



Peter Machajdik

Slovakia

FLOWER FULL OF GARDENS for harpsichord

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: FLOWER FULL OF GARDENS for harpsichord
Composer: Machajdik, Peter
Arranger: Machajdik, Peter
Copyright: Copyright © Peter Machajdik
Publisher: Machajdik, Peter
Instrumentation: Harpsichord
Style: Modern classical
Comment: FLOWER FULL OF GARDENS (2010) c. 5'00" World premiere: 22 May 2011, St. Paul Conservatory of Music, Minnesota, USA Asako Hirabayashi (harpsichord) Premiere recording on harpsichordist Elina Mustonen's CD Birds

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

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Peter Machajdík



FLOWER FULL OF GARDENS

for harpsichord
pour clavecin
per cembalo

TAKE CARE OF THE FLOWERS, NOT THE WEAPONS

Берегите цветы, а не оружие

照顧鮮花, 而不是武器

Prenez soin des fleurs, pas des armes

Flower Full Of Gardens

c. 5'00"

Peter Machajdik

makh.eye.deek

マハイジック

马海迪克

♩ = 120 (>116)

Clavicembalo

poco ritardando a tempo

33

41

46

51

poco ritardando a tempo

56

poco ritardando a tempo

61

65

Musical score for measures 65-70. The piece is in G major. Measure 65 starts with a treble clef and a 2/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The time signature changes to 3/4 at measure 66, then to 4/4 at measure 67, and finally to 9/8 at measure 68. The piece ends with a double bar line and repeat dots at measure 70.

71

Musical score for measures 71-74. The piece is in G major. Measure 71 starts with a treble clef and a 9/8 time signature. The melody is in the right hand, and the bass line is in the left hand. The time signature changes to 4/4 at measure 72. The piece ends with a double bar line and repeat dots at measure 74. There are fingerings (3 3 3 / 8 8 8) indicated for the first few notes of measure 71.

75

Musical score for measures 75-81. The piece is in G major. Measure 75 starts with a treble clef and a 4/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The time signature changes to 3/4 at measure 76, then to 4/4 at measure 77, and finally to 9/8 at measure 78. The piece ends with a double bar line and repeat dots at measure 81. Performance markings "poco ritardando a tempo poco ritardando" are placed above the staff.

82

Musical score for measures 82-88. The piece is in G major. Measure 82 starts with a treble clef and a 9/8 time signature. The melody is in the right hand, and the bass line is in the left hand. The time signature changes to 4/4 at measure 83, then to 3/4 at measure 84, and finally to 9/8 at measure 85. The piece ends with a double bar line and repeat dots at measure 88. Performance markings "a tempo poco ritardando a tempo poco ritardando a tempo" are placed above the staff.

89

Musical score for measures 89-93. The piece is in G major. Measure 89 starts with a treble clef and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The time signature changes to 4/4 at measure 90, then to 9/8 at measure 91, and finally to 3/4 at measure 92. The piece ends with a double bar line and repeat dots at measure 93.

94

Musical score for measures 94-99. The piece is in G major. Measure 94 starts with a treble clef and a 4/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The time signature changes to 3/4 at measure 95, then to 4/4 at measure 96, and finally to 9/8 at measure 97. The piece ends with a double bar line and repeat dots at measure 99.

99

103

108

113

118

Please send information about any scheduled public performance(s) of **FLOWER FULL OF GARDENS** 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 **FLOWER FULL OF GARDENS** [e.g., GEMA, PRS, PPL, SACEM, ASCAP, CMRRA, AKM, BUMA STEMRA, SESAC, SOCAN, SADAIC, EAU, SABAM, APRA, IMRO, SIAE, SUISA, UCMR, STIM, TONO, KODA, SOZA, TEOSTO, ZAIKS, OSA, SOKOJ, LATGA, ARTISJUS, STEF, SAZAS, SGAE, AMUS, AKKA-LAA, JASRAC 「日本音楽著作権協会」, HDS-ZAMP, GEA, MSG, KOMCA (한국음악저작권협회), MUSICAUTOR, MCSC (中国音乐著作权协会), CASH (香港作曲家及作词家协会), UACRR (УААСР), MÜYORBIR, WAMI, ACUM (αχι"ο), MACA (作曲家・作家及出版社協會), MACP, RAO (РАО), ВОИС].

For a recording of **FLOWER FULL OF GARDENS** 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 