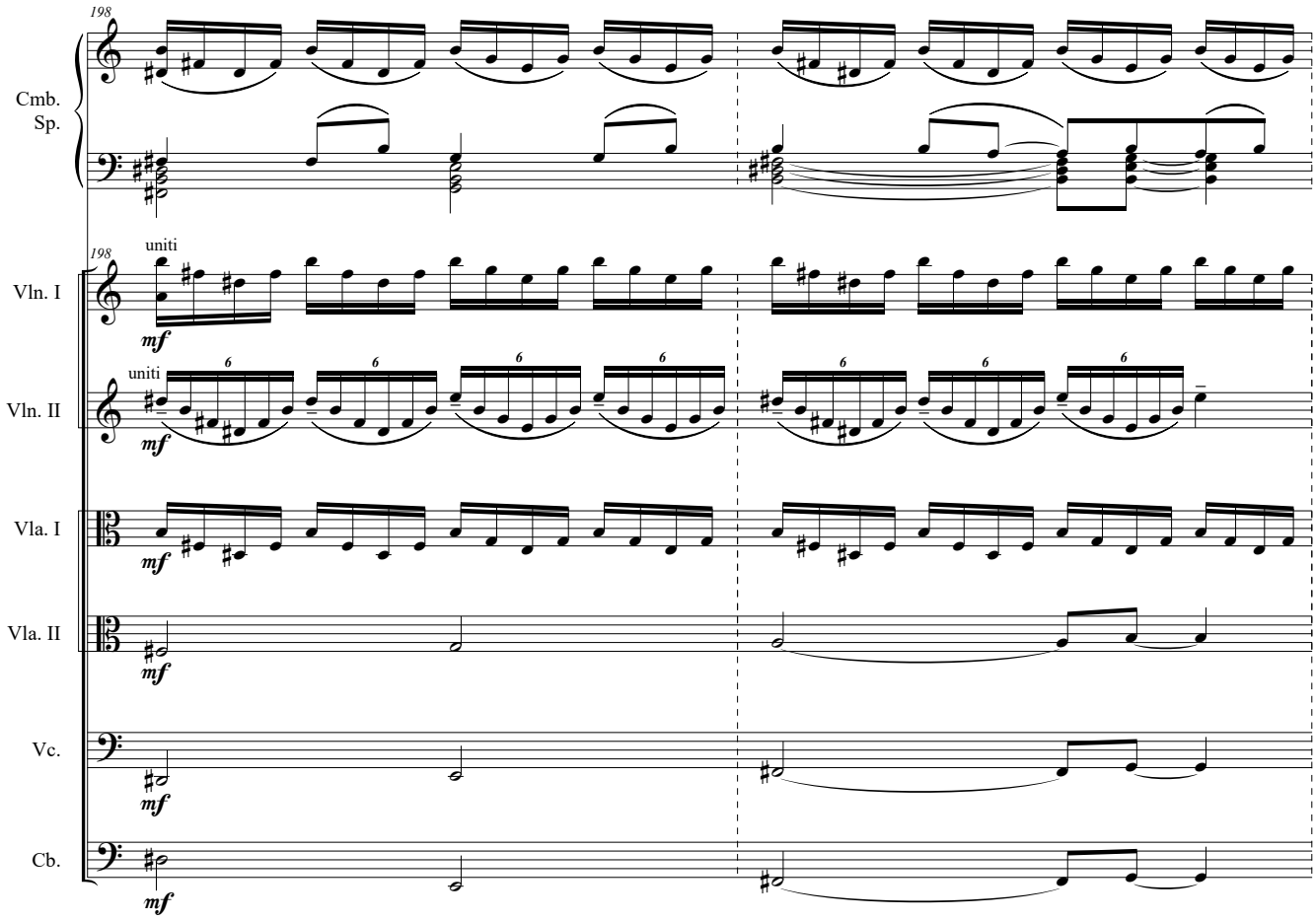

185
Cmb. Sp.
185
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

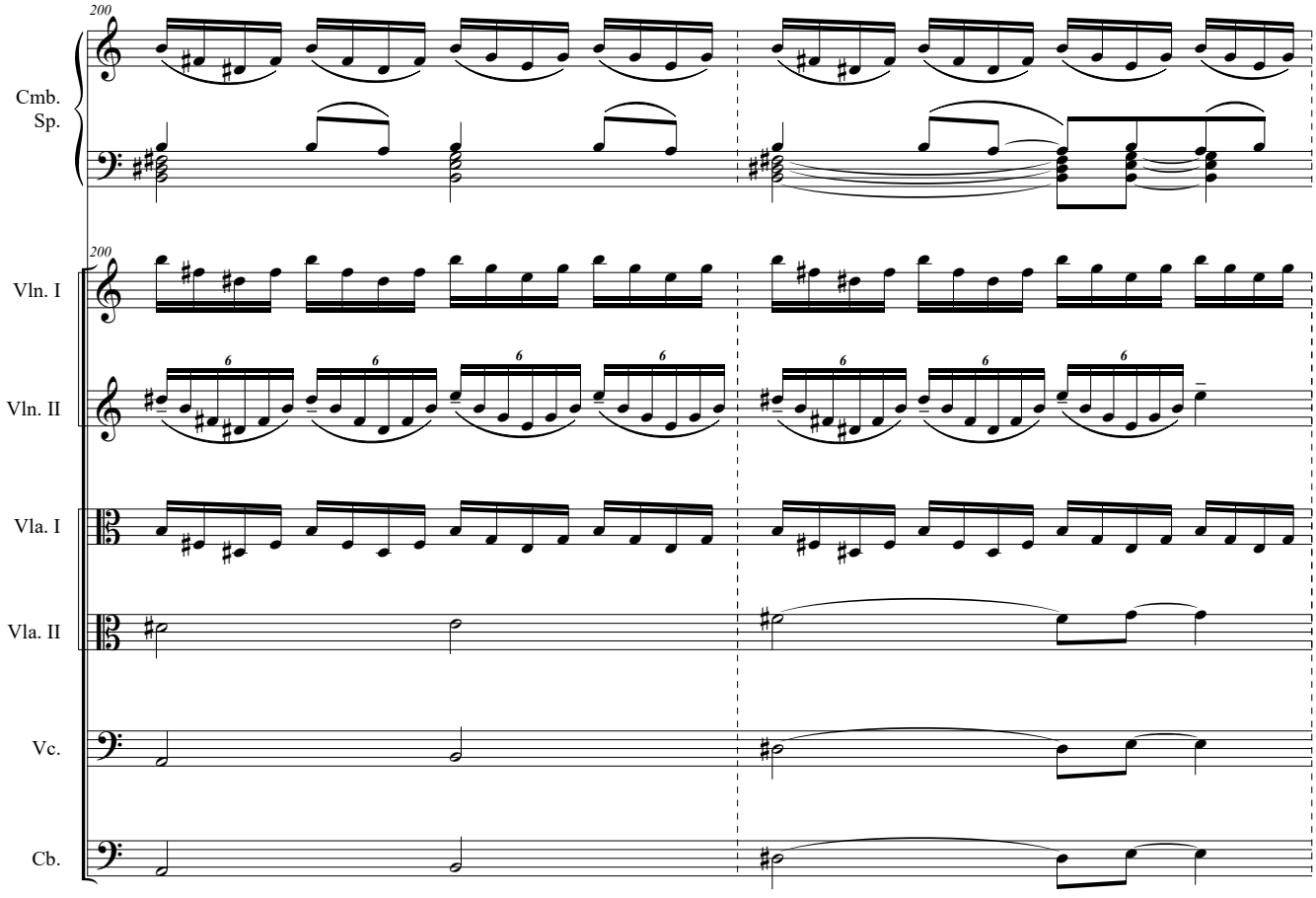

187
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

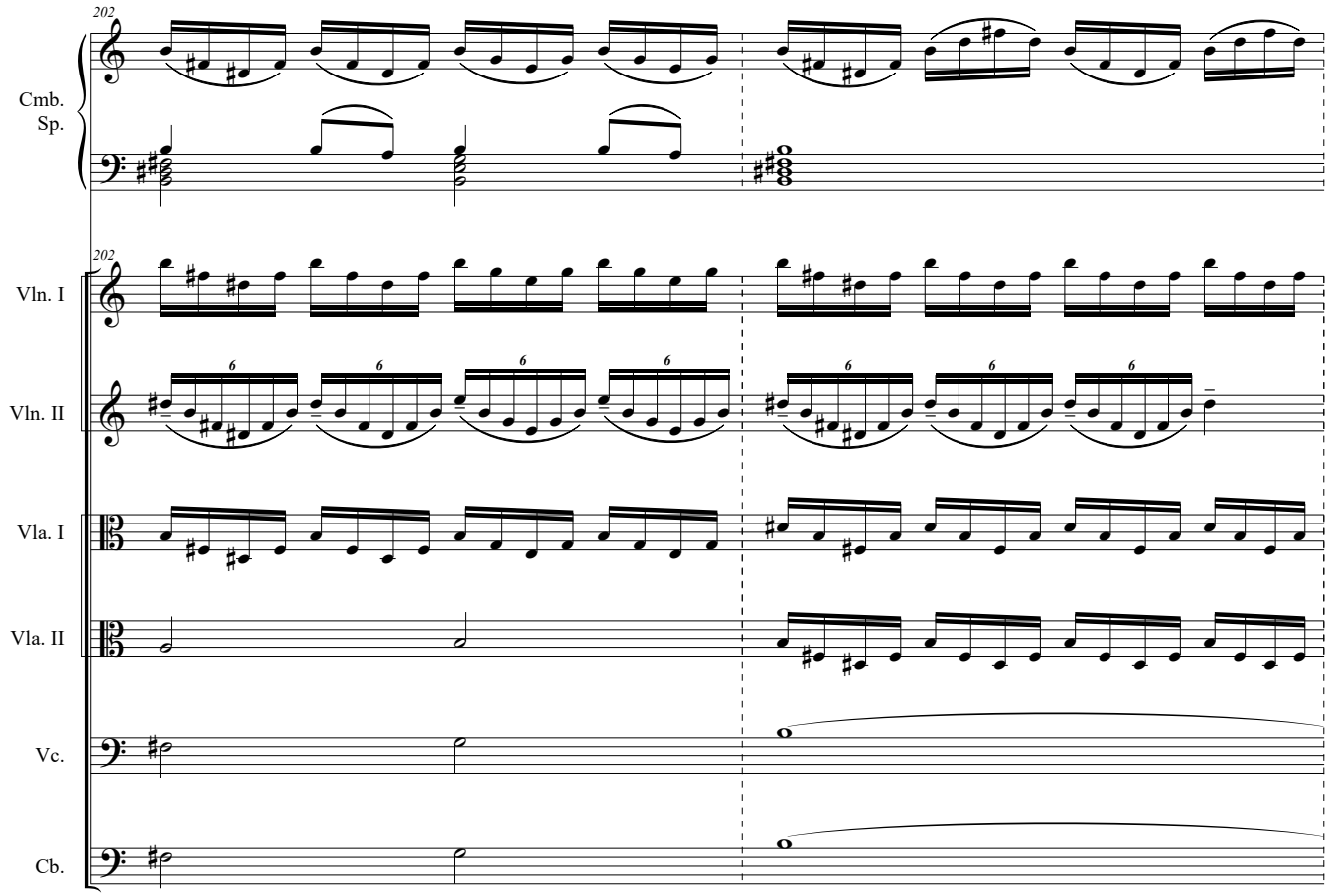

189
Cmb. Sp.
Vln. I
Vln. II
Vla. I
> gliss.
Vla. II
Vc.
Cb.

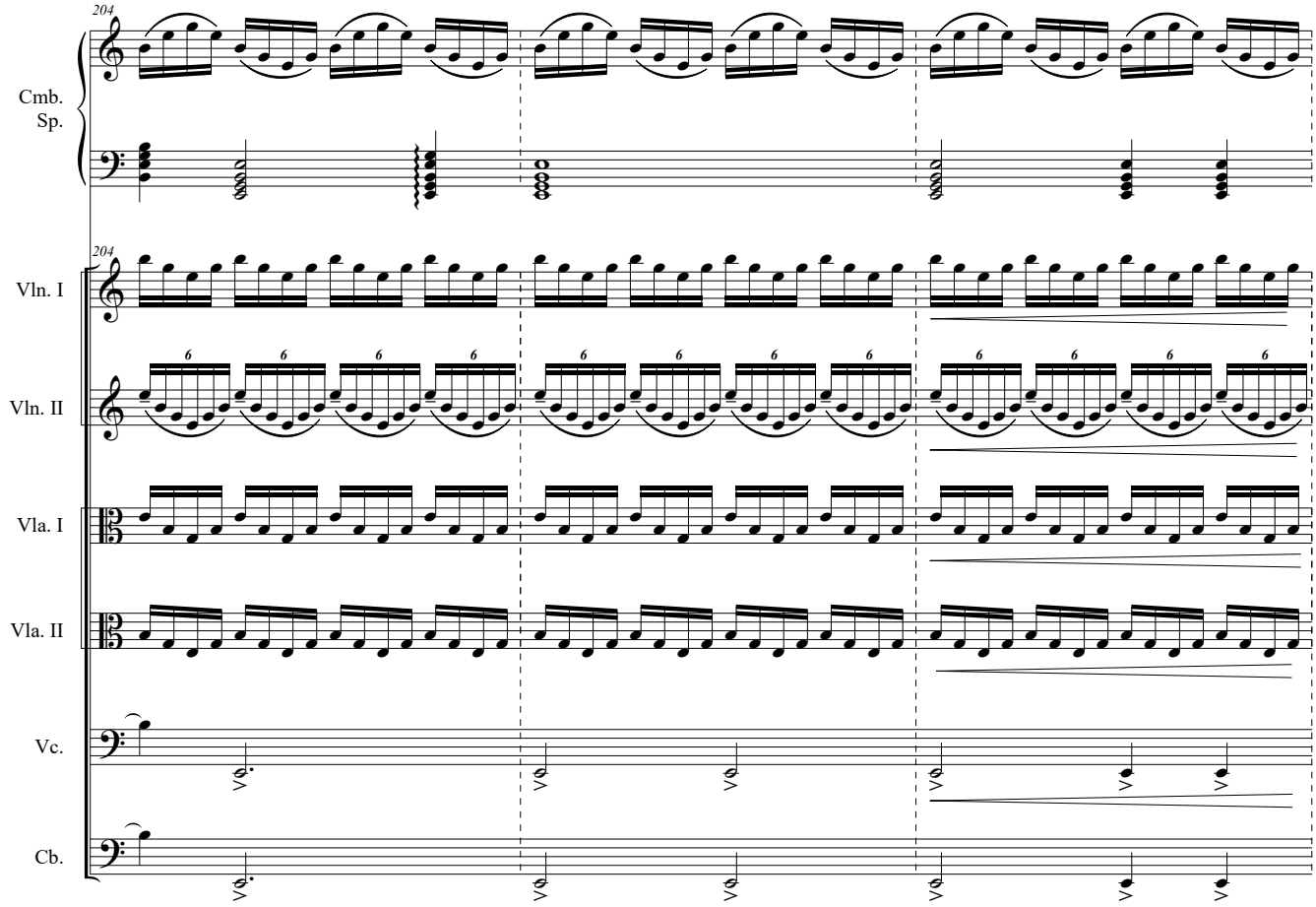

191
Cmb.
Sp.
191
div.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

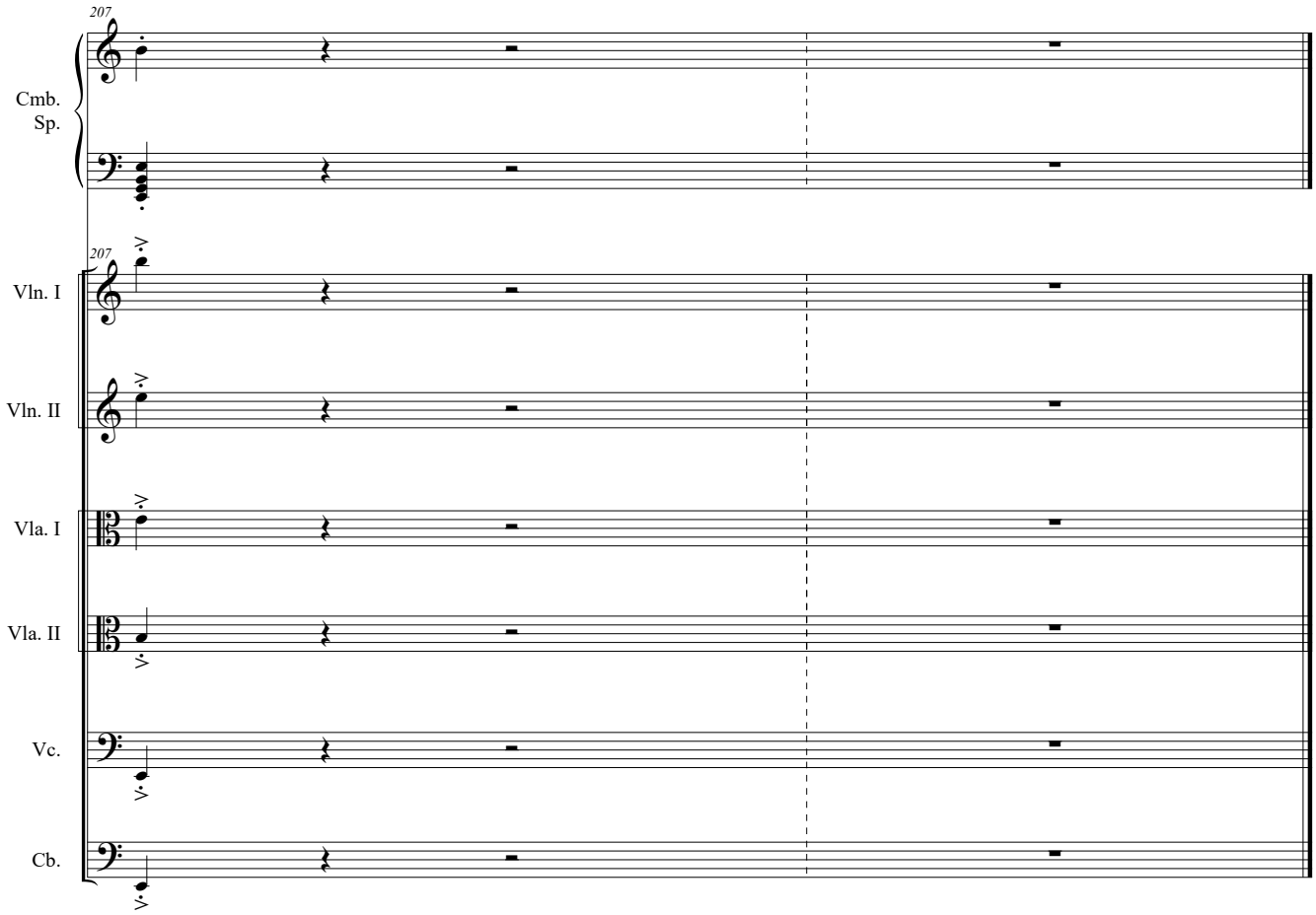

194
Cmb.
Sp.
194
Vln. I
f
Vln. II
div.
f
gliss.
Vla. I
poco a poco cresc.
f
gliss.
Vla. II
poco a poco cresc.
f
gliss.
Vc.
poco a poco cresc.
f
Cb.
poco a poco cresc.
f


198
Cmb. Sp.
198
uniti
Vln. I
mf
uniti
Vln. II
mf
Vla. I
mf
Vla. II
mf
Vc.
mf
Cb.
mf


200
Cmb. Sp.
200
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.


202
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.


204
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.



Please send information about any public performance(s) of **DÉJÀ VU** before the concert(s) to the composer 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**

Please mention the support from the Arts Council Slovakia in the programme leaflets, booklets, posters etc., if you perform the composition:
DÉJÀ VU was composed using public funds provided by the Slovak Arts Council.
(of course, the note about the support may be translated into the language of the country, in which the concert will take place).
Also please use the logo of the Slovak Arts Council, if possible.
The logo can be found on **https://www.machajdik.com/logo.html**
Thank you!

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 **DÉJÀ VU** [e.g., GEMA, PRS, PPL, ASCAP, SACEM, BUMA STEMRA, SESAC, BMI, SOCAN, SODRAC, CMRRA, APRA AMCOS, SIAE, AKM, SABAM, SUISA, STIM, IMRO, TEOSTO, NCB, Koda, TONO, SGAE, SOZA, OSA, ZAIKS, SPA, SOKOJ, HDS-ZAMP, SAZAS, UCMR-ADA, LATGA, AKKA-LAA, AMUS, ARTISJUS, AUTODIA, GEA, STEF, SACM, JASRAC「日本音楽著作権協会」, EAU, MUSICAUTOR, UNISON, WAMI, KOMCA (한국음악저작권협회), SADAIC, MESAM, MCSC (中国音乐著作权协会), CASH (香港作曲家及作詞家協會), ABRAMUS, IPRS, MACA (作曲家、作家及出版社協會), MSG, UACRR (УААСП), VCPMC, MÜYORBIR, SAMRO, MUST (社團法人中華音樂著作權協會), ACUM (אקו"ם), МАСР, ВОИС, RAO (РАО)]

For a recording of **DÉJÀ VU** you are kindly requested to send a sample of a sound file to Peter Machajdik via **https://wwwmachajdik.com/public.html**
Thanks!

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

free-scores.com