

Peter Machajdík



AMIDAH

soprano, violin, accordion

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the sopranoist also plays xylophone or metallophone or keyboard in the section 15 (bars 91 - 96)

2012

World premiere:

13 November 2012, Festival New Slovak Music

Concert Hall of the Slovak Radio, Bratislava

Ensemble Žena s blchou

www.machajdik.com

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c. 12'00"

AMIDAH

(2012)

Peter Machajdik

*1961

makh.eye.deek

マハイジック

马海迪克

♩ = 56

Soprano

Violin

pp

con sord. vibr. non vibr. vibr. non vibr.

5

1

tr

pp

12

2

vibr. non vibr. vibr.

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GEMA SOZA

www.machajdik.com

17 3

non vibr. senza sord.

gliss.

23 4

sul tasto pp gliss.

29 5

ord. ord.

35

6

Musical score for measures 35-39. The score is in treble and bass clefs. Measure 35 features a whole note chord. Measure 36 has a box labeled '6' above it. Measures 37-39 contain a melodic line with eighth notes and a glissando (gliss.) in measure 39. The piano accompaniment consists of eighth notes in the bass line.

40

7

Musical score for measures 40-43. The score is in treble and bass clefs. Measure 40 has a key signature change to three sharps. Measures 41-42 feature a melodic line with triplets (3) and a glissando. Measure 43 has a vibrato (vibr.) marking. The piano accompaniment includes eighth notes and a vibrato in the bass line.

44

Musical score for measures 44-47. The score is in treble and bass clefs. Measure 44 has a key signature change to four sharps. Measure 45 has a 'non vibr.' marking. Measures 46-47 contain a melodic line with eighth notes and a glissando. The piano accompaniment features eighth notes and a glissando in the bass line.

48 8

con sord. *p* V

9
55

p
Mm - - - mm - - - mm - - - mm.

60 10 11

Mm - mm - - - mm - - - mm. A
senza sord. (flag. nat.)

68

Musical score for measures 68-73. The vocal line features the lyrics "mi" and "dah" with a fermata over "dah". The piano accompaniment includes a trill in the right hand. A rehearsal mark [12] is located at the end of measure 73. Dynamics include *Mm* and *mm*.

74

Musical score for measures 74-79. The vocal line features the lyrics "mm" and "Ah" with a fermata over "Ah". The piano accompaniment includes a trill in the right hand. A rehearsal mark [13] is located at the end of measure 79. Dynamics include *mm*, *mm.*, and *p*.

80

Musical score for measures 80-85. The vocal line features the lyrics "ah" repeated five times with a fermata over the final "ah". The piano accompaniment includes a trill in the right hand.

14
85 *mp* *p* *mf* *f*

Ah - - - ah - - - ah - - - ah - - -

sul tasto poco a poco ord. ord.

mp *p* *mf* *f* *tr*

15
91 Metallophone
Xylophone etc.

p *pizz.* *p*

16
97 Soprano *p*

A - - - mi - - - dah - - -

arco sul tasto poco a poco ord. ord.

p *tr*

104 17

pp *Mm* - - - *mm* - *mm* - *mm* -

109 18

mm. - - - *Mm* - - - *mm* - - - *mm* - - -

con sord.

tr

116

al niente

al niente

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<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>

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The Amidah (Hebrew: תפילת העמידה, Tefilat HaAmidah "The Standing Prayer"), also called the Shmoneh Esreh (שמנה עשרה, Shmoneh Esreh "The Eighteen," in reference to the original number of constituent blessings, there are now nineteen), is the central prayer of the Jewish liturgy. This prayer, among others, is found in the siddur, the traditional Jewish prayer book. As Judaism's central prayer, the Amidah is often designated simply as tefila (תפילה, "prayer") in Rabbinic literature.

Observant Jews recite the Amidah at each of three prayer services in a typical weekday: morning, afternoon, and evening. A special abbreviated Amidah is also the core of the Mussaf ("Additional") service that is recited on Shabbat (the Jewish Sabbath), Rosh Chodesh (the day of the New Moon), and Jewish festivals, after the morning Torah reading, with various forms of the Amidah that depend on the occasion. The typical weekday Amidah actually consists of nineteen blessings, though it originally had eighteen; when the Amidah is modified for specific prayers or occasions, the first three blessings and the last three remain constant, framing the Amidah used in each service, while the middle thirteen blessings are replaced by blessings specific to the occasion.

<http://en.wikipedia.org/wiki/Amidah>