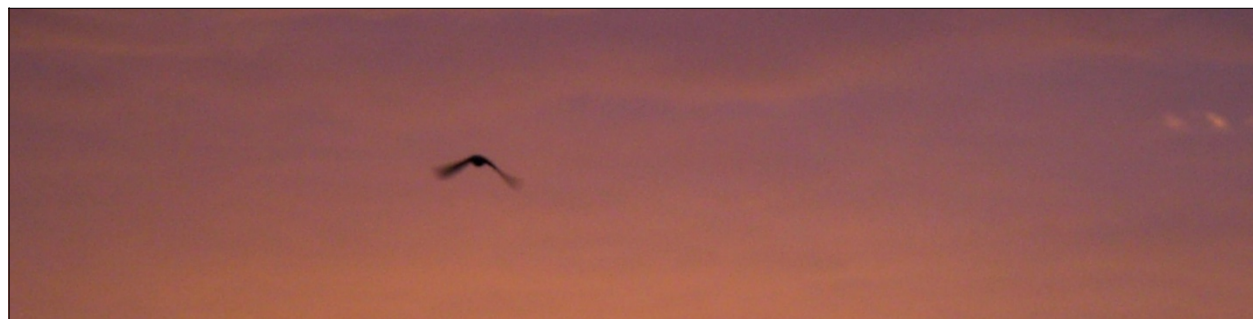


Peter Machajdík



UTILITY

for harp
per arpa

Peter Machajdík

ULITY

[2014]

Arpa

Harpe

Harp

豎琴

Harfe

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c. 7'00"

ULITY

(2014)

Peter Machajdík

*1961

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マハイジック

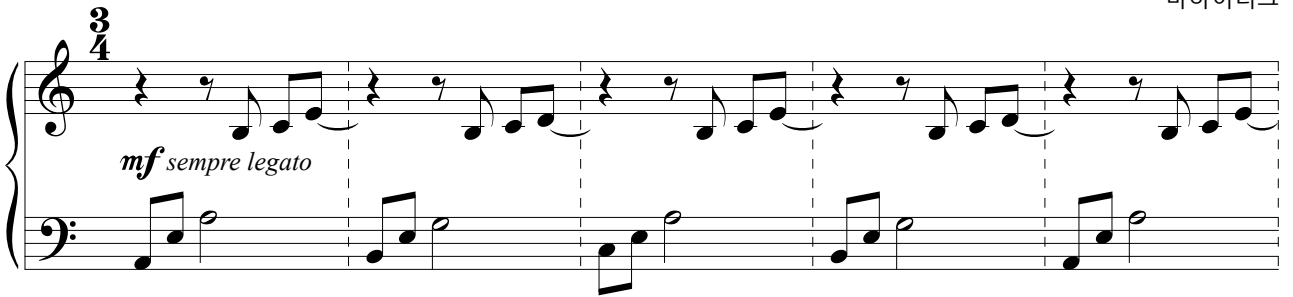
马海迪克

마하이디크

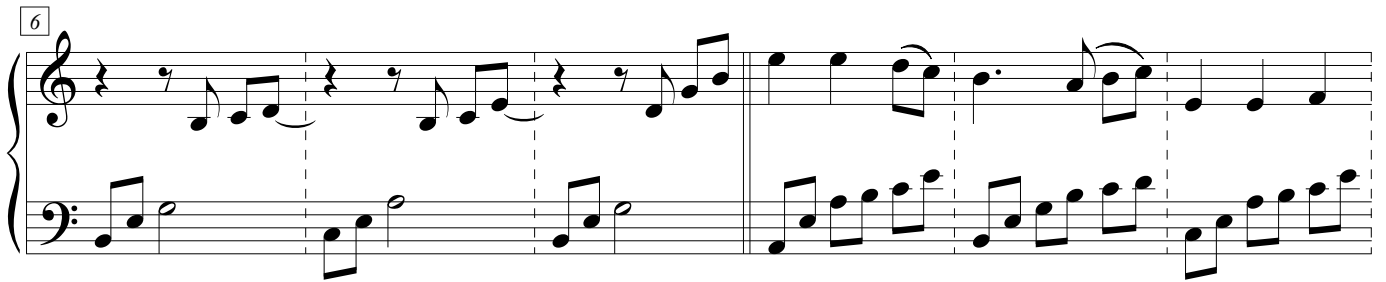
I. Moderato ♩ = 108 (>100)

Arpa

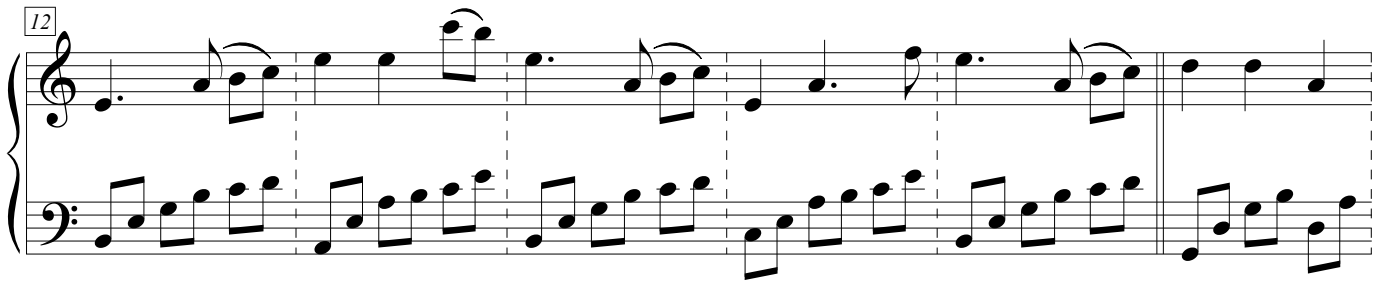
mf sempre legato



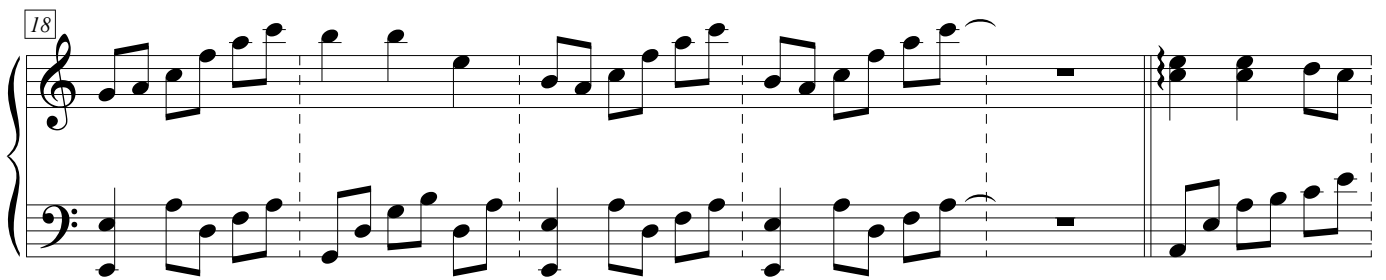
6



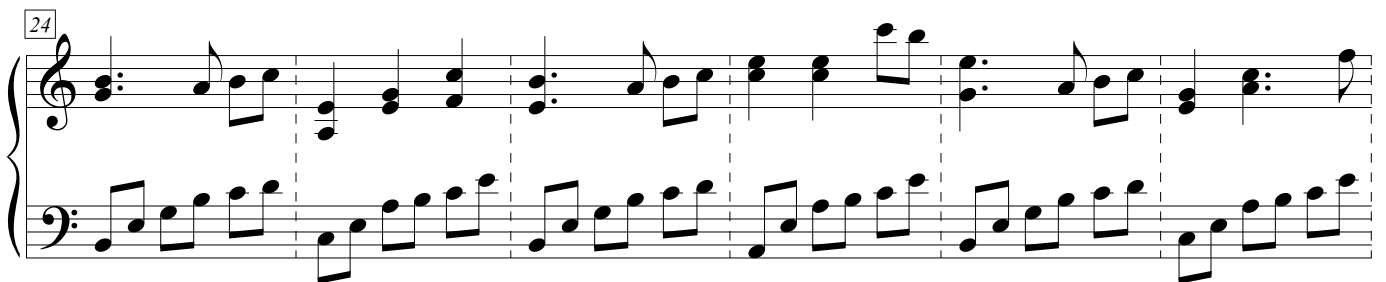
12



18



24



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For questions about this work and to report performances, visit
www.machajdik.com/public.html

Ulity(Slovak / Czech) = Shells = Coquilles = Conchiglie

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GEMA ASCAP SACEM SIAE SOZA
www.machajdik.com

30

Musical score for measures 30-35. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A repeat sign is present at the beginning of the system.

36

Musical score for measures 36-41. The right hand continues the melodic development with some rests and tied notes. The left hand maintains the eighth-note accompaniment. A repeat sign is present at the beginning of the system.

42

$\text{♩} = 112$

Musical score for measures 42-46. The tempo is marked as quarter note = 112. The right hand has a melodic line with a dynamic marking of *f* (forte) and a *mp* (mezzo-piano) section. The left hand has a steady accompaniment. The instruction *mp sempre legato* is written across the system.

47

Musical score for measures 47-50. The right hand continues the melodic line. The left hand has a steady accompaniment. The instruction *poco a poco cresc.* (poco a poco crescendo) is written across the system.

51

Musical score for measures 51-56. The right hand has a melodic line with a dynamic marking of *f* (forte) and a *p* (piano) section. The left hand has a steady accompaniment. The instruction *p sempre legato* is written across the system.

55

Musical score for measures 55-58. Treble clef, bass clef, key signature of two flats. Treble staff has eighth notes, bass staff has sixteenth notes with slurs.

59

poco a poco cresc.

f

4/4

Musical score for measures 59-62. Treble clef, bass clef, key signature of two flats. Treble staff has eighth notes, bass staff has sixteenth notes. Measure 62 has a 4/4 time signature and a fermata. A large fermata is also present in the treble staff.

63

II. Adagio ♩ = 50

3

p

mf p

3

Musical score for measures 63-69. Treble clef, bass clef, key signature of two flats. Treble staff has a triplet of eighth notes, then rests. Bass staff has a triplet of eighth notes, then eighth notes. Dynamics include *p*, *mf*, and *p*.

70

f p mf p

Musical score for measures 70-75. Treble clef, bass clef, key signature of two flats. Treble staff has chords, bass staff has eighth notes. Dynamics include *f*, *p*, *mf*, and *p*.

76

2/4

3/8

4/4

p

f mp

Musical score for measures 76-81. Treble clef, bass clef, key signature of two flats. Treble staff has chords, bass staff has eighth notes. Time signatures change from 2/4 to 3/8 to 4/4. Dynamics include *p*, *f*, and *mp*.

82 $\frac{4}{4}$ $\frac{5}{4}$ *f* *p* *mp*

86 $\frac{2}{4}$ $\frac{5}{4}$

88 $\frac{5}{4}$ *mp*

89 $\frac{2}{4}$ $\frac{5}{4}$

91 $\frac{5}{4}$ $\frac{6}{4}$ *mf*

92 $\frac{6}{4}$ $\frac{4}{4}$

93 $\frac{4}{4}$

95 Adagio $\text{♩} = 44$ rit. espress. **III. Moderato** $\text{♩} = 108 (>100)$ $\frac{3}{4}$

101

105

109 rit. *poco a poco cresc.* **ff** *mf*

115 a tempo *mp*

121

127

132 3 4 4 3 4

Musical notation system 1, measures 137-140. Treble clef, 3/4 time signature. Bass clef. Dynamics: *p*. Includes a first ending bracket and a repeat sign.

Musical notation system 2, measures 141-144. Treble clef, 3/4 time signature. Bass clef. Dynamics: *poco a poco cresc.* leading to *f*.

Musical notation system 3, measures 145-149. Bass clef. Dynamics: *mp sempre legato*.

Musical notation system 4, measures 150-153. Treble clef. Bass clef.

Musical notation system 5, measures 154-157. Treble clef, 4/4 time signature. Bass clef. Dynamics: *mf*, *f*, and *rit.*

The musical score is for the piece 'ULITY' by Peter Machajdik, starting at measure 157. The tempo is marked as quarter note = 100. The score is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piece features several dynamic markings: *mf* (measures 157-158), *cresc.* (measures 159-160), and *ff* (measures 161-162). There are also performance instructions: *gliss.* (measures 161-162) and *lascia vibrare* (measures 163-164). The score includes sixteenth-note runs, a glissando, and a section with sustained notes and vibrato. The bass line is mostly silent, with a few notes at the end.

Please send information about any public performance(s) of **ULITY** before the concert(s) to the composer via www.machajdik.com/public.html

Your information about the concert(s) will be put on Peter Machajdik's official website 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 **ULITY** [e.g., GEMA, PRS, PPL, ASCAP, SACEM, BUMA STEMRA, SESAC, BMI, SOCAN, SODRAC, CMRRA, APRA AMCOS, SIAE, AKM, SABAM, SUIA, STIM, IMRO, TEOSTO, NCB, Koda, TONO, SGAE, SOZA, OSA, SPA, ZAIKS, SOKOJ, HDS-ZAMP, SAZAS, UCMR-ADA, LATGA, EAU, AKKA-LAA, AMUS, ARTISJUS, AUTODIA, STEF, MUSICAUTOR, SACM, JASRAC 「日本音楽著作権協会」, UNISON, WAMI, ABRAMUS, KOMCA (한국음악저작권협회), SADAIC, GEA, MESAM, MCSC (中国音乐著作权协会), CASH (香港作曲家及作词家协会), IPRS, MACA (作曲家、作家及出版社協會), VCPMC, MSG, UACRR (YAACP), SBACEM, FILSCAP, SAMRO, MUST (社團法人中華音樂著作權協會), ACUM (ΑΡΠΙ"Μ), AAS, KaZAK, MACP, BOIC, RAO (PAO)].

For a recording of **ULITY** you are kindly requested to send a sample of a sound file to Peter Machajdik via www.machajdik.com/public.html

Thanks!

For information about the composer, please visit www.machajdik.com

Composed with 