



# Peter Machajdik

Slovakia

## SIEBEN LIEDER (Seven Songs - Text in German)

### About the artist

Peter Machajdik 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. Machajdik has worked with many leading orchestras and ensembles, including the Janák#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:** SIEBEN LIEDER (Seven Songs - Text in German)  
**Composer:** Machajdik, Peter  
**Copyright:** Public Domain  
**Publisher:** Machajdik, Peter  
**Instrumentation:** Voice Soprano and violin  
**Style:** Contemporary  
**Comment:** Composed 2010 Duration c. 10'00" Text in German language

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

Prohibited distribution on other website.



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Peter Machajdík



**SIEBEN LIEDER**  
**SEVEN SONGS**  
**SEDEM PIESNÍ**

SOPRAN UND VIOLONCELLO  
SOPRANO AND CELLO  
SOPRÁN A VIOLONČELO

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

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

# **SIEBEN LIEDER**

Musik & Text:  
Peter Machajdík

Uraufführung / Premiere: 30. Oktober 2001  
Pennsylvania, USA

Julie Hanson-Geist (s), Darry Dolezal (vc)

**MAKE MUSIC NOT WAR**

to tread on small stones  
to bury thoughts in their crunch  
sounds of the whole time in us  
like living

# SIEBEN LIEDER

## I.

Music & Text:  
Peter Machajdik  
[ makh-eye-deek ]

♩ = 60

Soprano *mp*

auf stein-chen tre - ten ihr knir-schen ver - ber - gen

Violoncello *mp*

S *mf* *mp*

klänge - ge der gan - zen zeit in uns

Vc. *poco* *mf* *poco* *mp*

S

in uns

Vc. *pizz.*

S (flüsternd / whispered)

wie le - ben - dig

Vc. *arco* *ppp*

I thought that you touched me  
but in reality I was inside you  
looking for you inside the tree  
but you were just its bark

# SIEBEN LIEDER

## II.

Music & Text:  
Peter Machajdik  
[ makh-eye-deek ]

$\text{♩} = 72$   
*mf*

Soprano  
ich dach - te du hast mich be - rührt

Violoncello  
*mf*

4  
S  
a - ber in wirk - lich - keit ich war in \_\_\_\_\_ dir dir \_\_\_\_\_

Vc.  
4

9  
S  
— und hab' dich im in - nern des bau - mes ge - sucht

Vc.  
9

13  
S  
*poco rit.*  
a - ber du warst nur des - sen rin - de \_\_\_\_\_

Vc.  
13

17  
S

Vc.  
17  
*pizz.*

what sort of birds are those ?  
ravens or .... ?

# SIEBEN LIEDER

## III.

Music & Text:  
Peter Machajdík  
[ makh-eye-deek ]

$\text{♩} = 100$

Soprano Imitation von Vogelstimmen (die Art und Weise wird der Sängerin überlassen)  
Imitation of birdcalls (the singer chooses her own performance style)

Violoncello poco flaut. (ad lib.)  
*mf*

10 S Imitation von Vogelstimmen (die Art und Weise wird der Sängerin überlassen)  
Imitation of birdcalls (the singer chooses her own performance style)

10 Vc.

20 S Imitation von Vogelstimmen (die Art und Weise wird der Sängerin überlassen)  
Imitation of birdcalls (the singer chooses her own performance style)

20 Vc.

31 S Imitation von Vogelstimmen (die Art und Weise wird der Sängerin überlassen)  
Imitation of birdcalls (the singer chooses her own performance style)

31 Vc. STIMME (theatralisch) / VOICE (theatrically):  
was sind das für vögel ? raben ? oder ?

I was inside you  
the whole of life  
the smell around us  
the echo

# SIEBEN LIEDER

## IV.

Music & Text:  
Peter Machajdik  
[ makh-eye-deek ]

*♩ = 46*  
*mp*

Soprano  
ich war in dir — das gan - ze le - ben duft um uns

Violoncello  
*p*

7  
S  
— he-rum das e - cho —

Vc.  
*mp*

14  
S  
*poco lamentoso*  
*p*  
Mm — Mm

Vc.  
*pp* *p* *poco*

19  
S  
*rit.* — *♩ = 46*  
Mm — Mm

Vc.  
*mf*

2

24 *mf*

S

Mm

Vc.

24

3

*p*

31

S

*pp*

Ah

Vc.

31

*ppp*

37

S

Vc.

37

*pp*

*poco*

Please send information about any public performance(s) of **SIEBEN LIEDER (SEVEN SONGS)** before the concert(s) to the composer via <https://www.machajdik.com/public.html>

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Thanks!

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



breathing of the breath  
always and everywhere  
flowing into the unknown

# SIEBEN LIEDER

Music & Text:  
Peter Machajdik  
[ makh-eye-deek ]

## V.

♩ = 50

Soprano

Violoncello

S

Vc.

7

7

*p*

non vibrato

*p*

S

Vc.

14

14

*mf*

*mf*

at - men des a - tems im - mer und ü - ber - all flie - ssend ins

S

Vc.

19

19

*p*

*p*

un - be - kann - te a

S

Vc.

25

25

smelling of the dripstones  
vibration of the earth  
ice in eyes

# SIEBEN LIEDER

## VI.

Music & Text:  
Peter Machajdik  
[ makh-eye-deek ]

♩ = 66

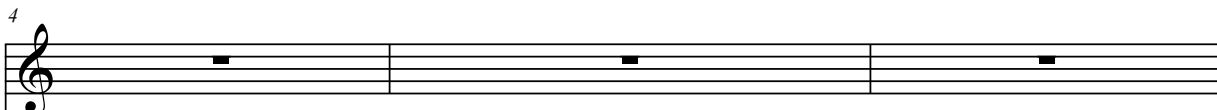
*f* (sempre poco rubato)

Soprano



rie - chend nach den tropf - stei - nen

Violoncello



S



Vc.

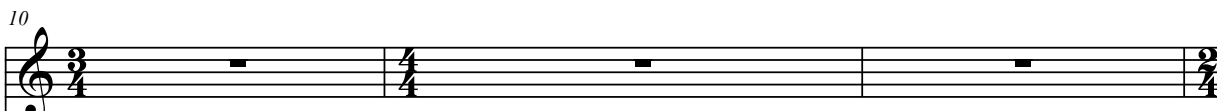


S

schwin-gung der er - de



Vc.



S



Vc.

♩ = 50

*mp*



S

eis in au - gen



Vc.

dipped into life  
old, dried up, eternal  
burnt  
reborn in memories  
in the cruch of thoughts

# SIEBEN LIEDER

## VII.

Music & Text:  
Peter Machajdik  
[ makh-eye-deek ]

$\text{♩} = 50$   
*mf*

Soprano

ins le-ben ein-ge - taucht — alt dürr

Violoncello

*mf*

5

S

e - wig — ver - brannt — wie - der-ge-bo - ren

Vc.

5

9

S

in — e - rin-ne-

Vc.

9

15

S

run - gen e - rin-ne-run - gen —

Vc.

15

*f*

The image shows a musical score for two parts: Soprano (S) and Violoncello (Vc.). The score is divided into three systems, each starting with a measure number (19, 26, and 34). The time signature is 3/4. The first system (measures 19-25) features a melody in the soprano part with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The cello part provides a harmonic accompaniment with a mezzo-piano (*mp*) dynamic. The second system (measures 26-33) shows the soprano part with a piano (*p*) dynamic and a triplet of eighth notes. The cello part continues with a piano (*p*) dynamic. The third system (measures 34-35) shows the end of the piece with a double bar line.

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