Peter Machajdik

Slovaquie

DÉJÀ VU pour clavecin et orchestre de cordes

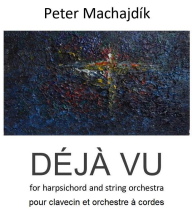
A propos de l'artiste

Peter Machajdík est un compositeur et artiste sonore slovaque né en 1961 à Bratislava lancienne Tchécoslovaquie. Le catalogue de ses uvres comprend de la musique de chambre, de la musique chorale, des compositions pour petits ensembles ou orchestre symphonique, des partitions graphiques et de nombreux opéras radiophoniques. Il écrit également des musiques pour des documentaires, et réalise des décors sonores et arrangements pour le théâtre. Machajdik apporte une vision fantasmée, hypnotique et onirique du réel en élaborant des ambiances sonores où se mèlent sons naturelles, instrumentaux, vocaux, retravaillés. Chaque uvre de Peter Machajdík est une immersion dans un nouveau paysage sonore de conte de fées. Il est un pionnier de la musique flexueuse musique floue.1992 Résidence du DAAD Berliner-Künstlerprogramm1999 Compositeur en Résidenc... (la suite en ligne)

Sociétaire : GEMA - Code IPI artiste : 910577

Page artiste : https://www.free-scores.com/partitions_gratuites_bluedeepmusic.htm

A propos de la pièce



Titre : DÉJÀ VU pour clavecin et orchestre de cordes

Compositeur : Machajdik, Peter

Droit d'auteur : Copyright © Peter Machajdik

Editeur : Machajdik, Peter

Instrumentation : Clavecin et cordes

Style : Contemporain

Peter Machajdik sur free-scores.com

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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

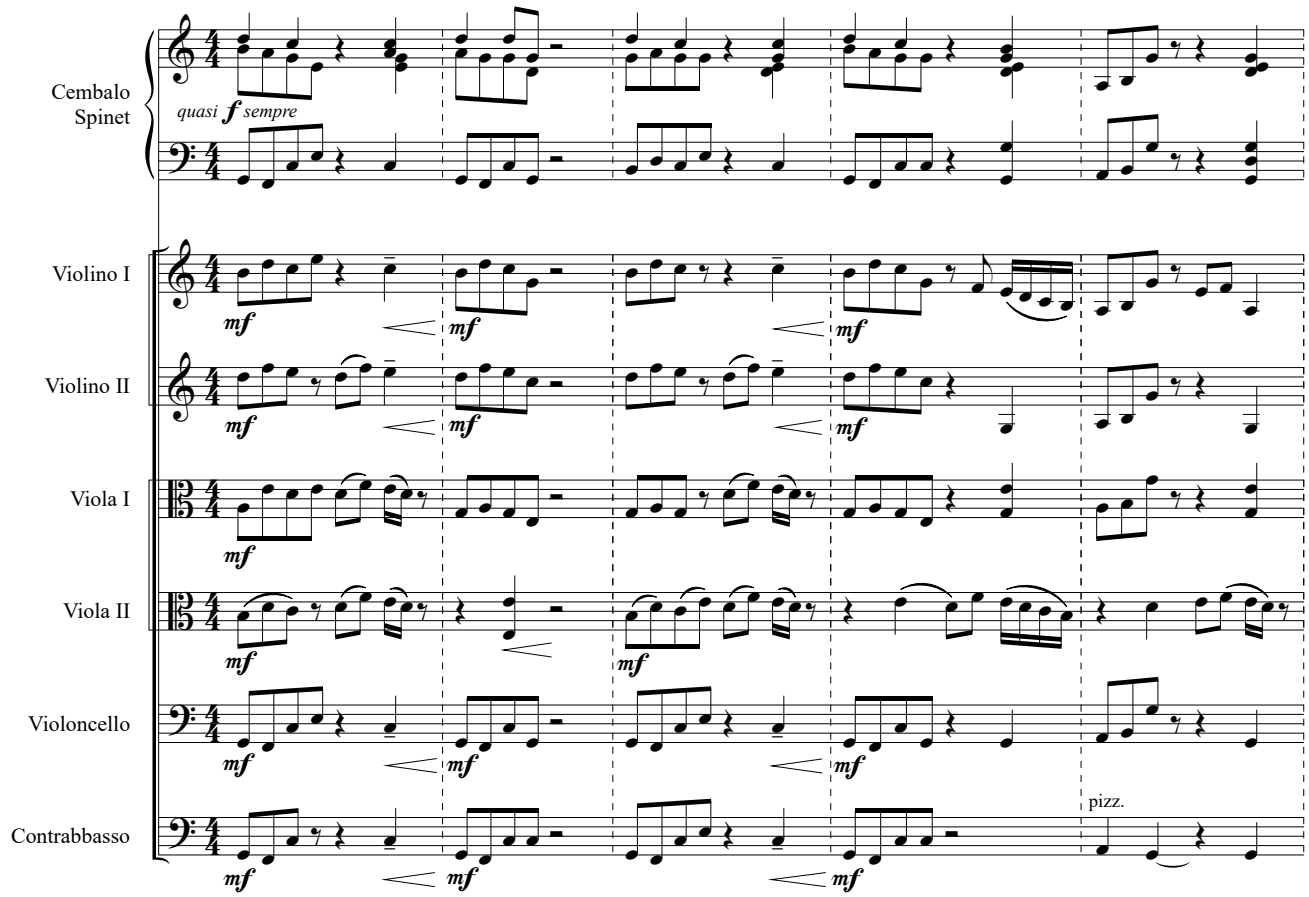
This piece was made possible by a grant from the Slovak Arts Council

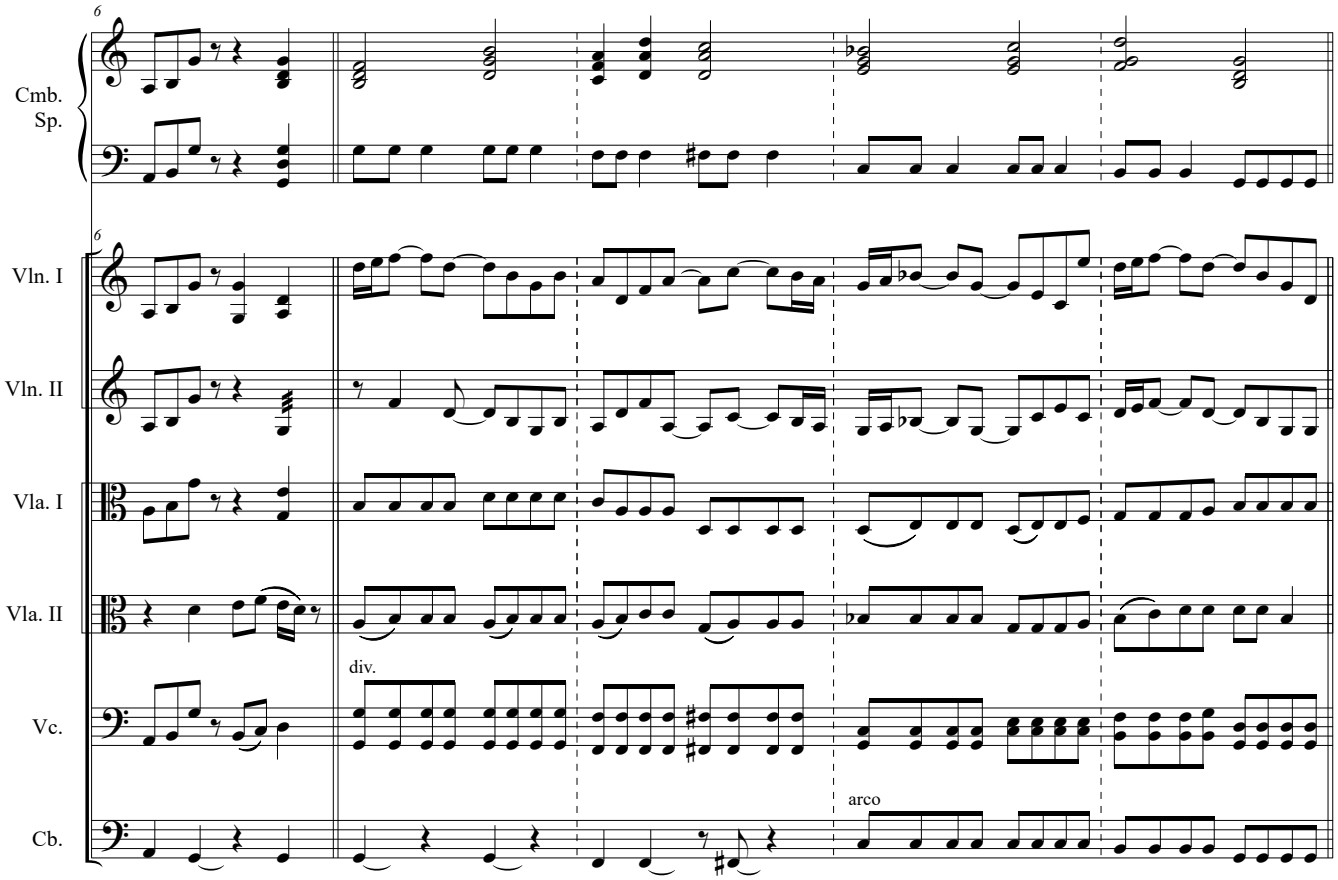
Déjà vu

c. 9'00"

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

Andante ♩ = c. 104





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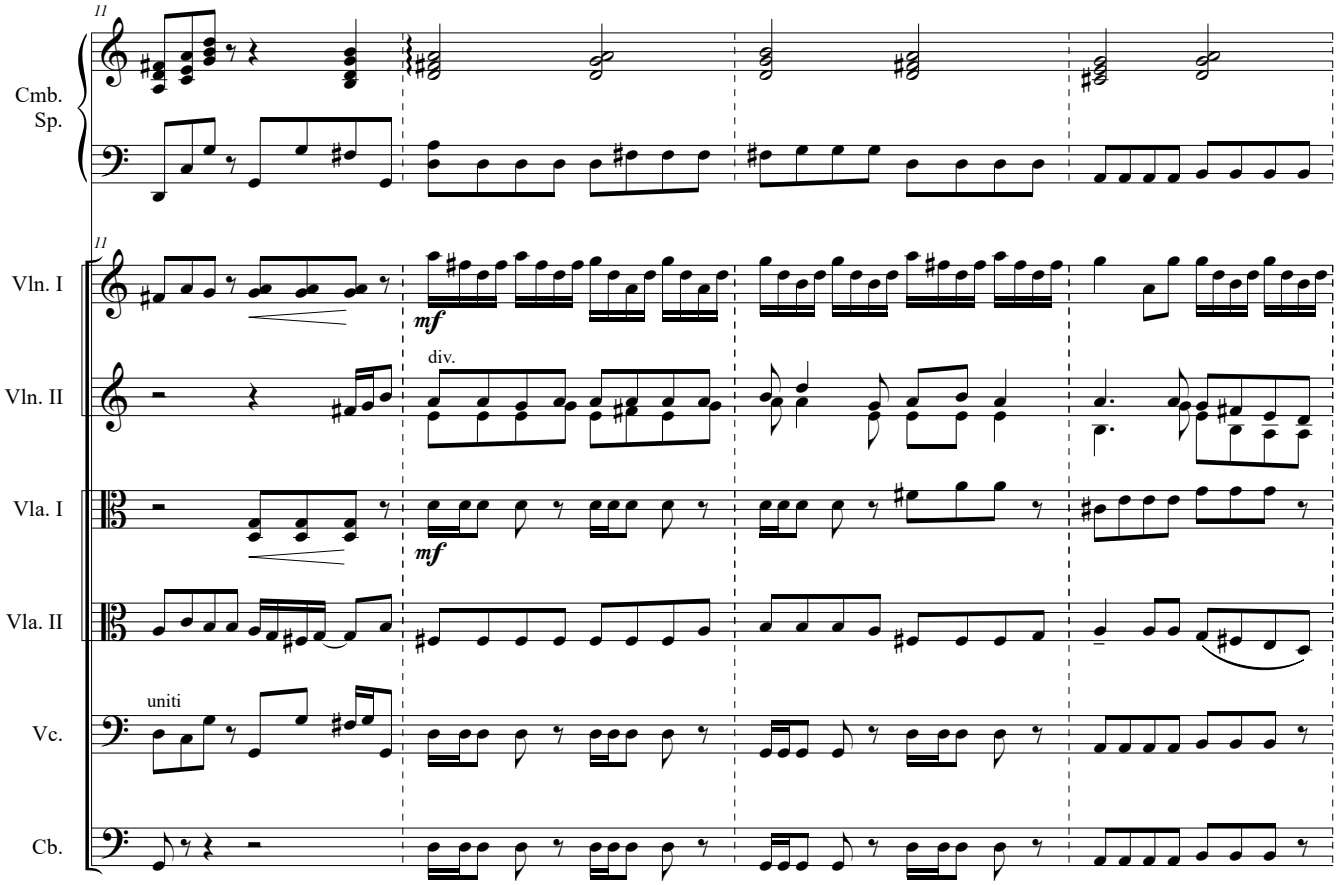
www.machajdik.com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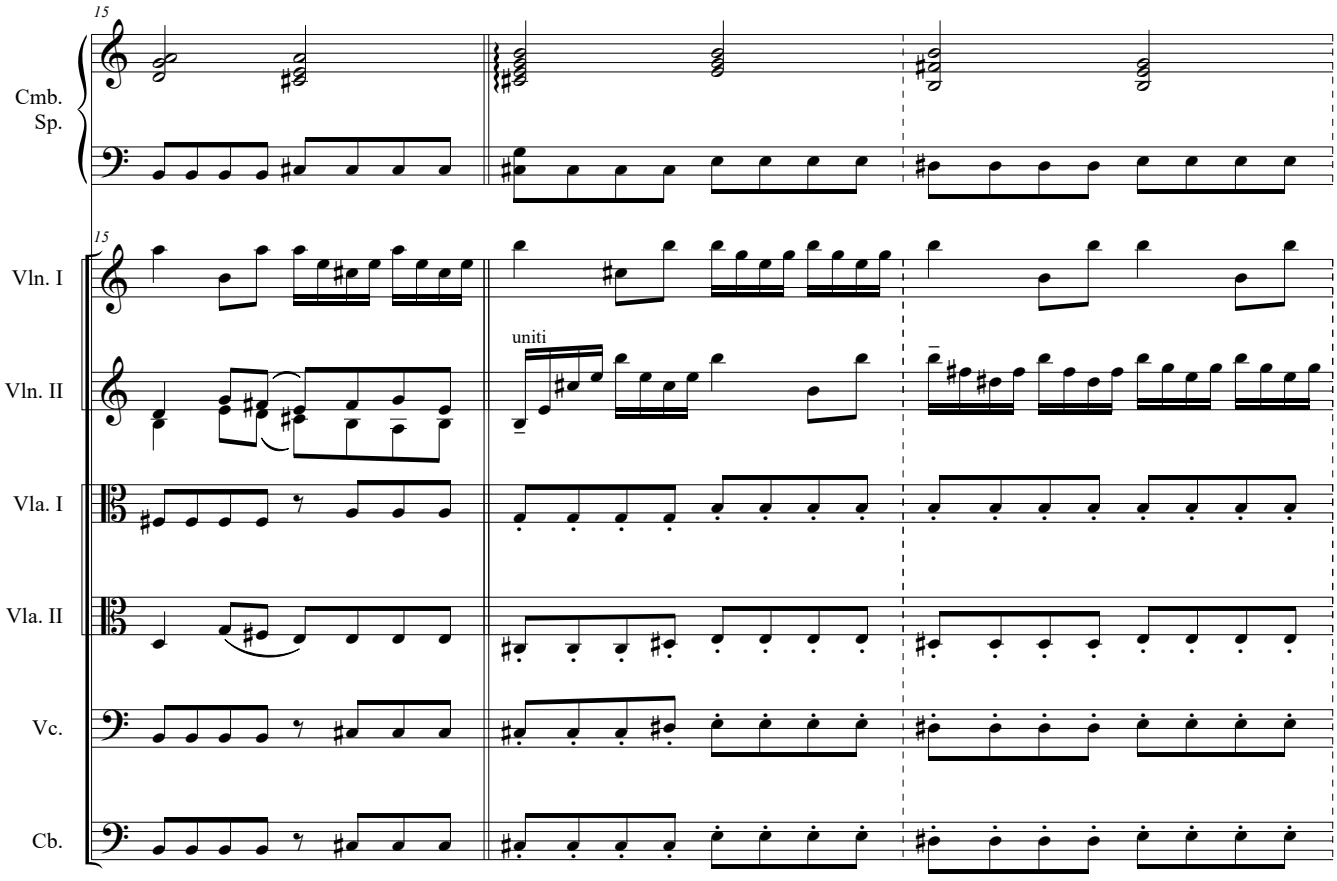
Vc.
Cb.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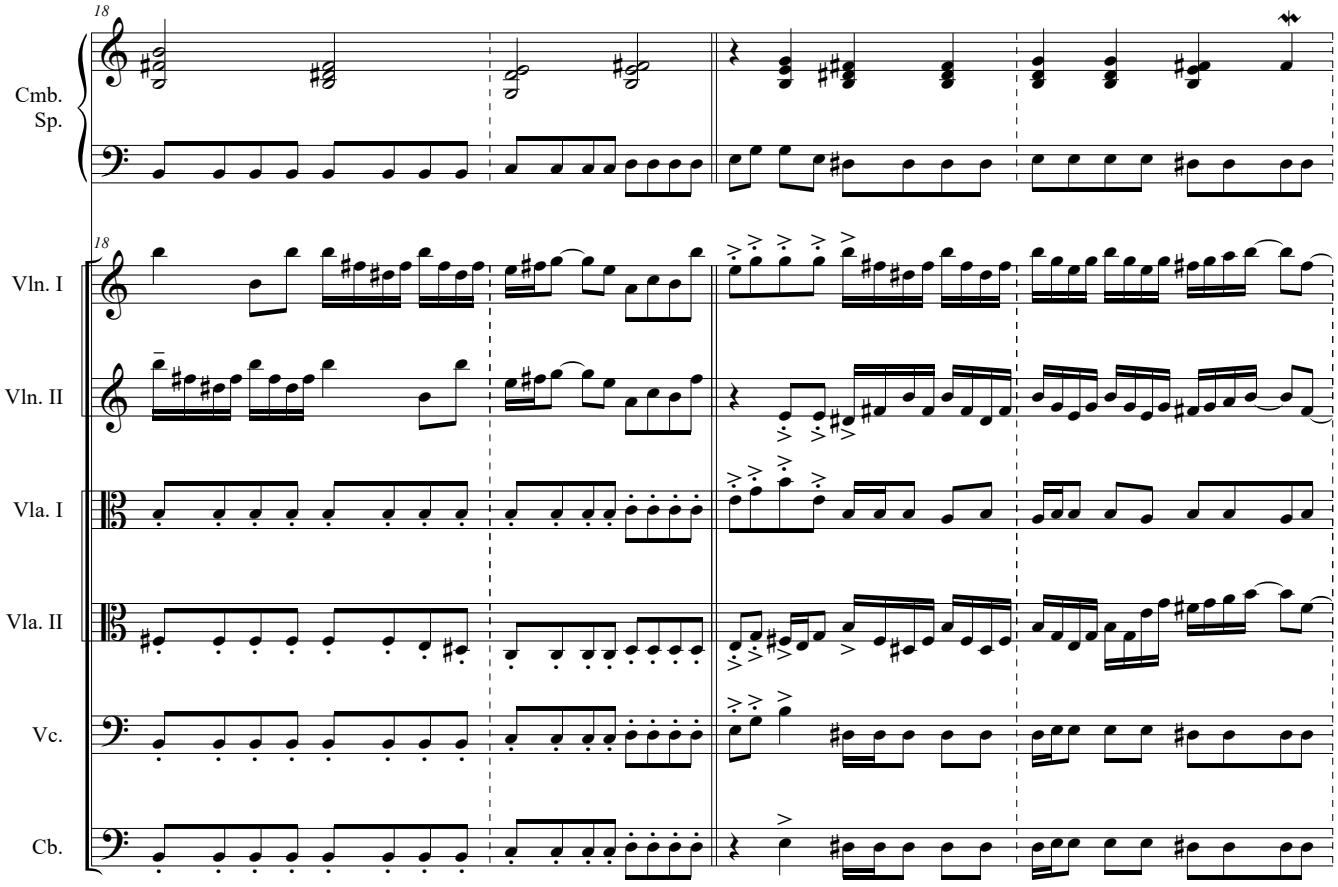
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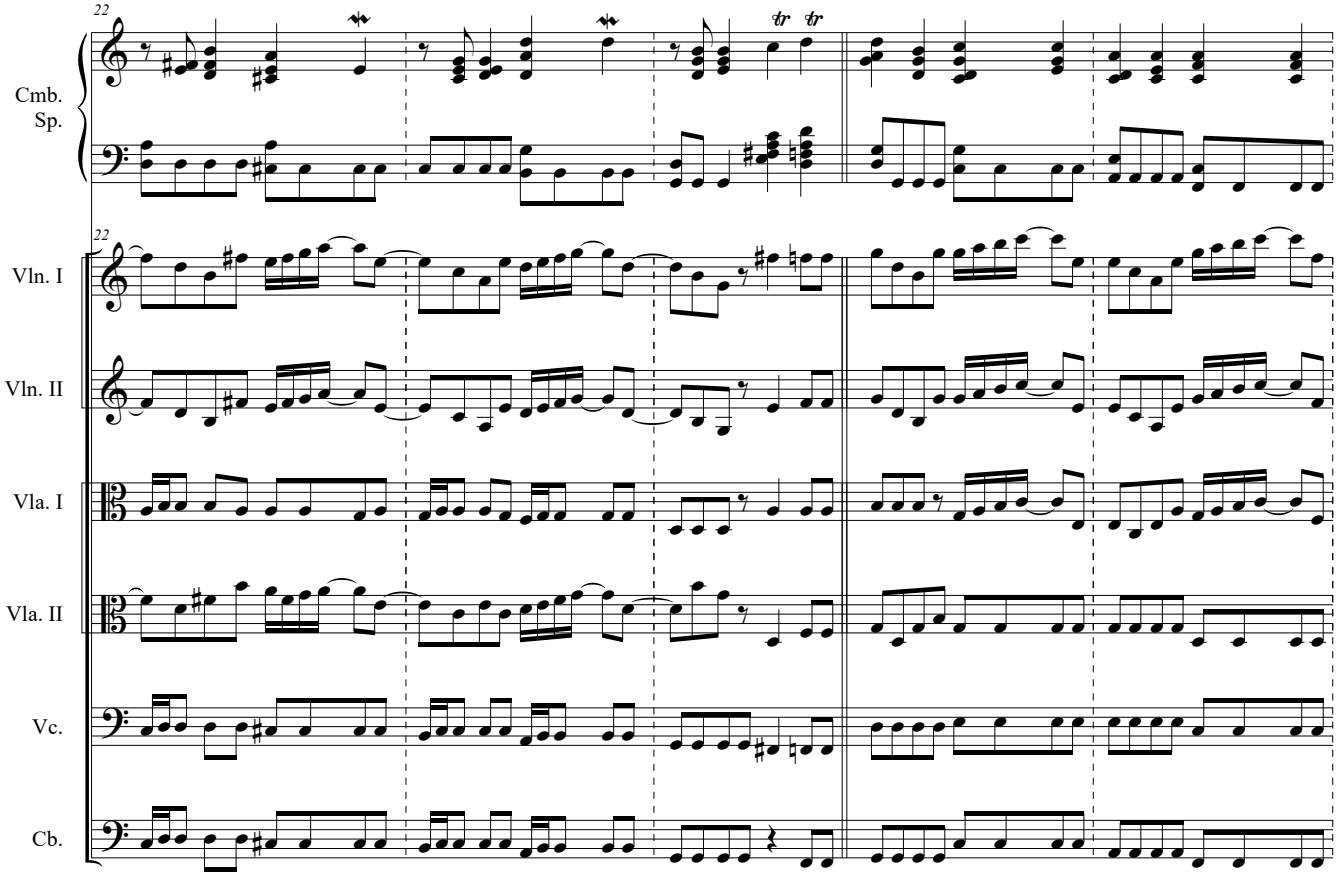
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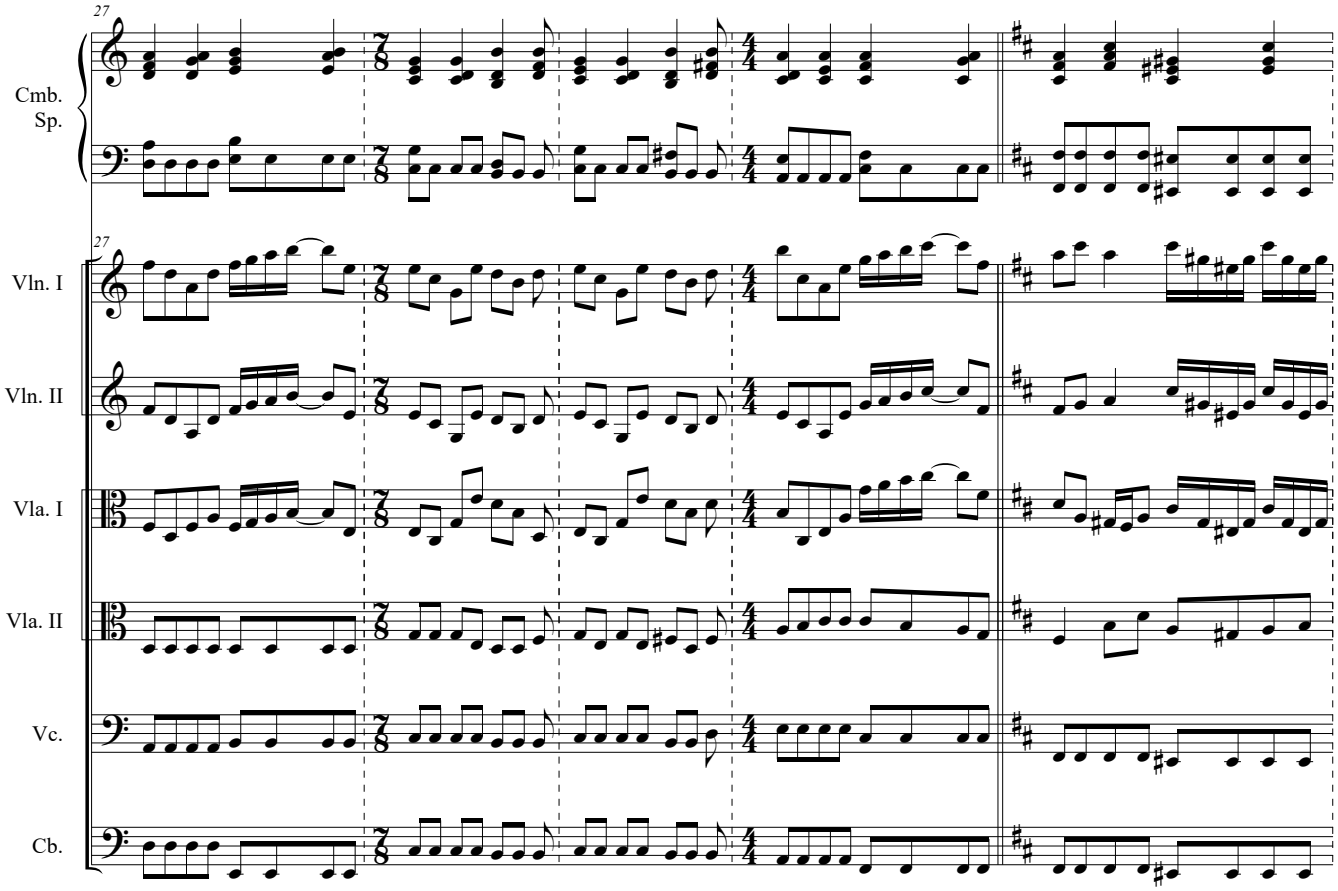
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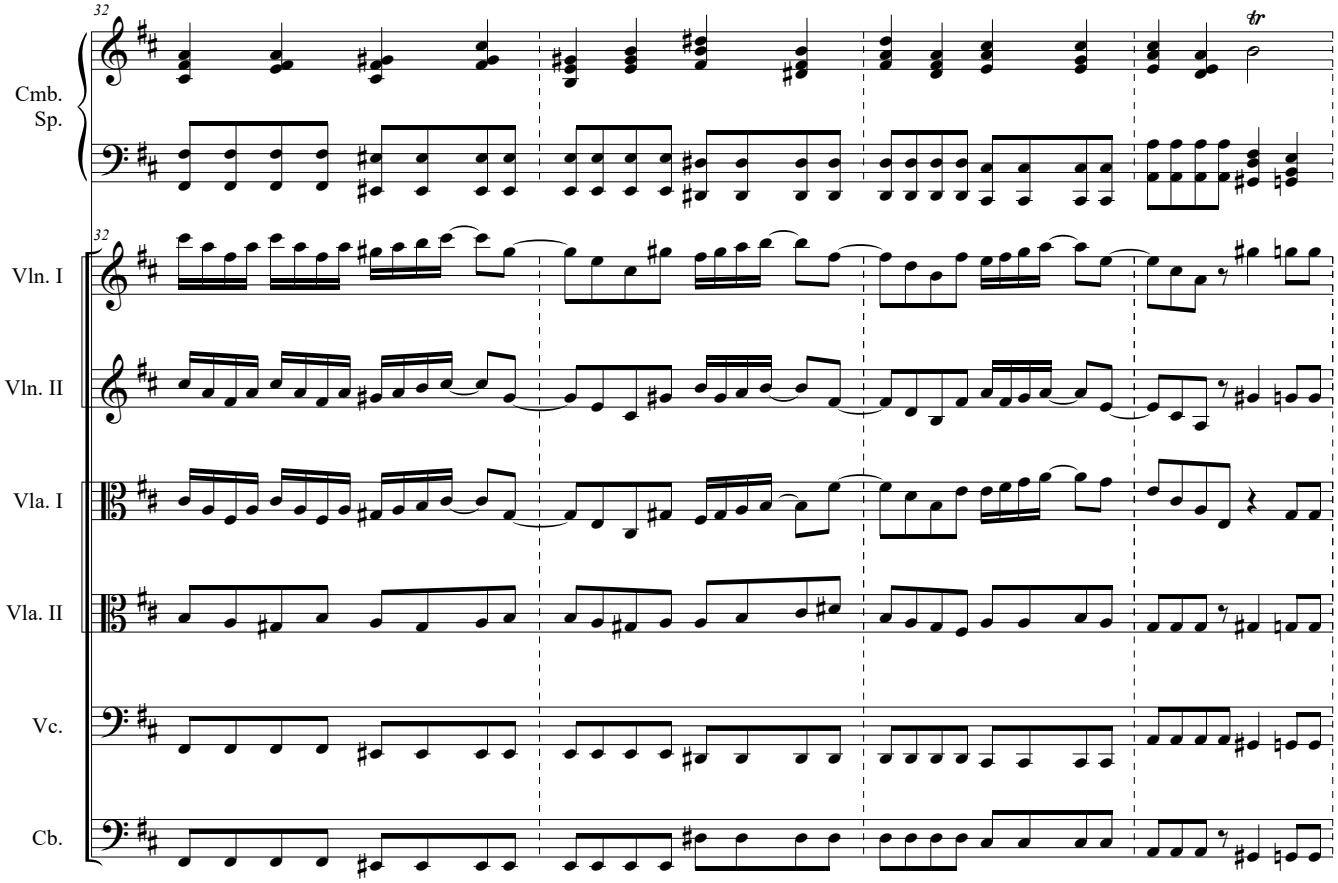
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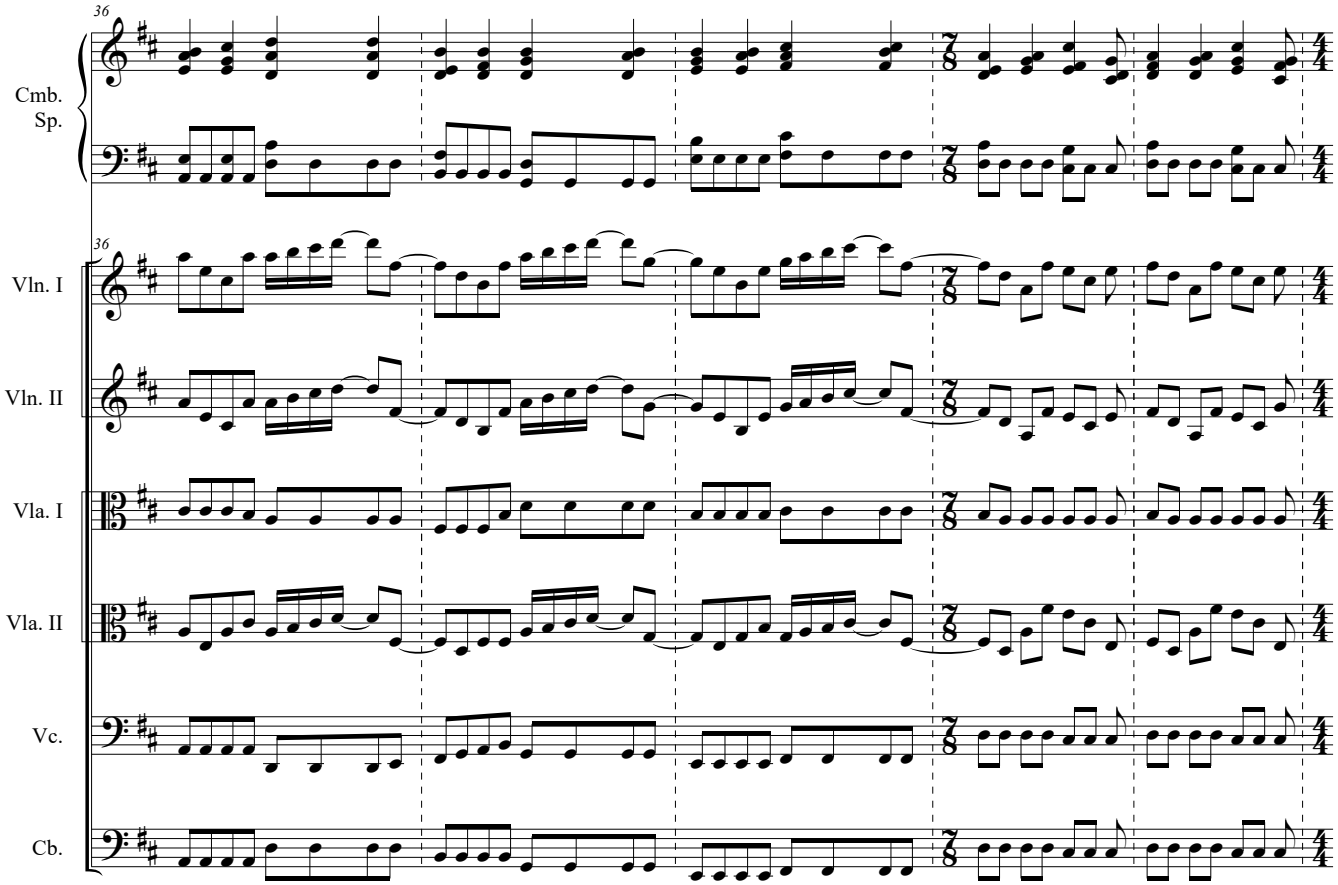
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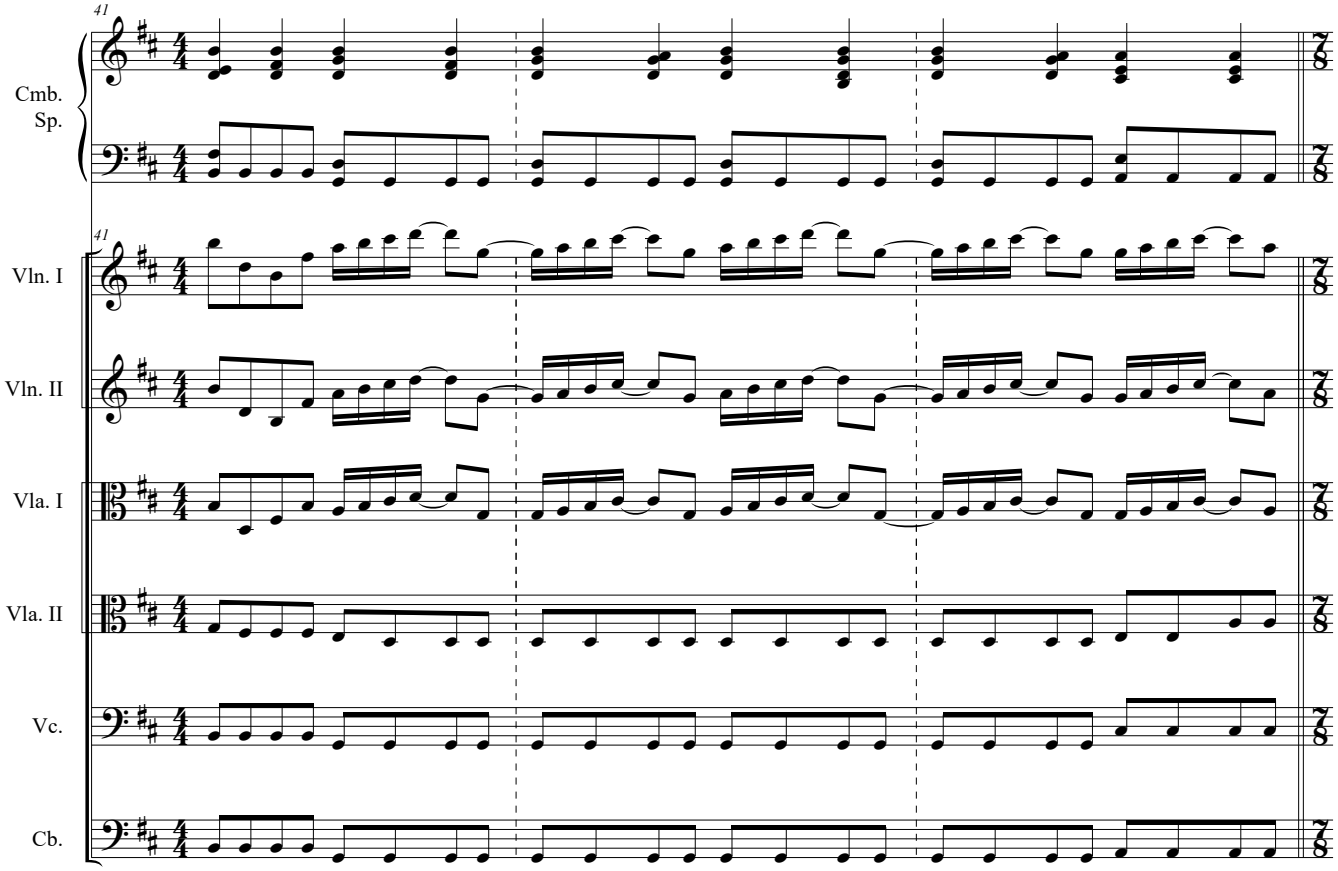
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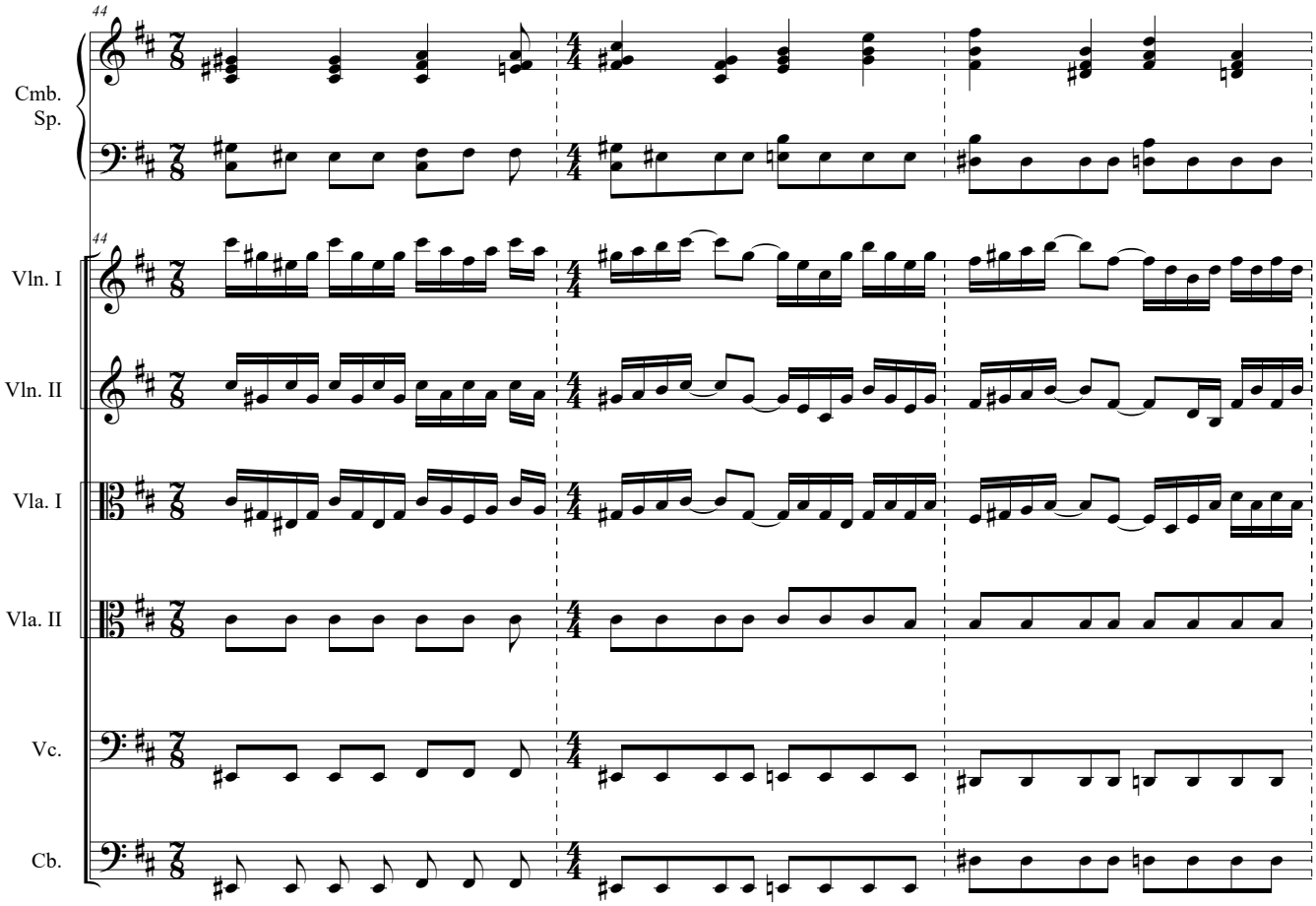
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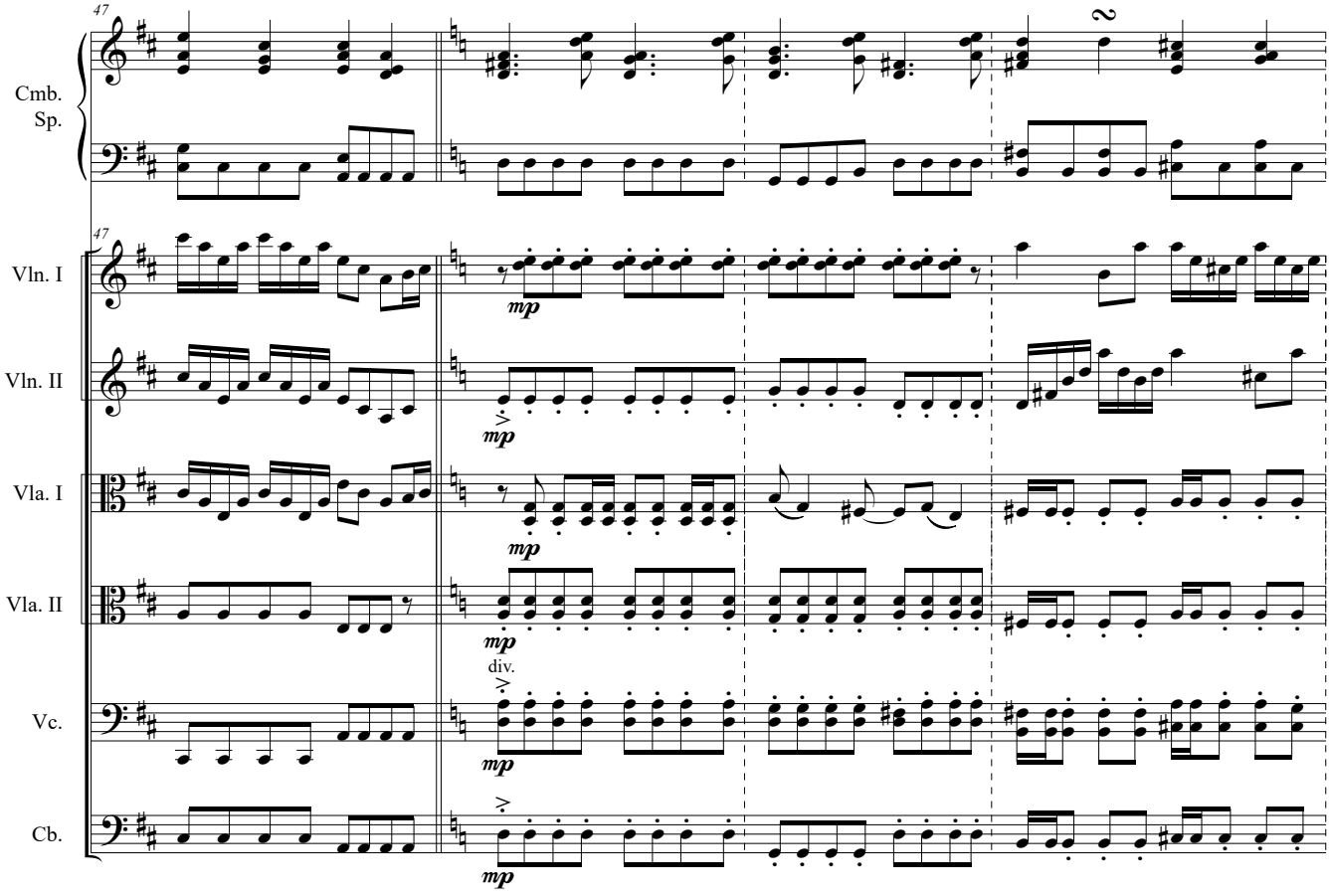
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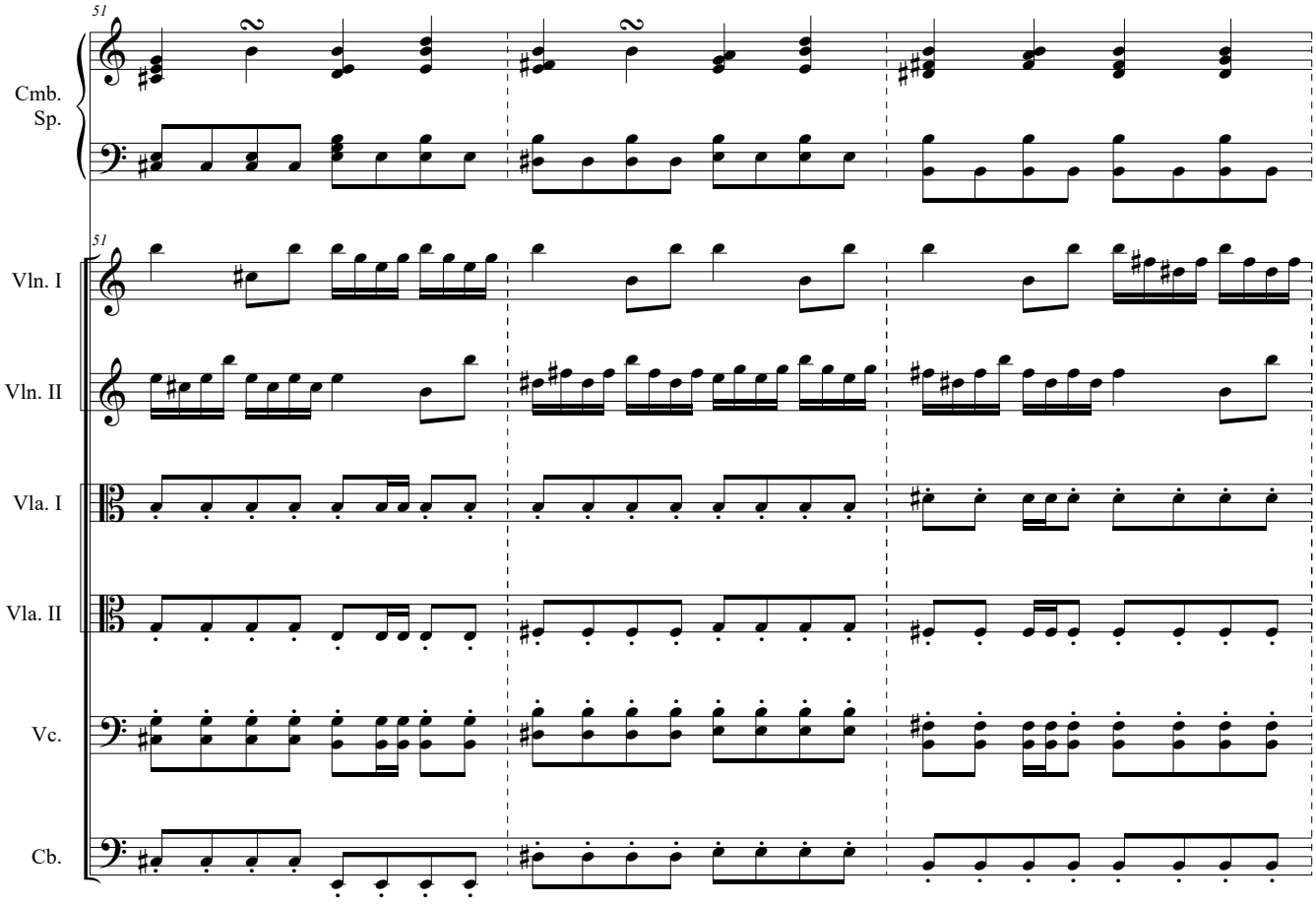
mp
div.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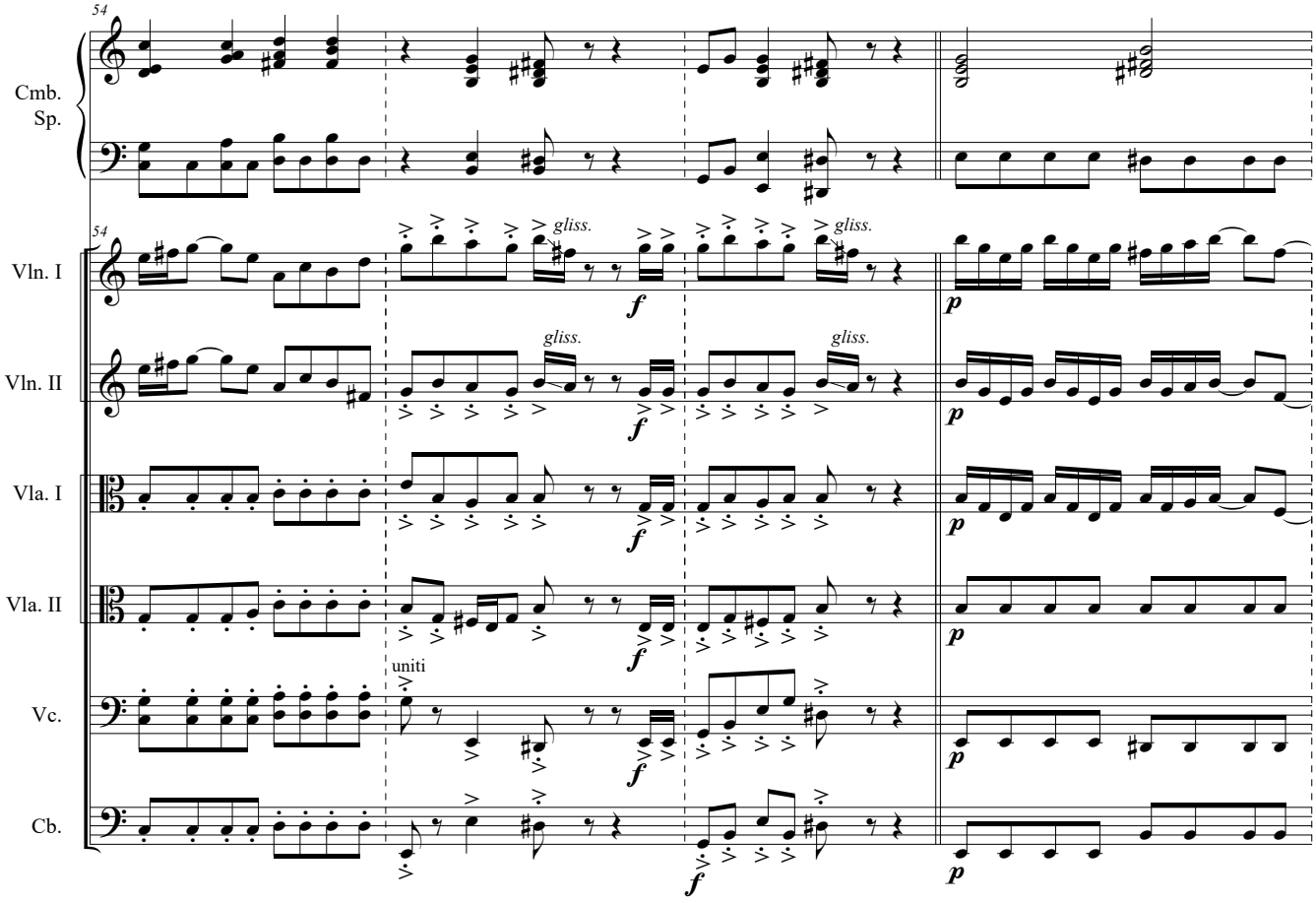
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Cb.
gliss.
uniti
f
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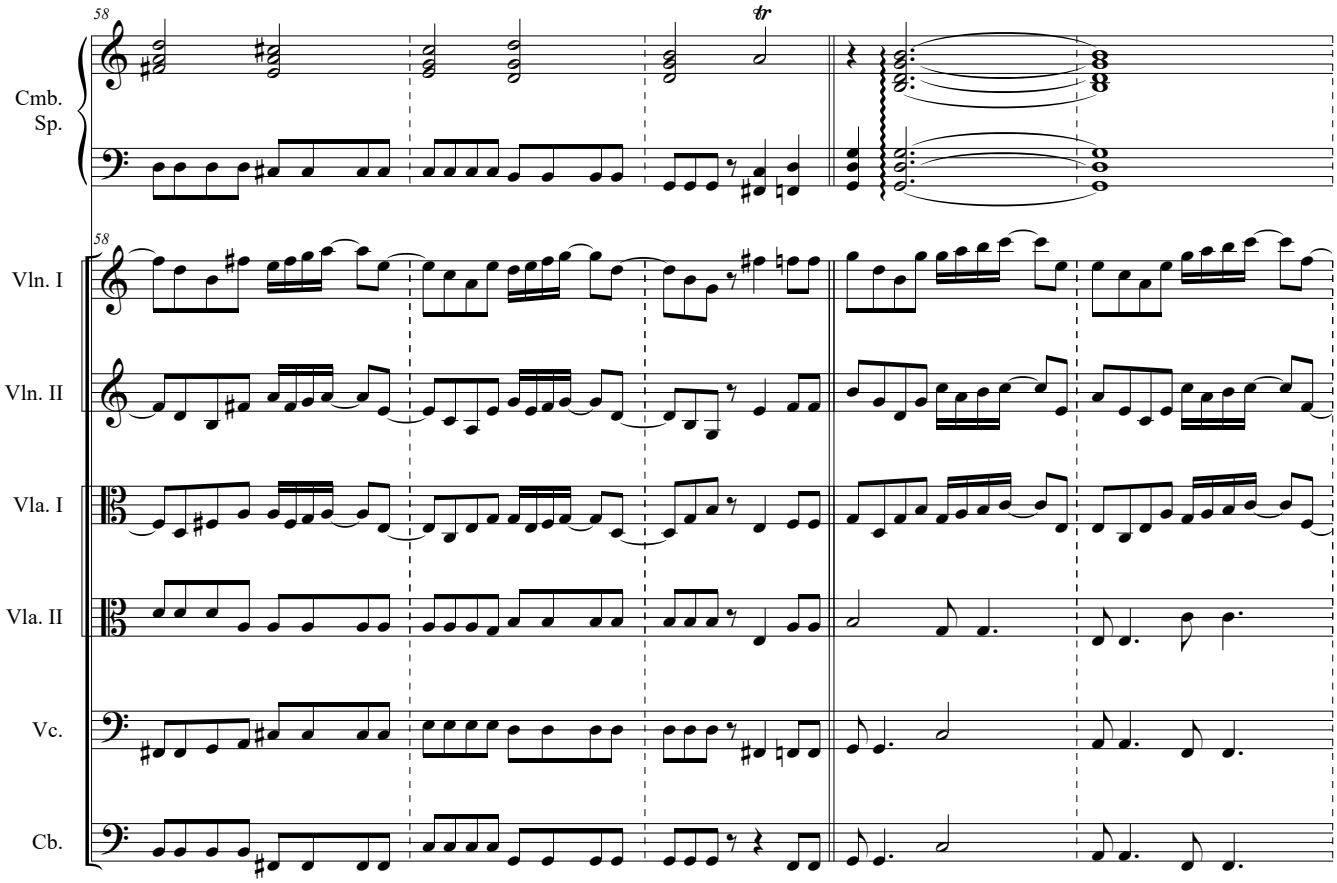
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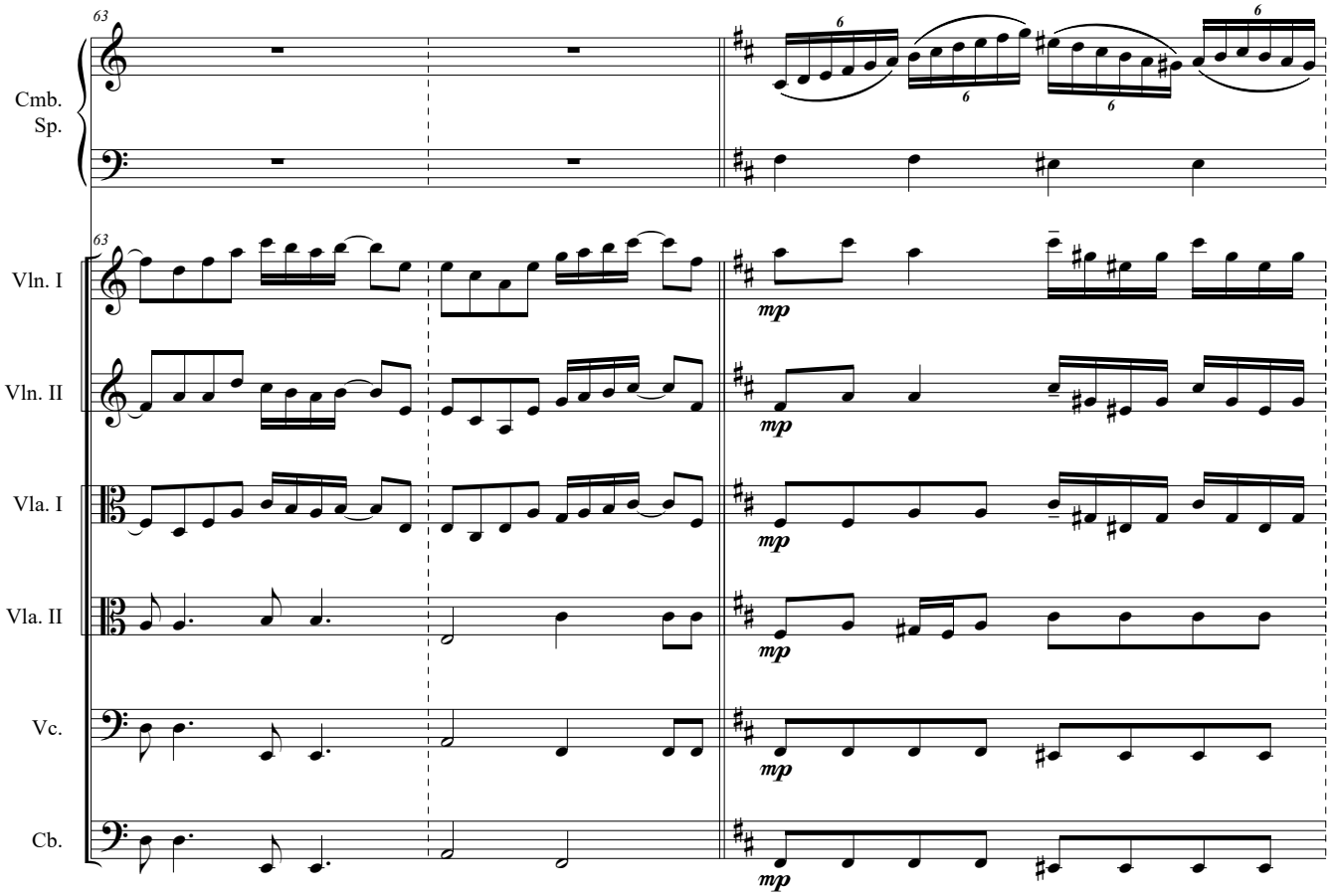
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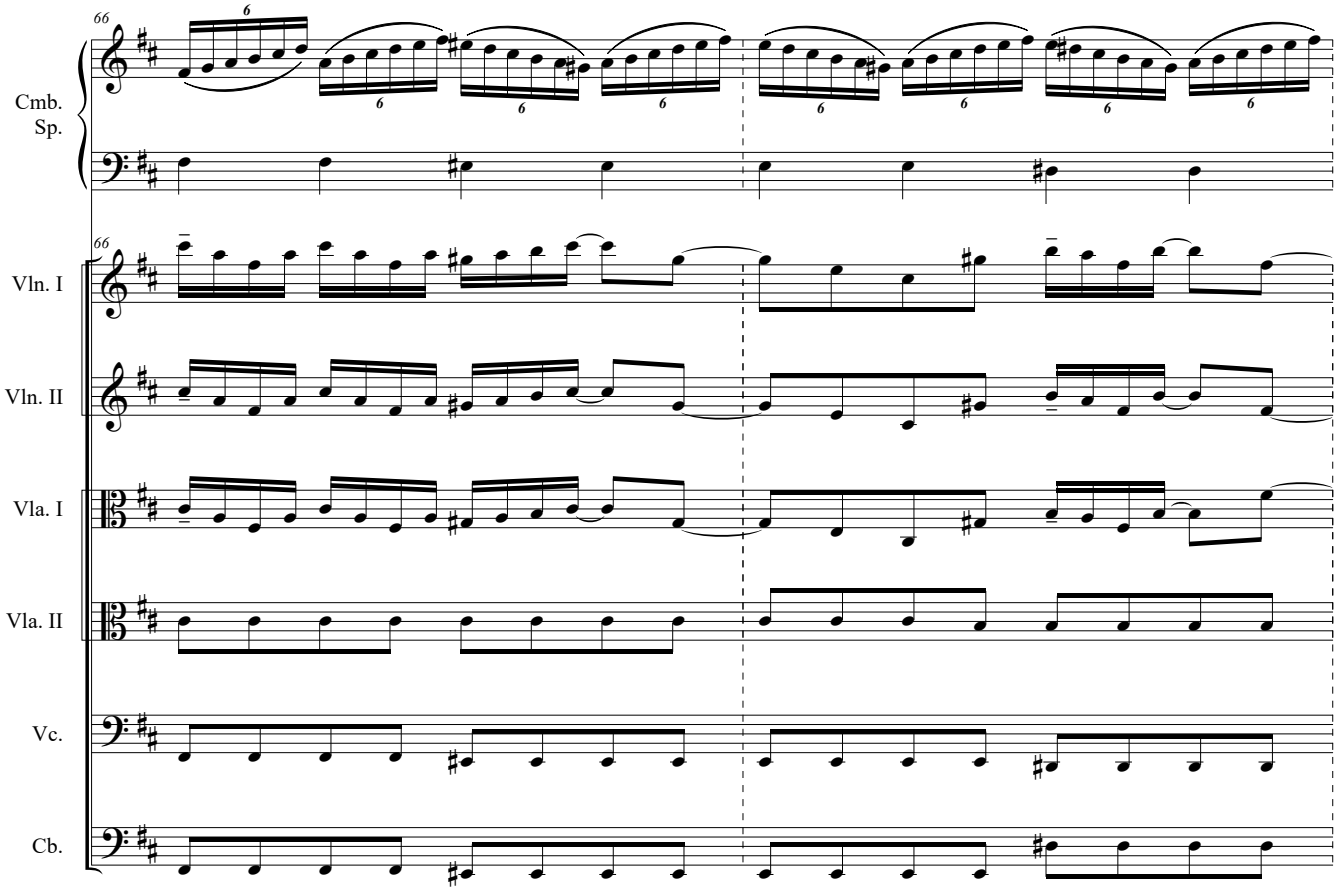
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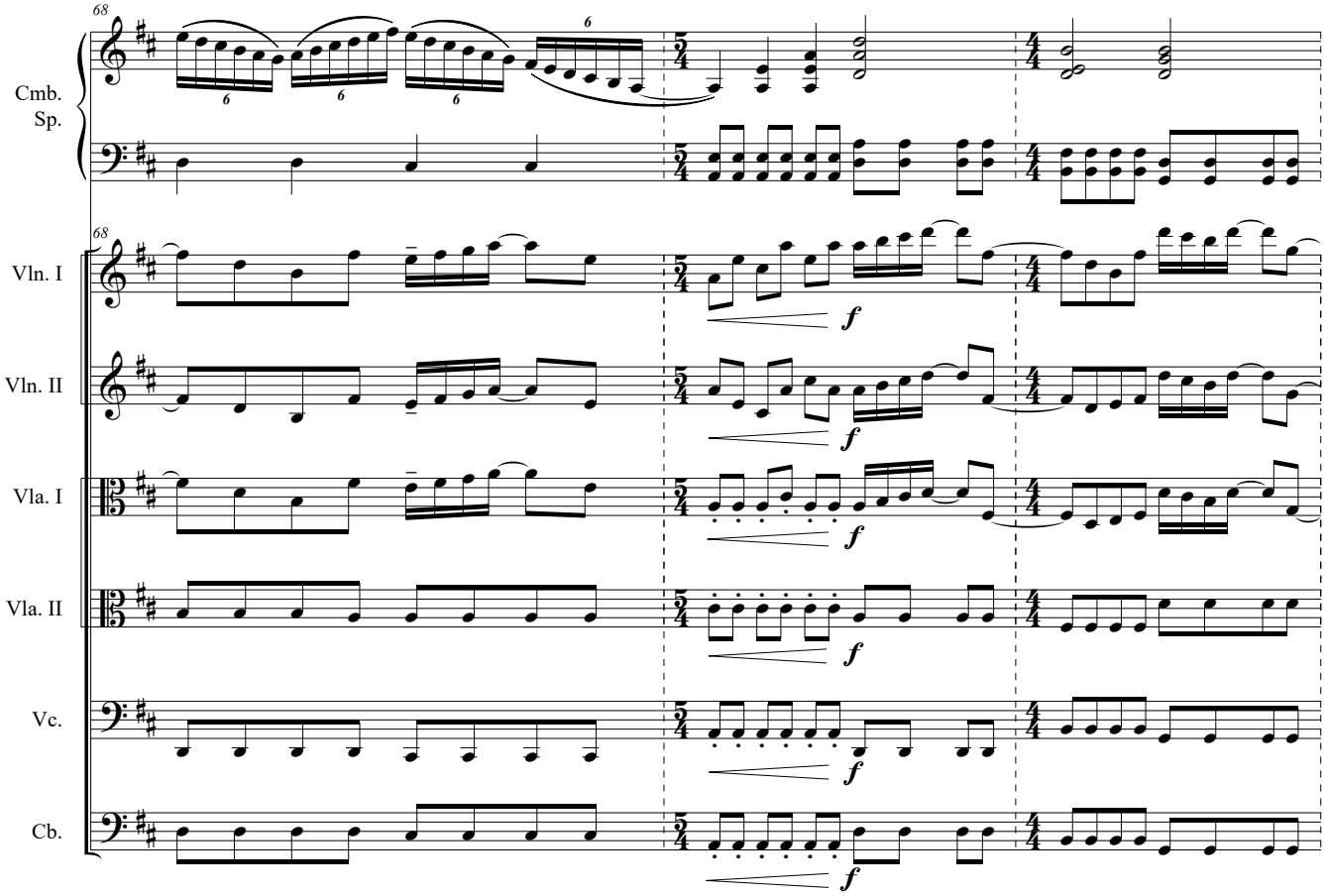
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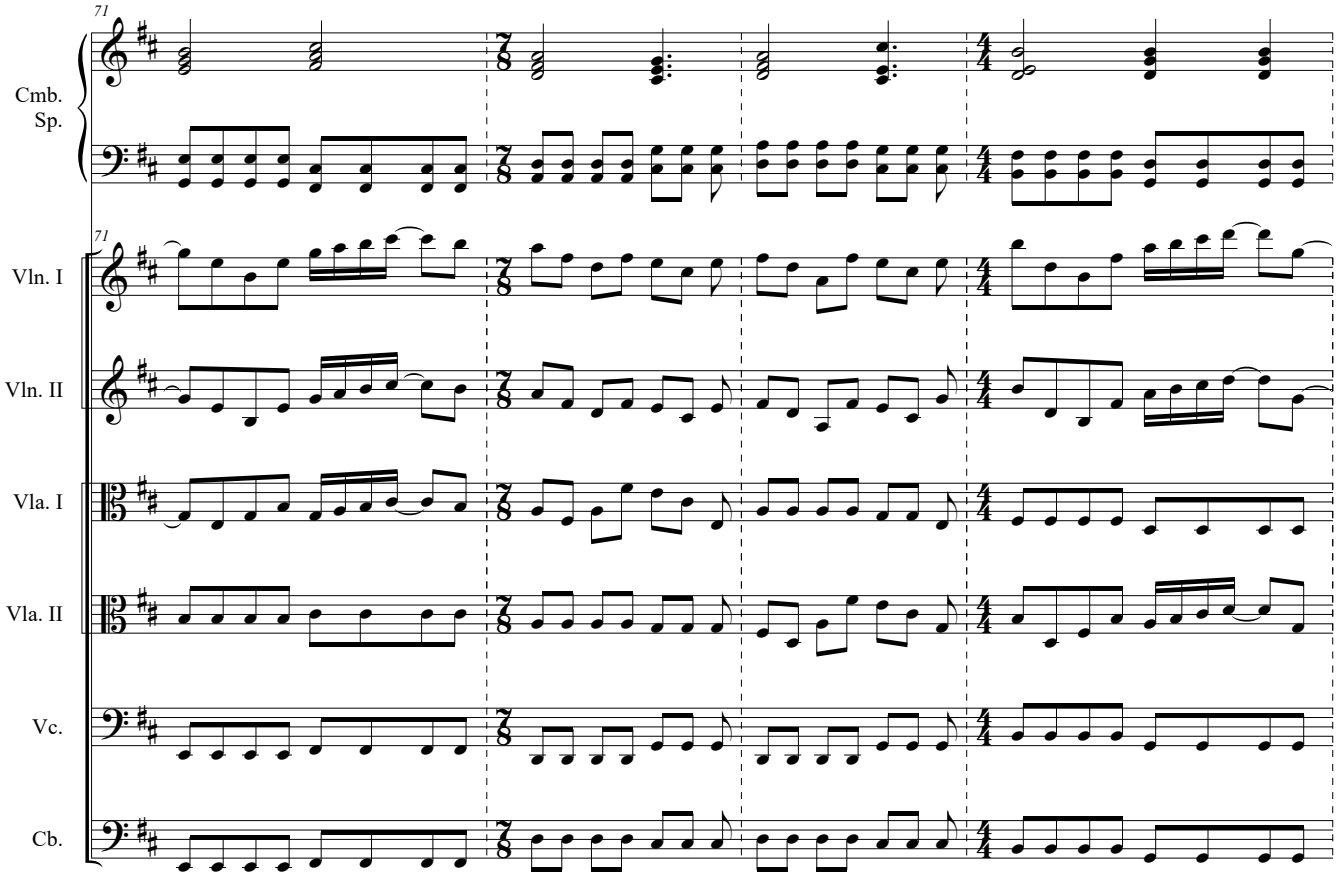
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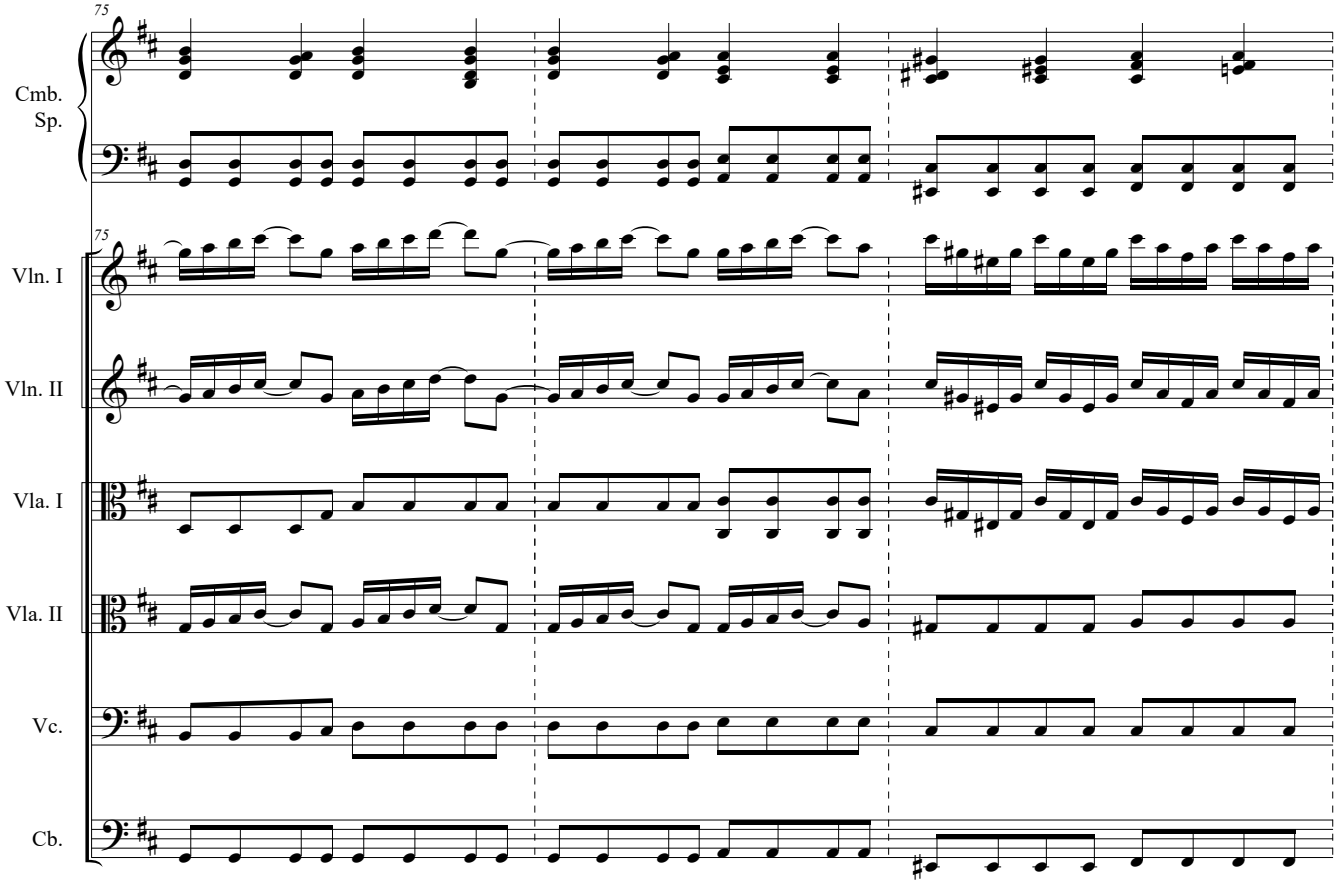
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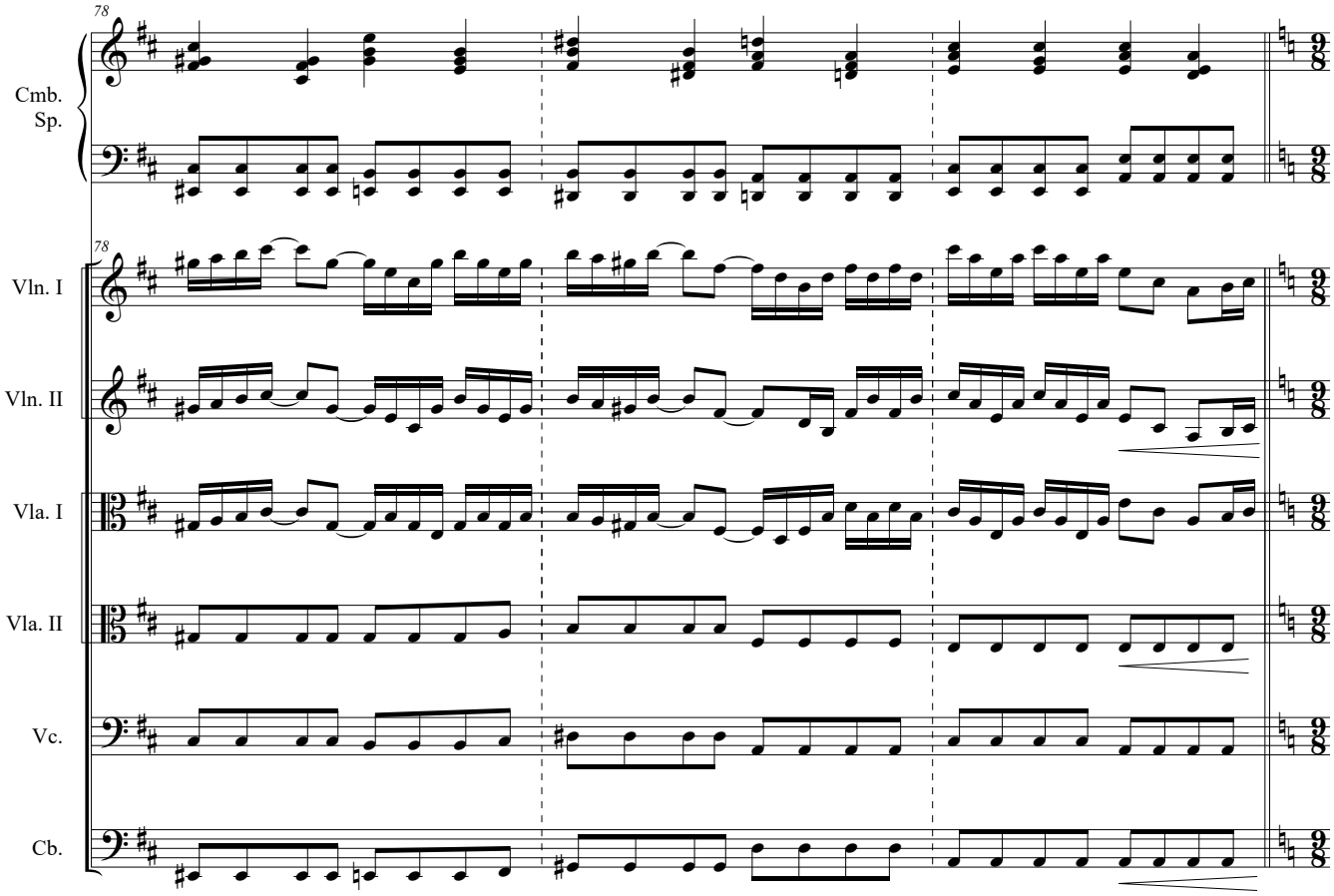
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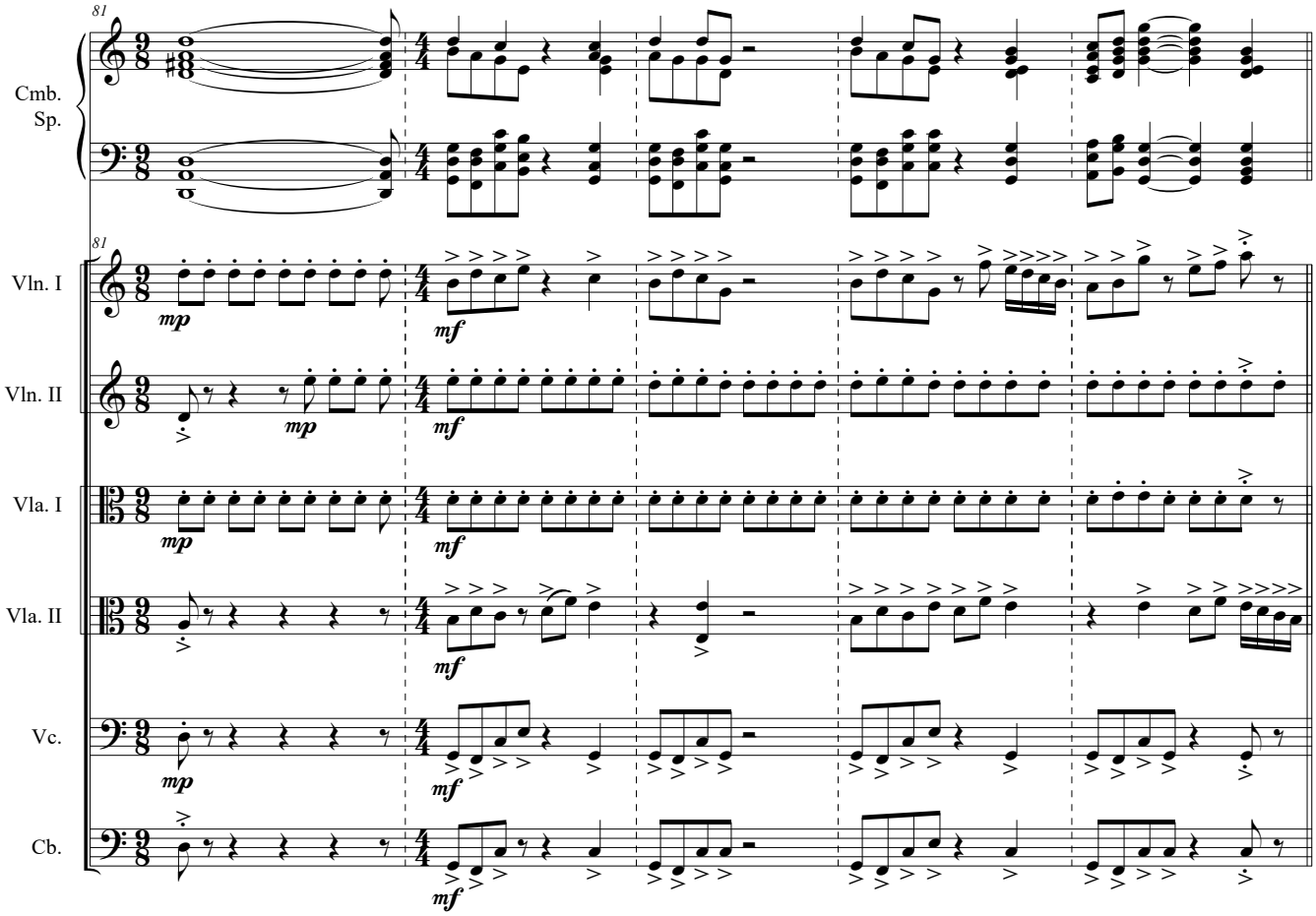
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Vln. I
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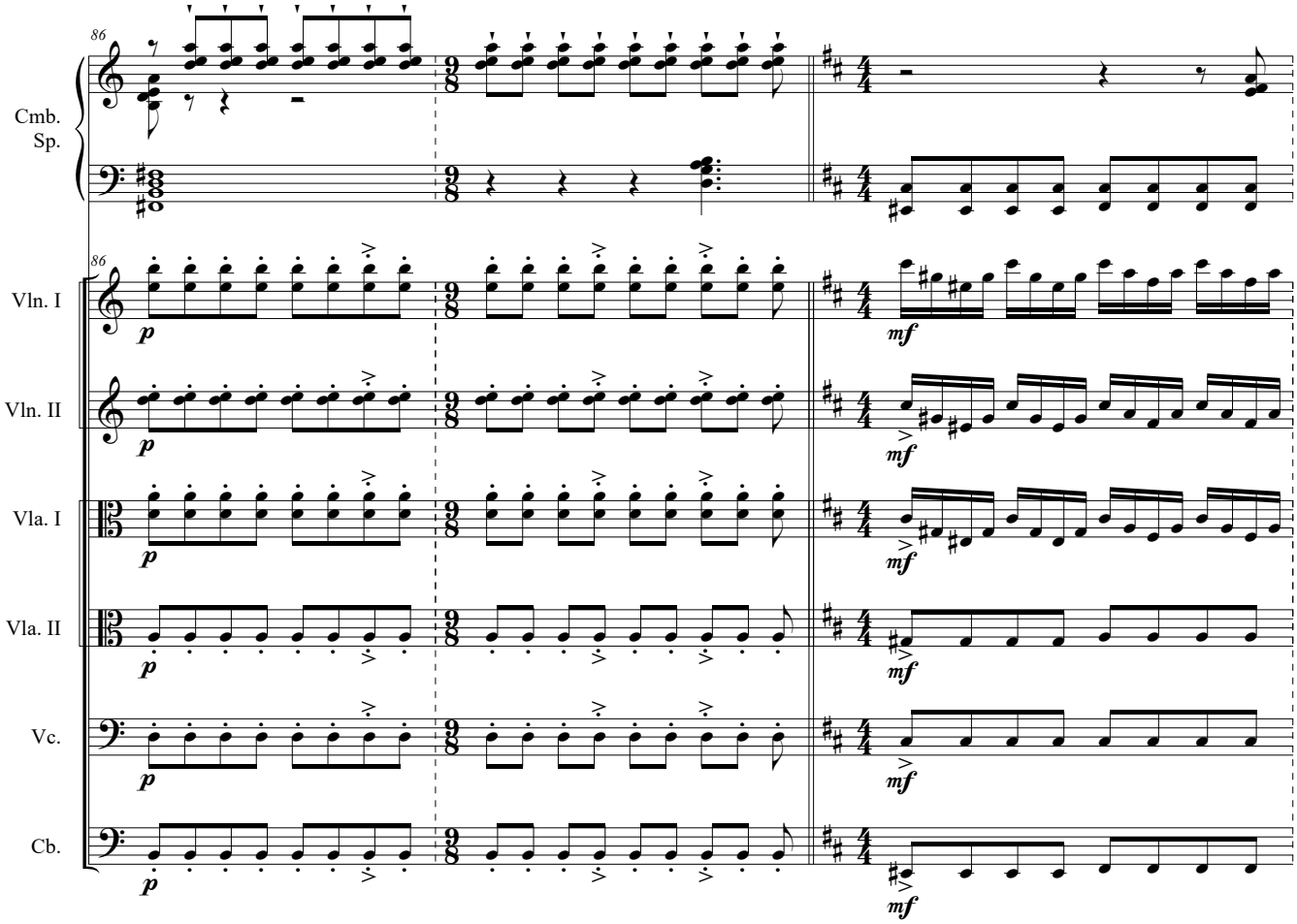
Cb.
mp
mf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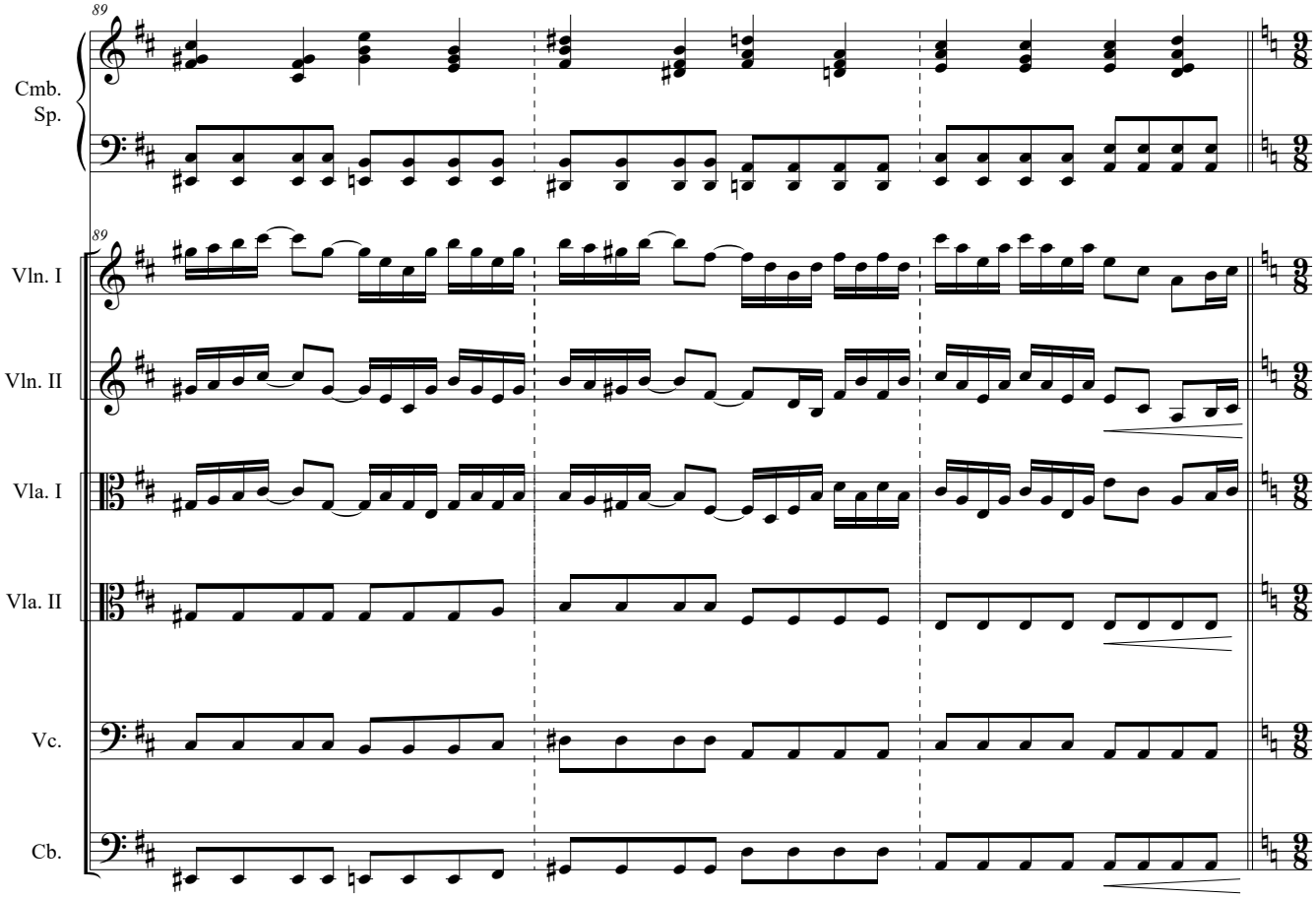
Cb.
p
mf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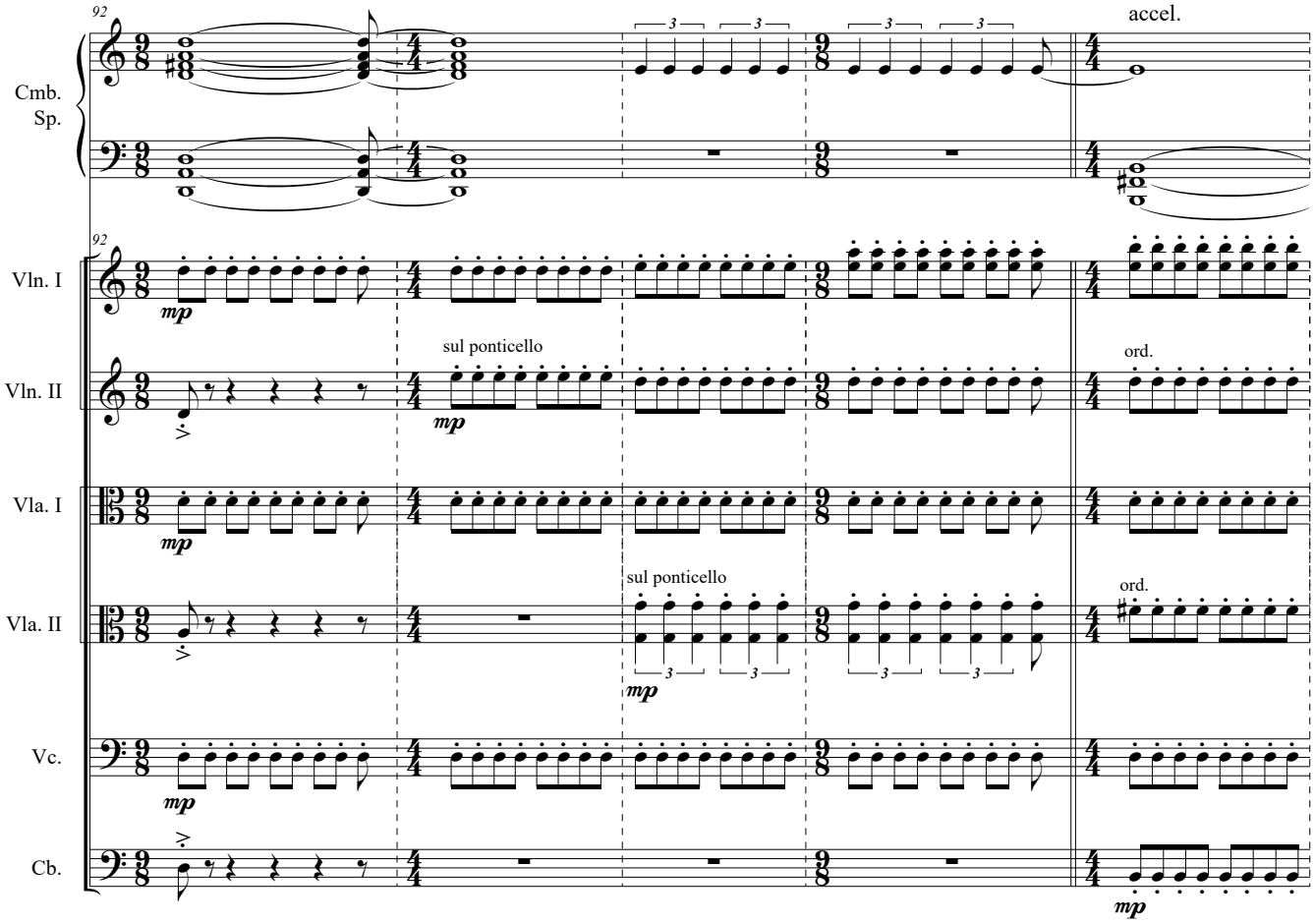
Vc.
Cb.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Vc.
Cb.
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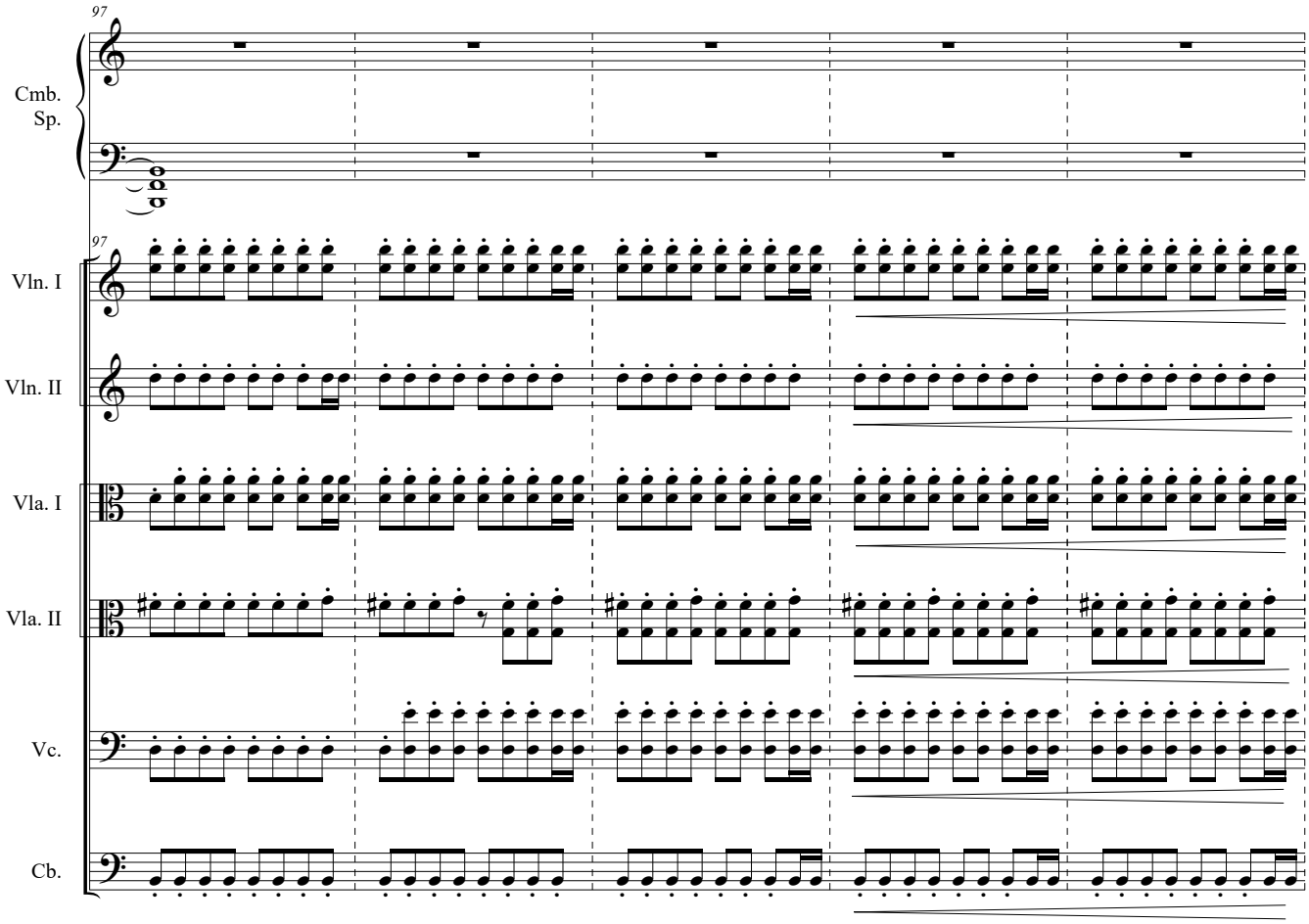
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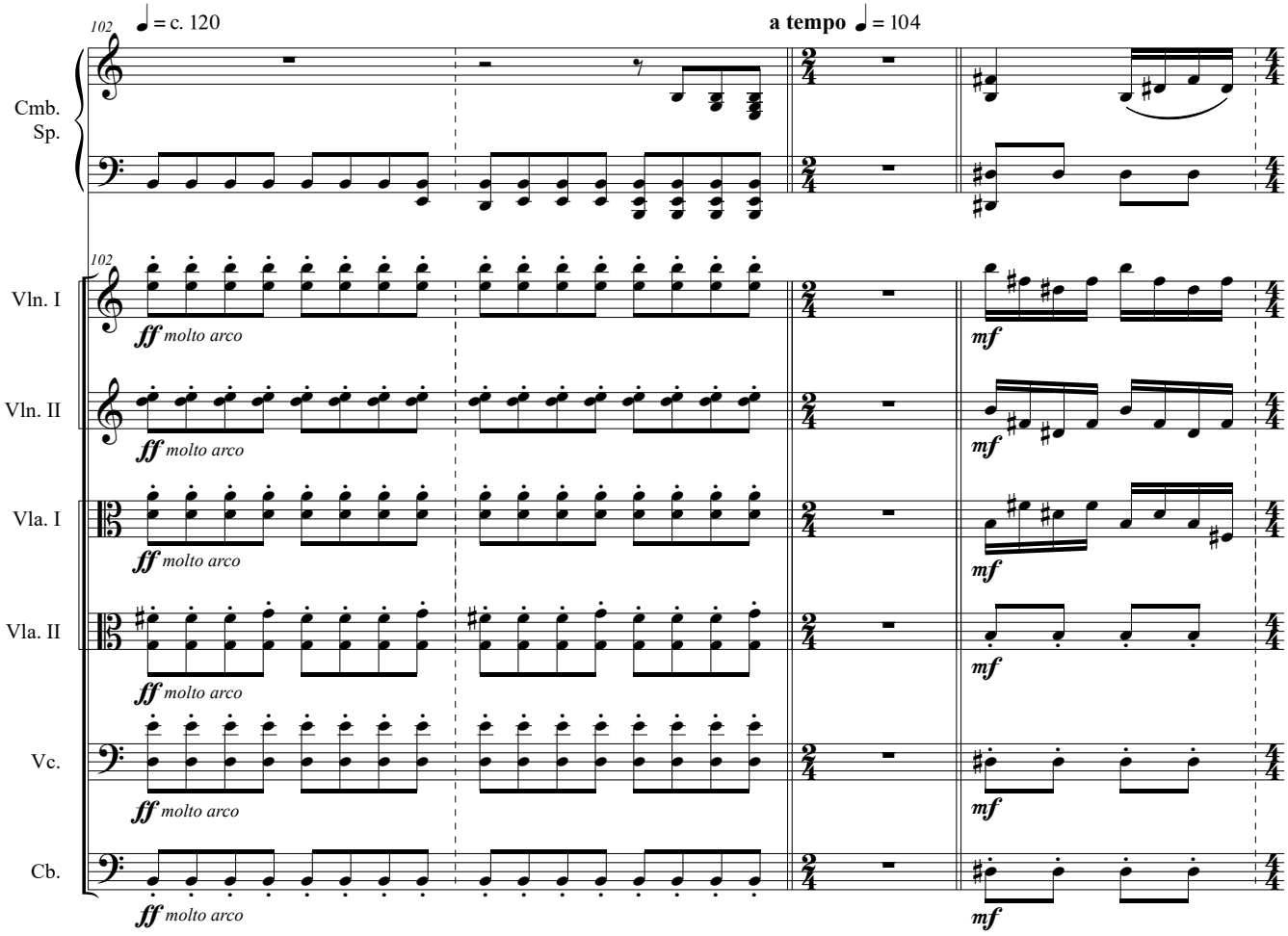
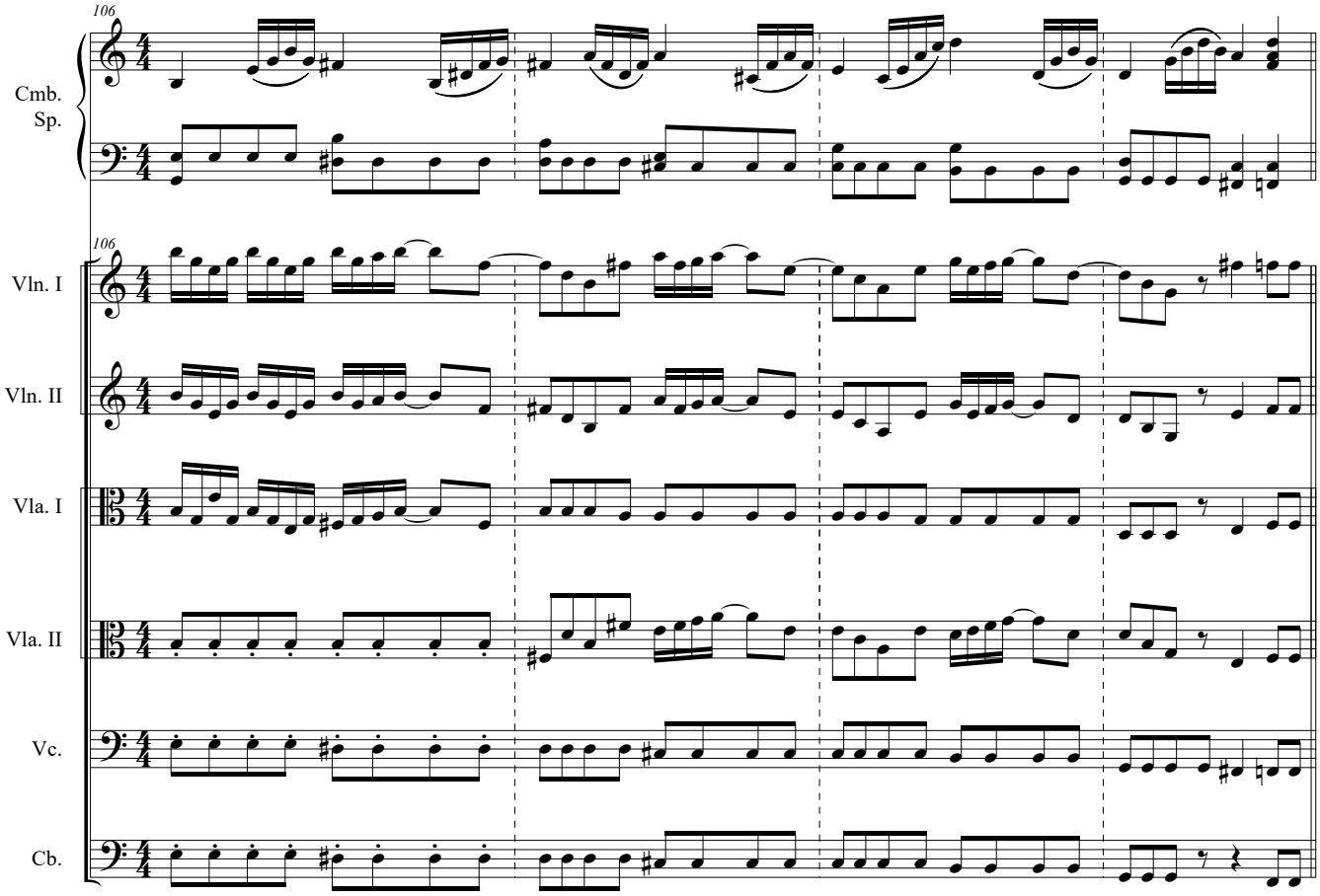
Cb.


102
♩ = c. 120
a tempo ♩ = 104
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
ff molto arco
mf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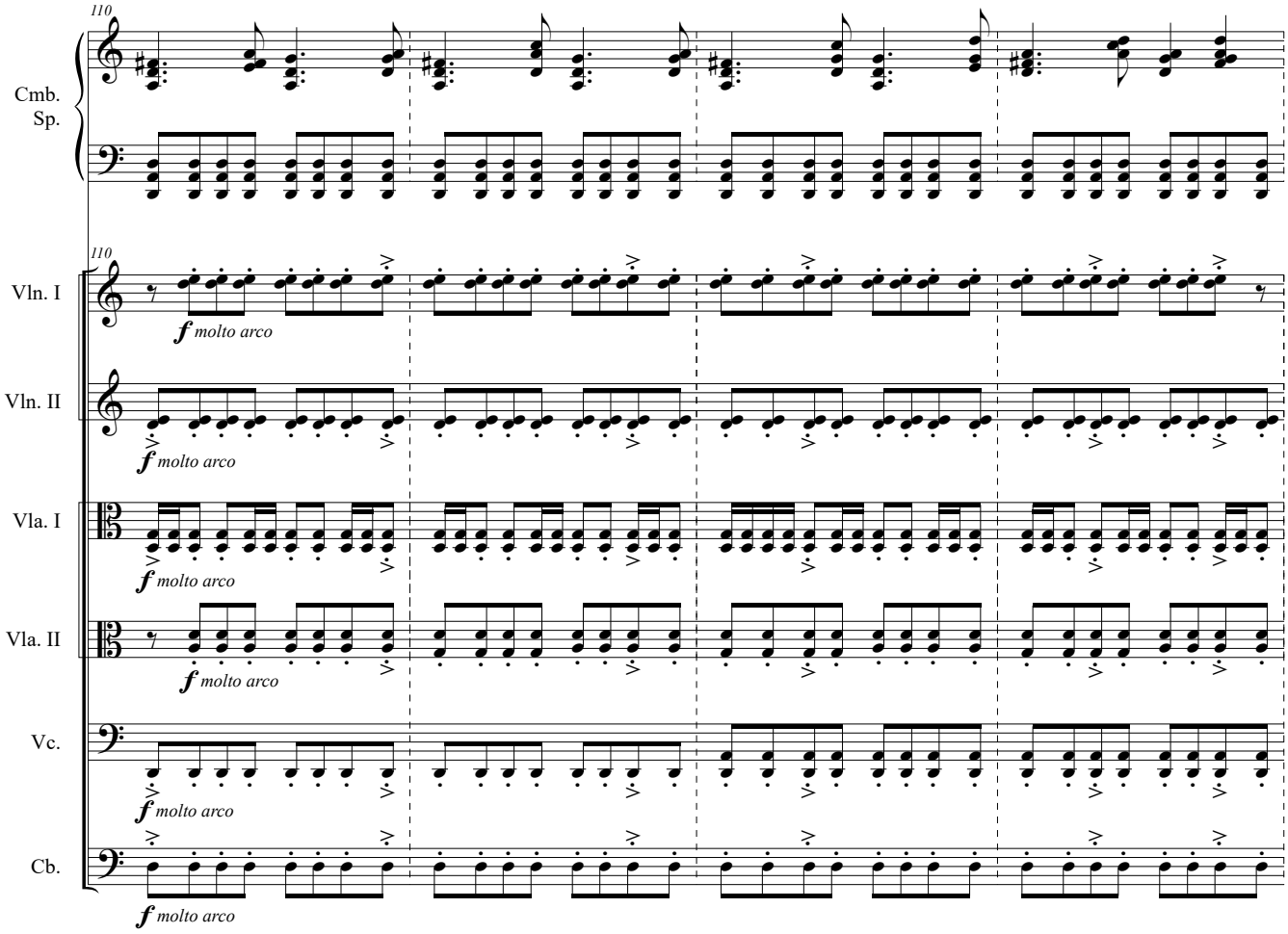
Vc.
Cb.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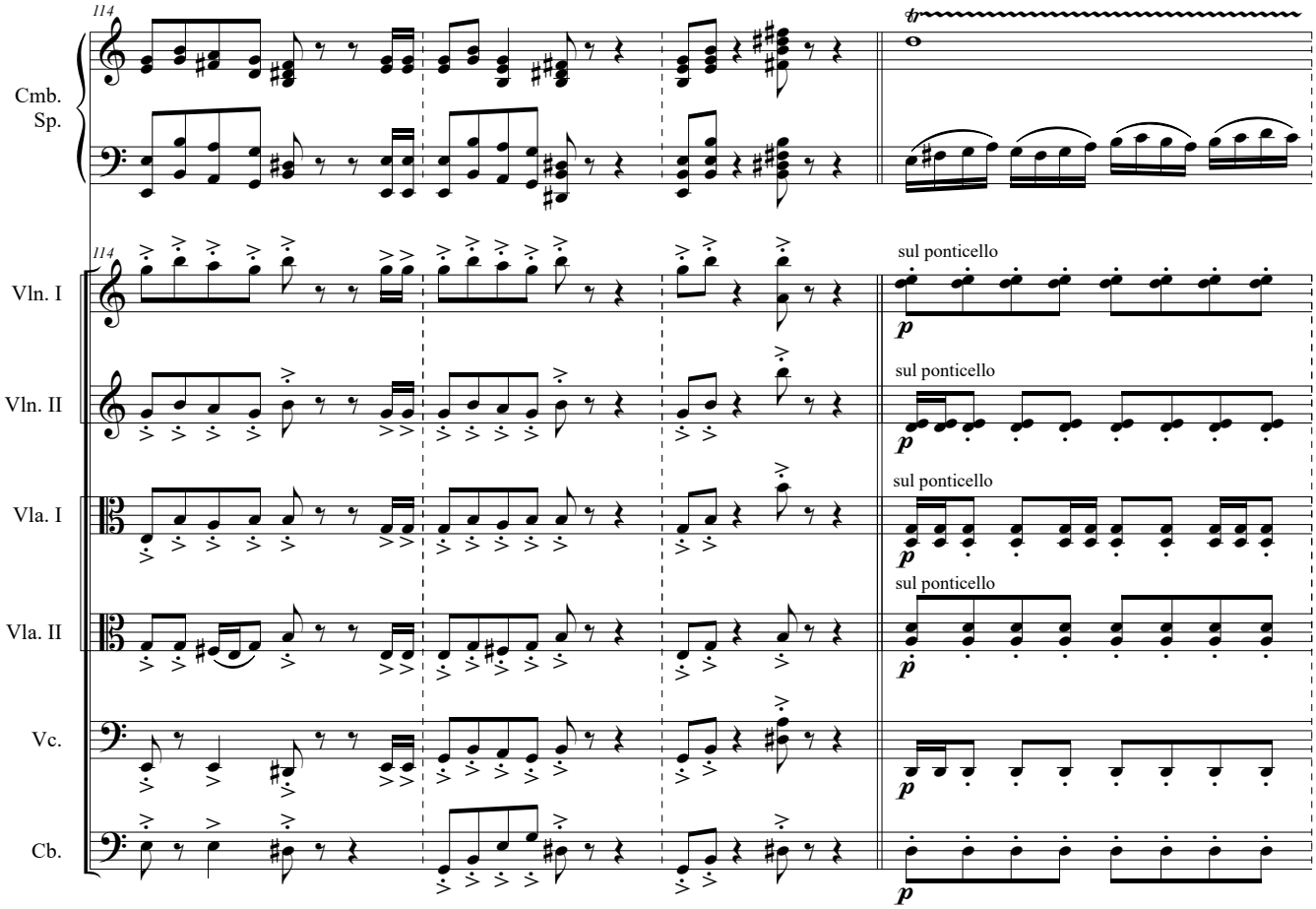
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Vla. II
Vc.
Cb.
tr
sul ponticello
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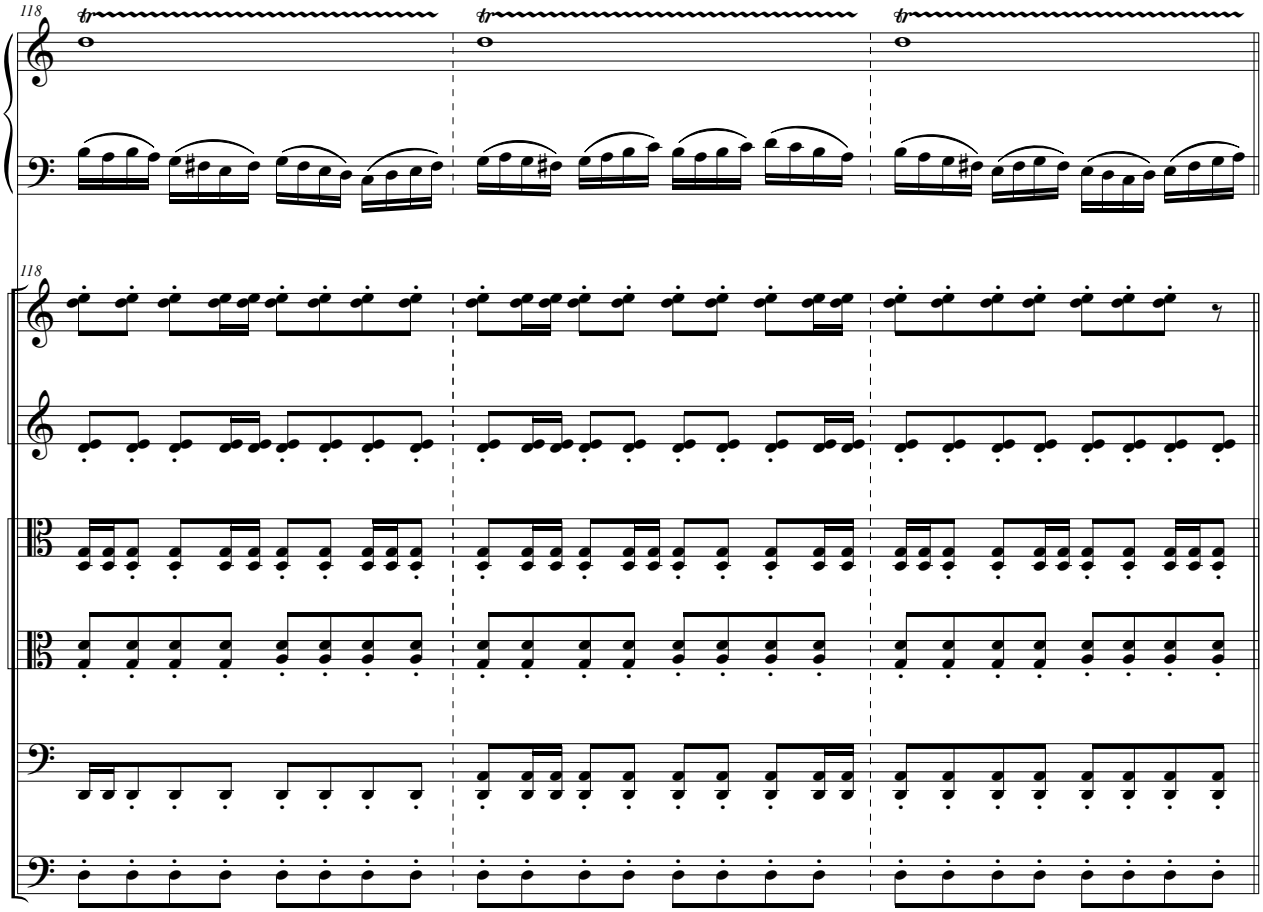
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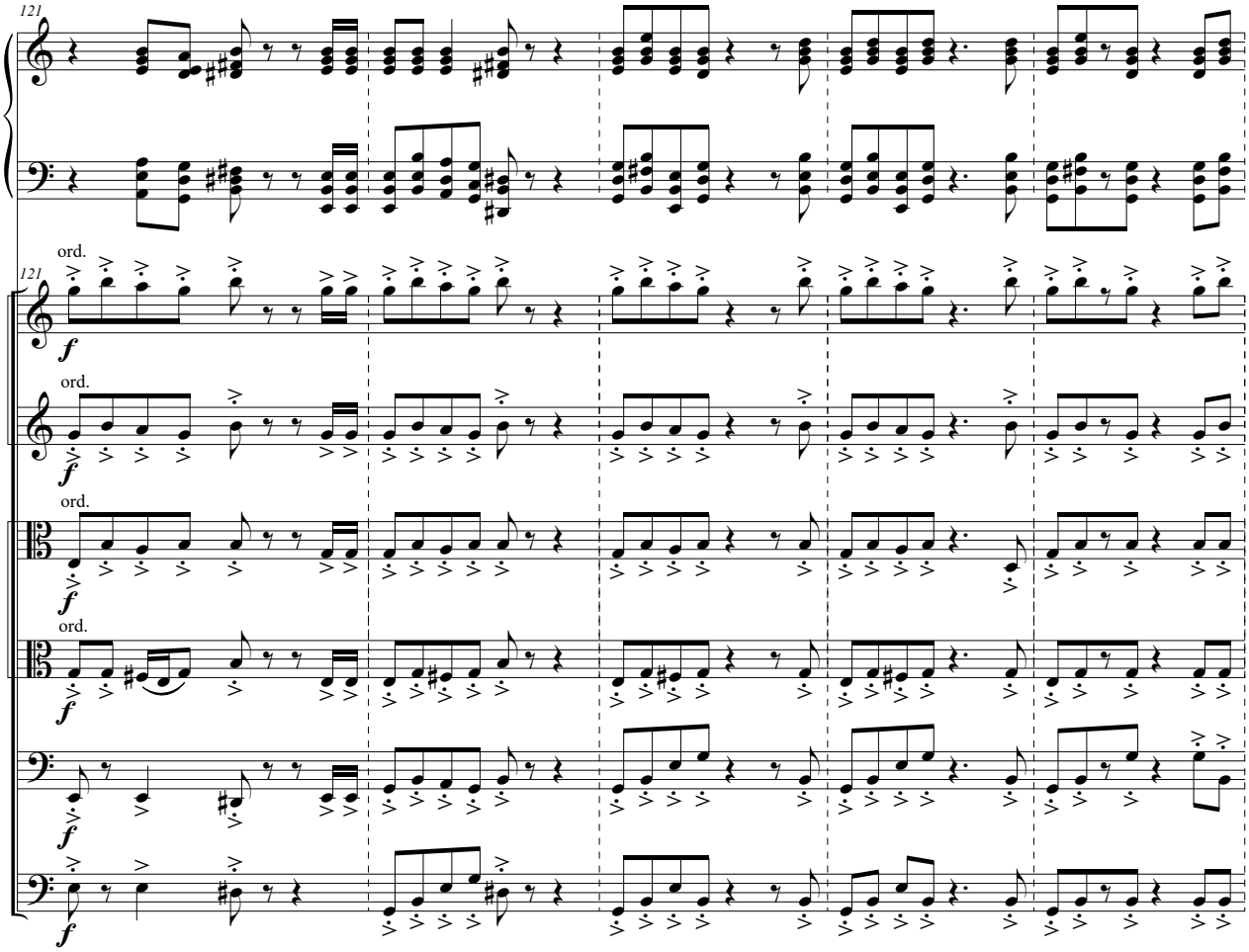
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Sp.
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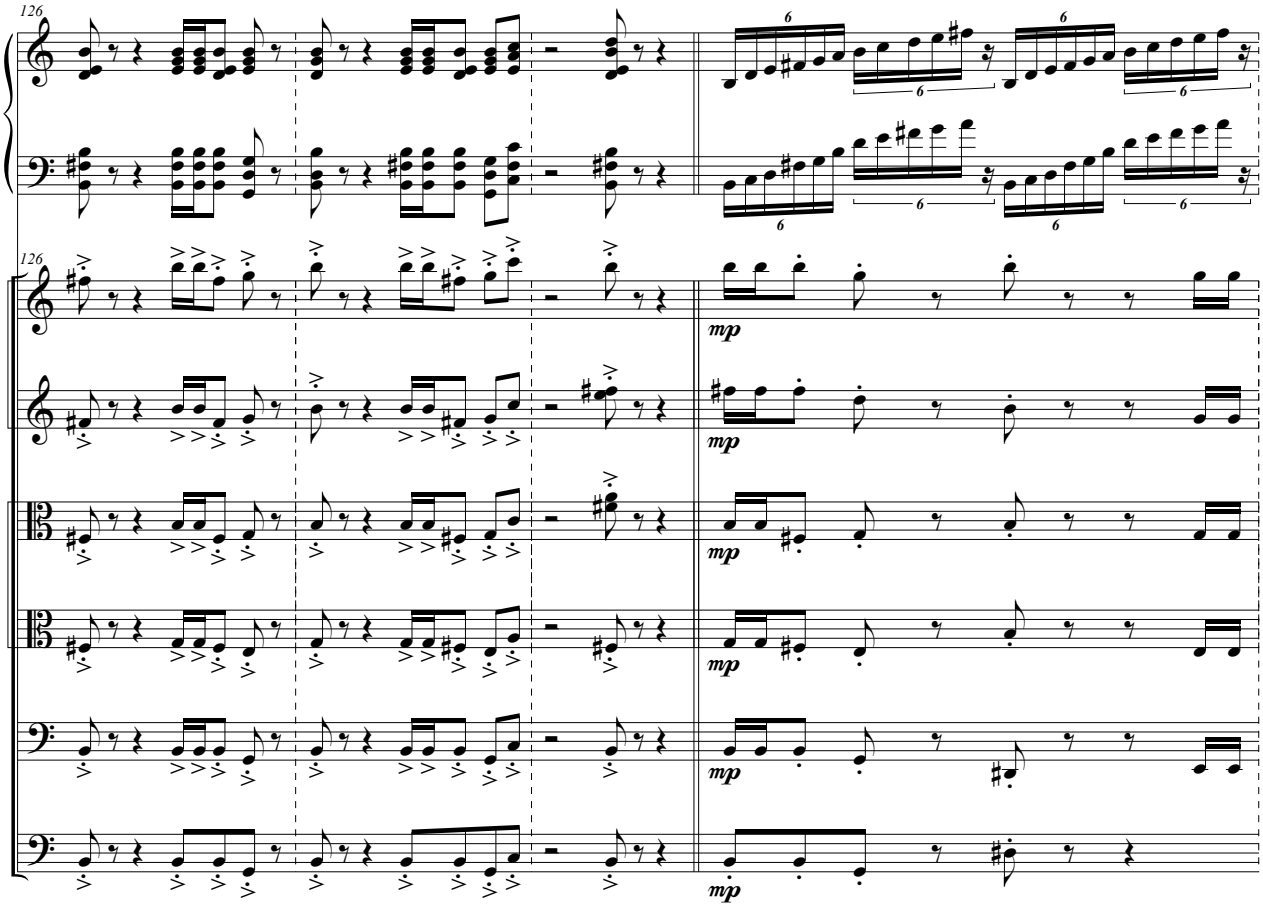
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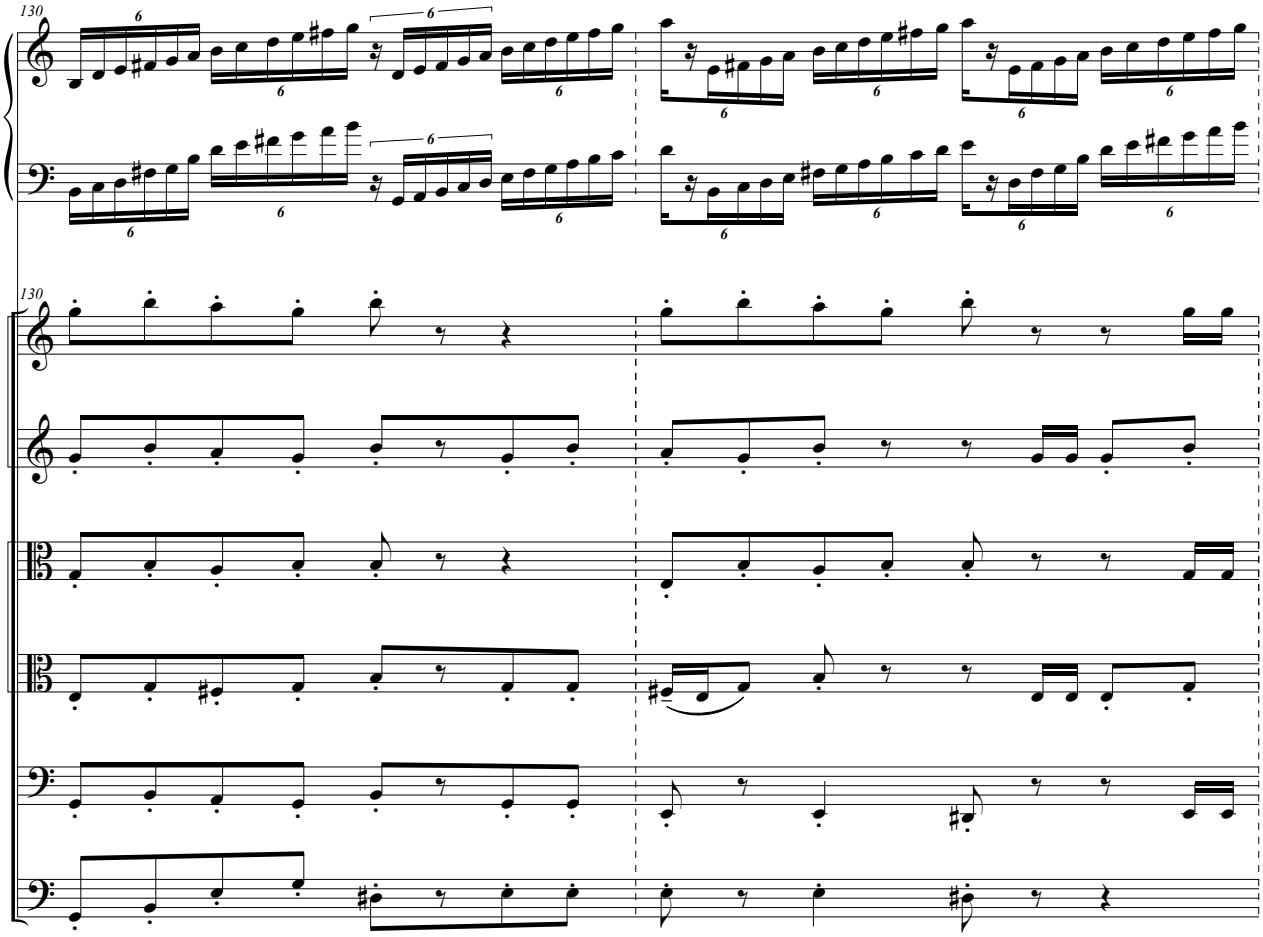
Vc.
Cb.
mp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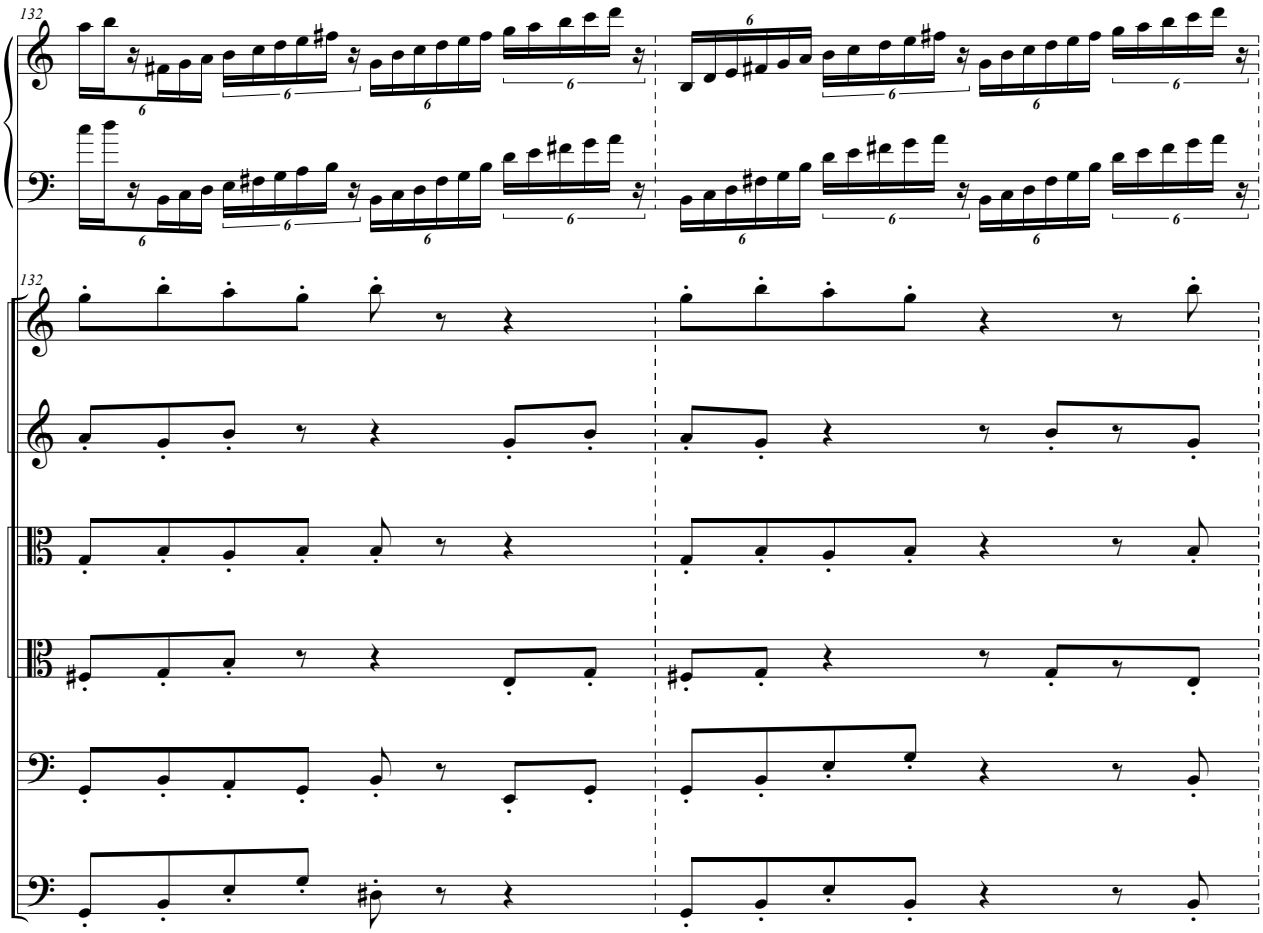
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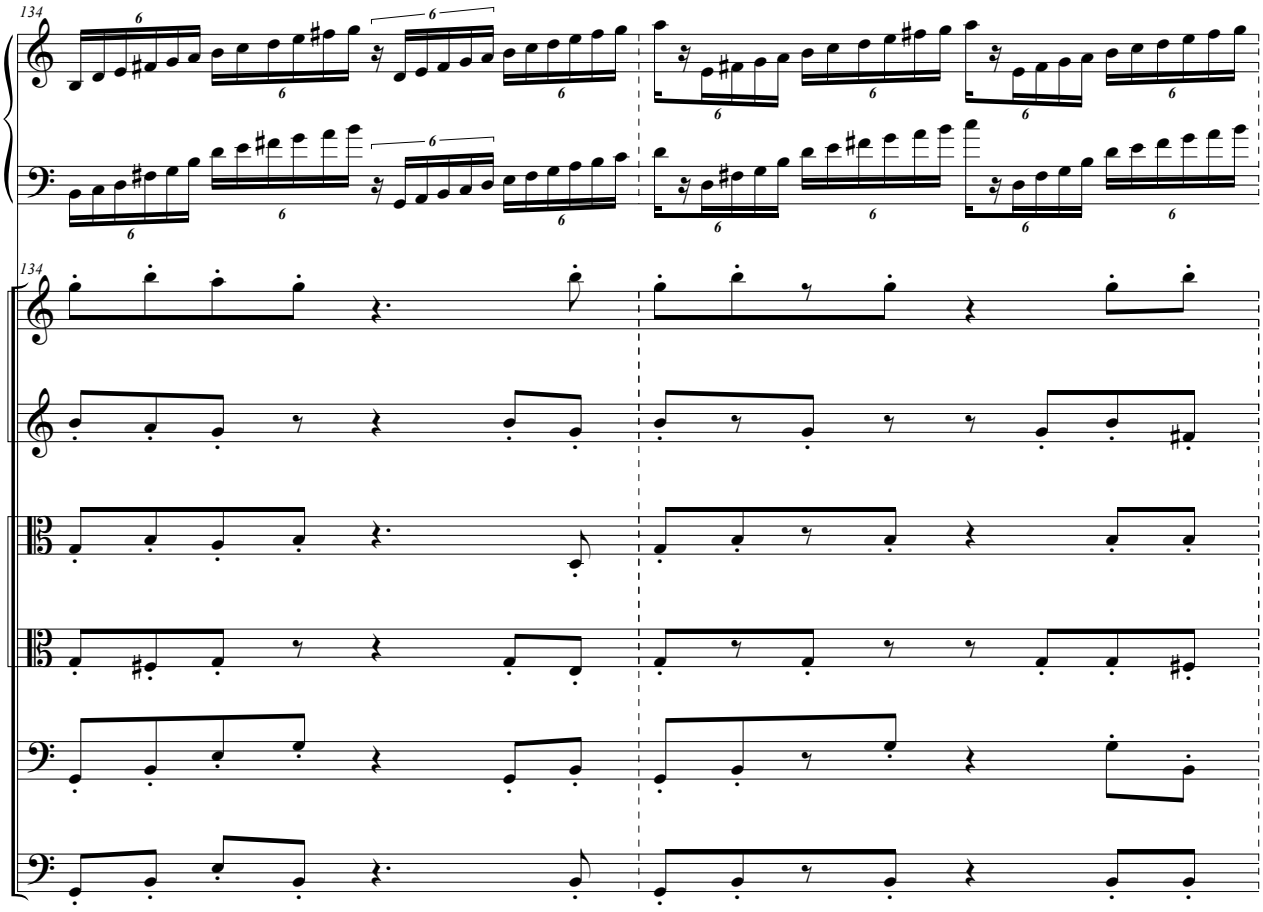
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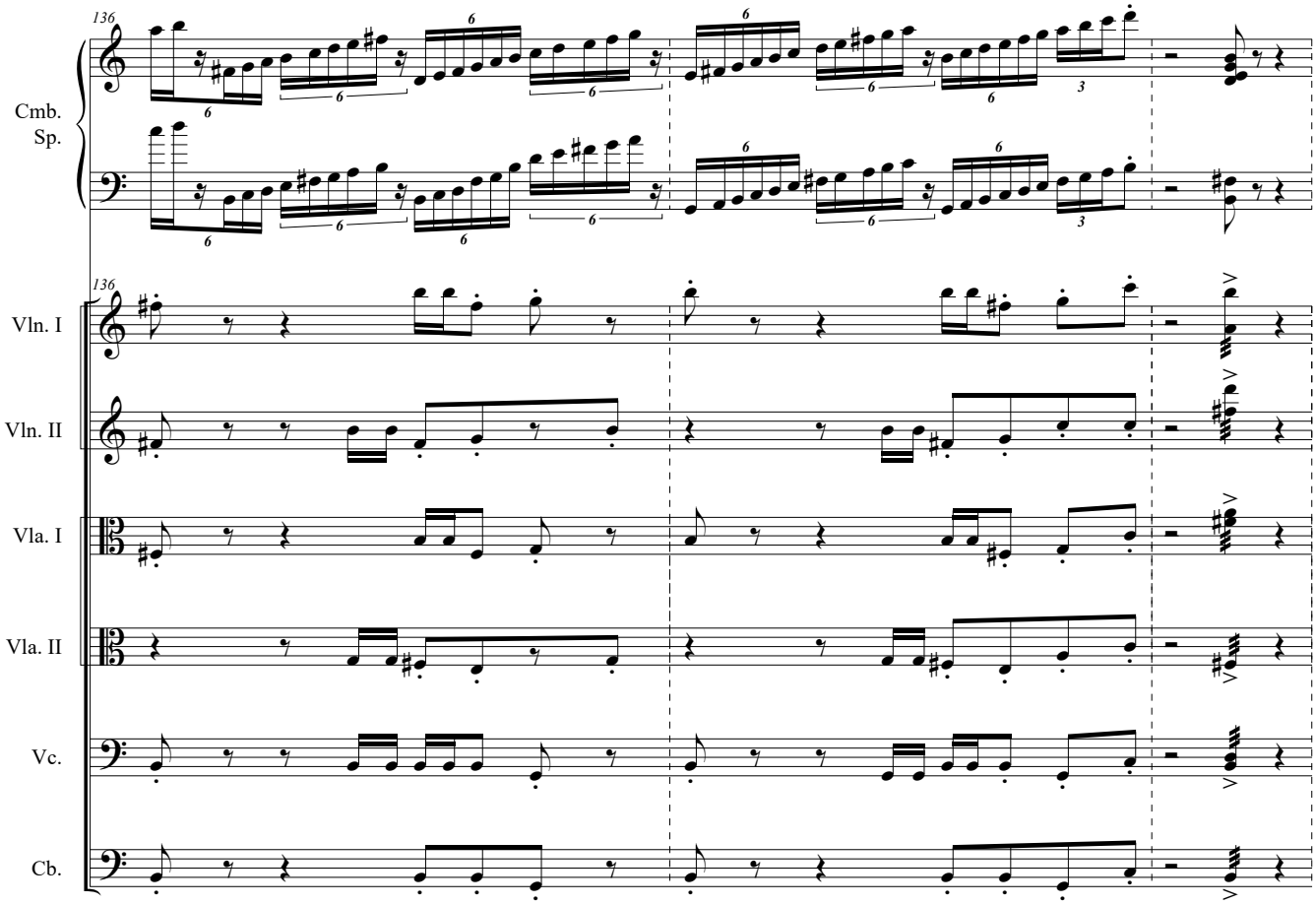
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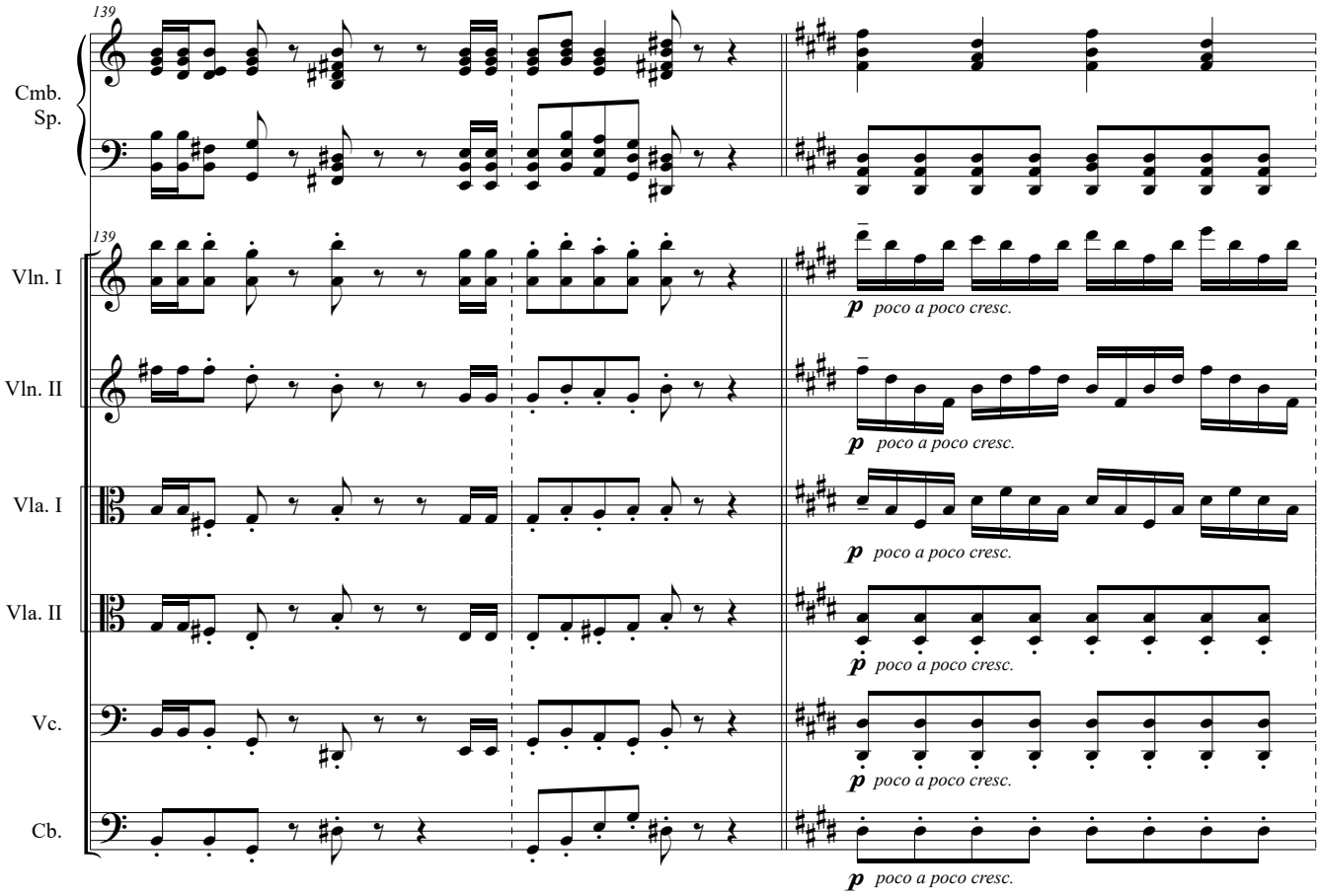
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Vla. I
Vla. II
Vc.
Cb.
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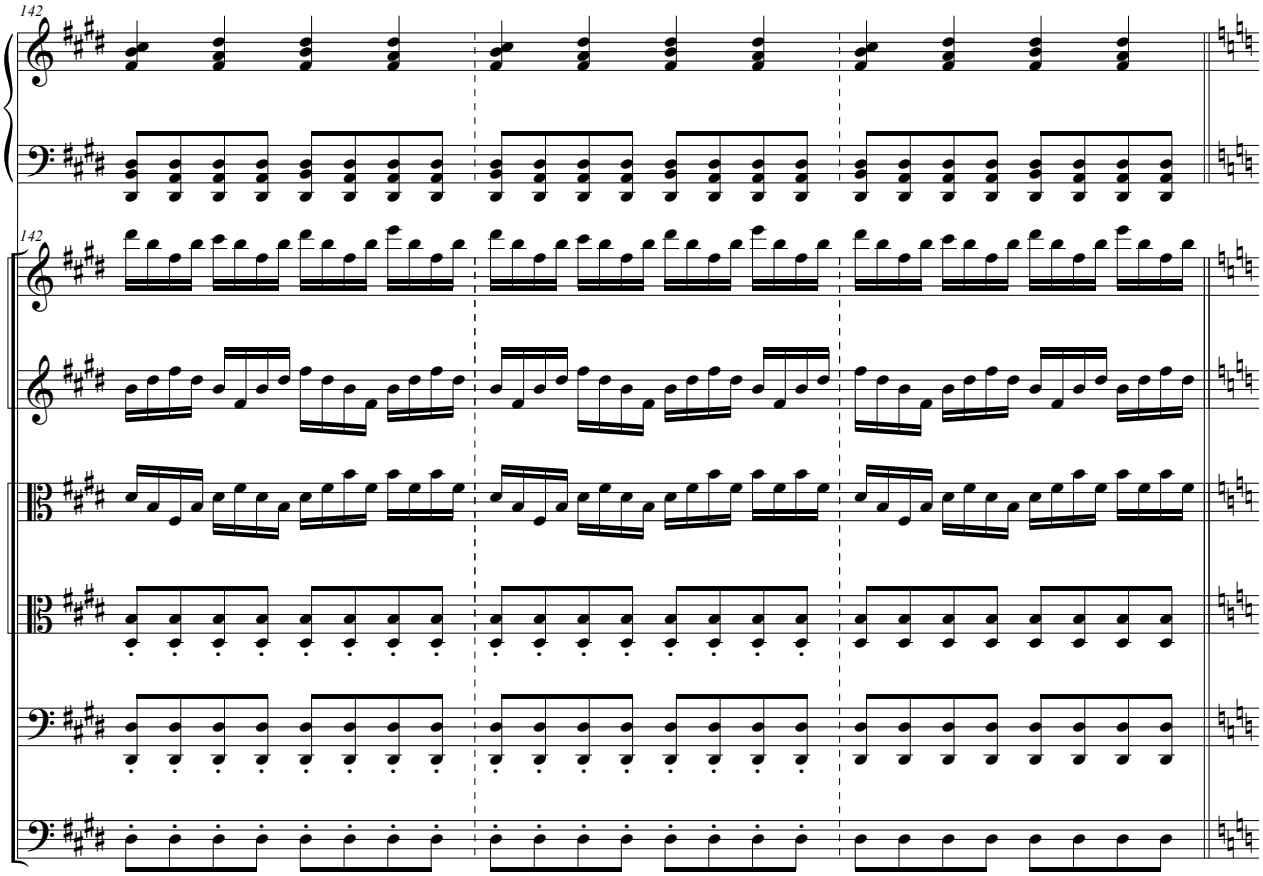
142
Cmb.
Sp.
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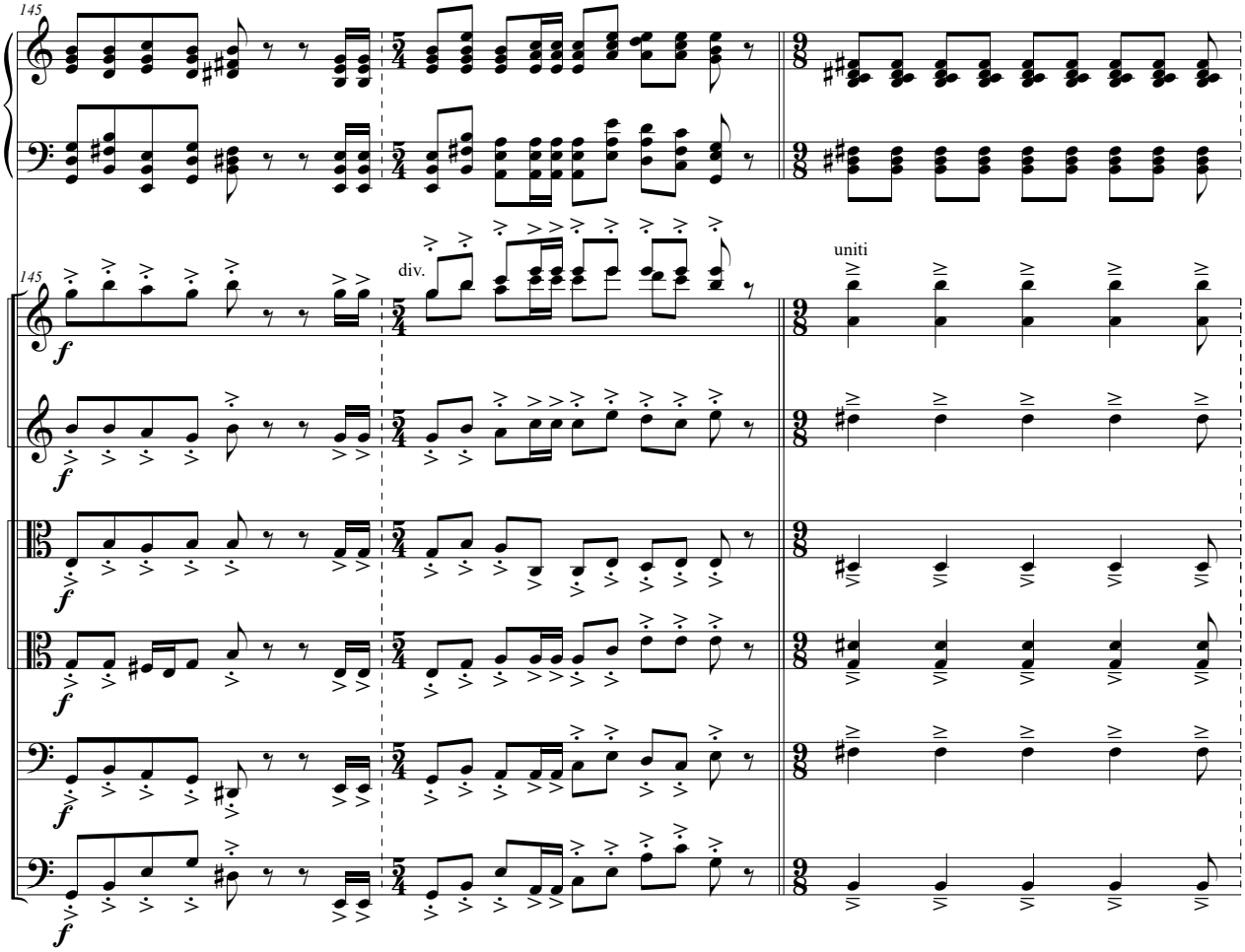
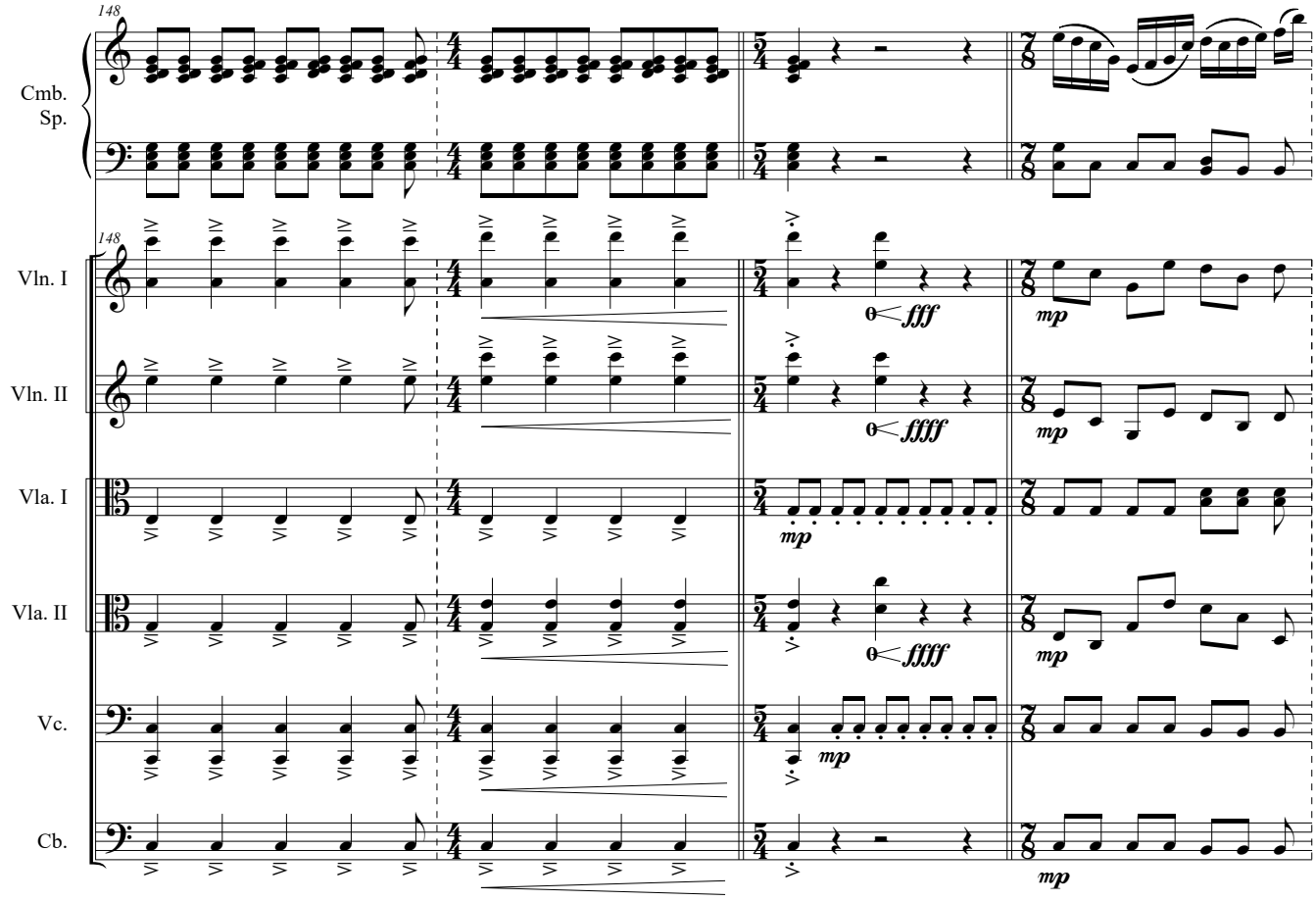
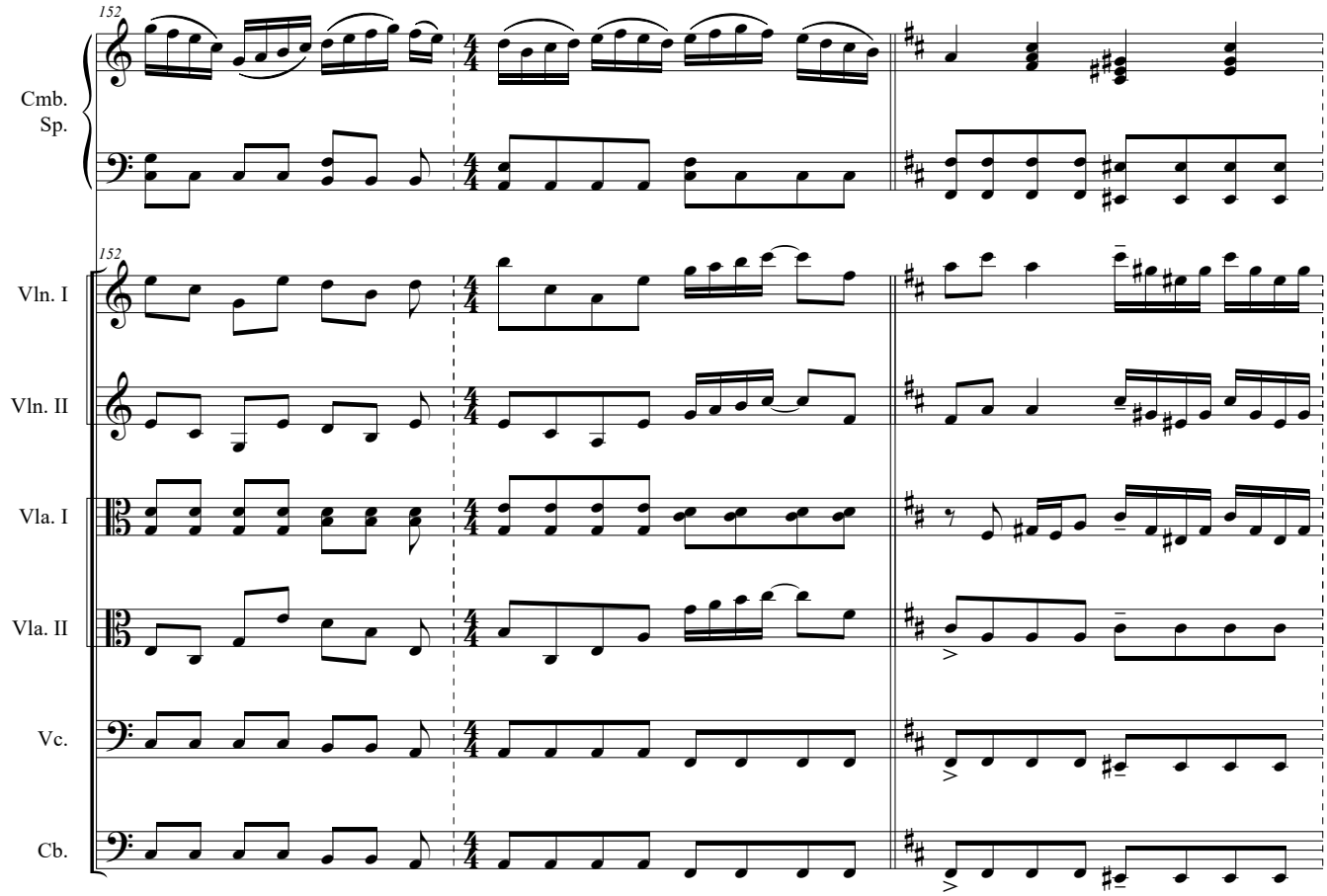
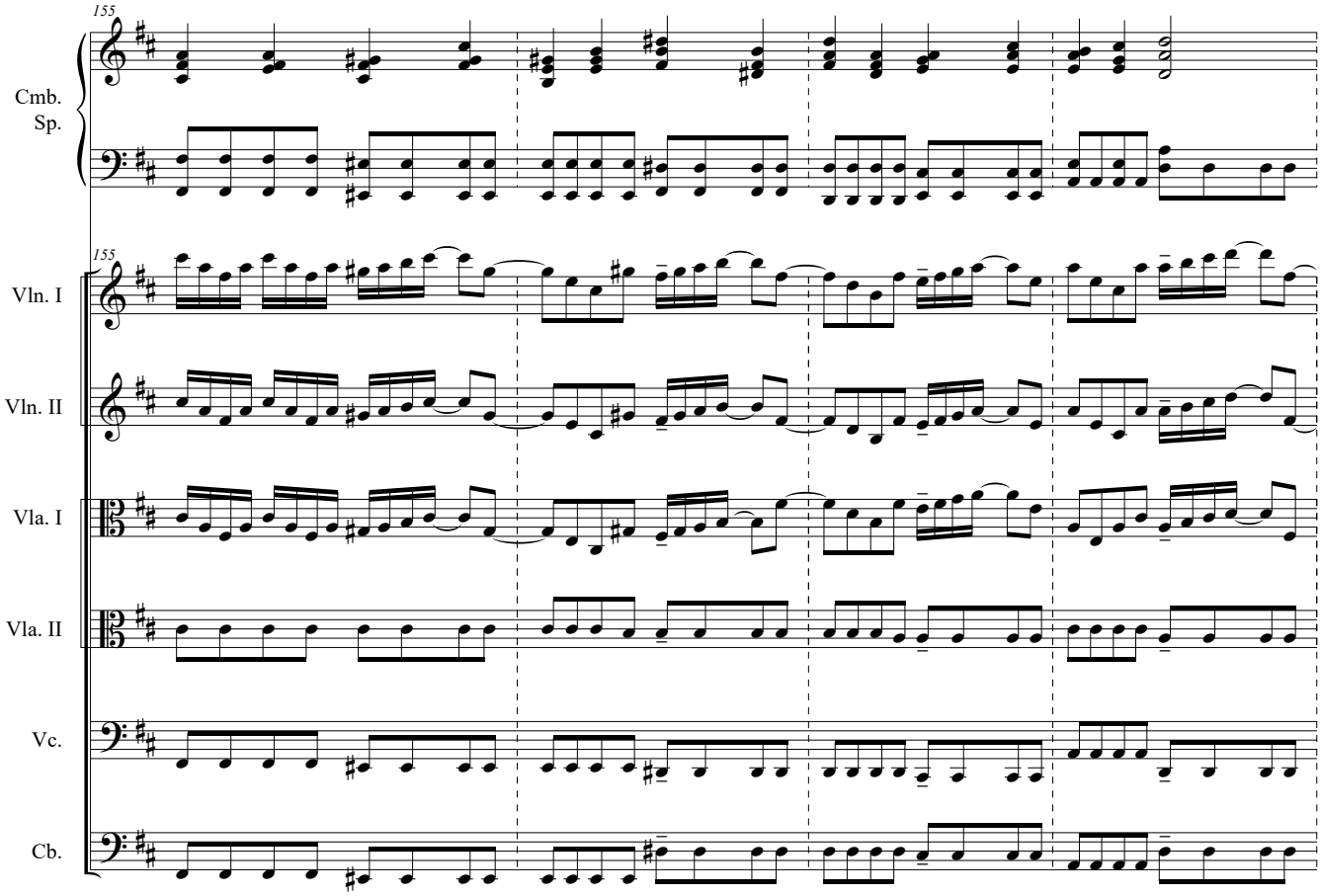
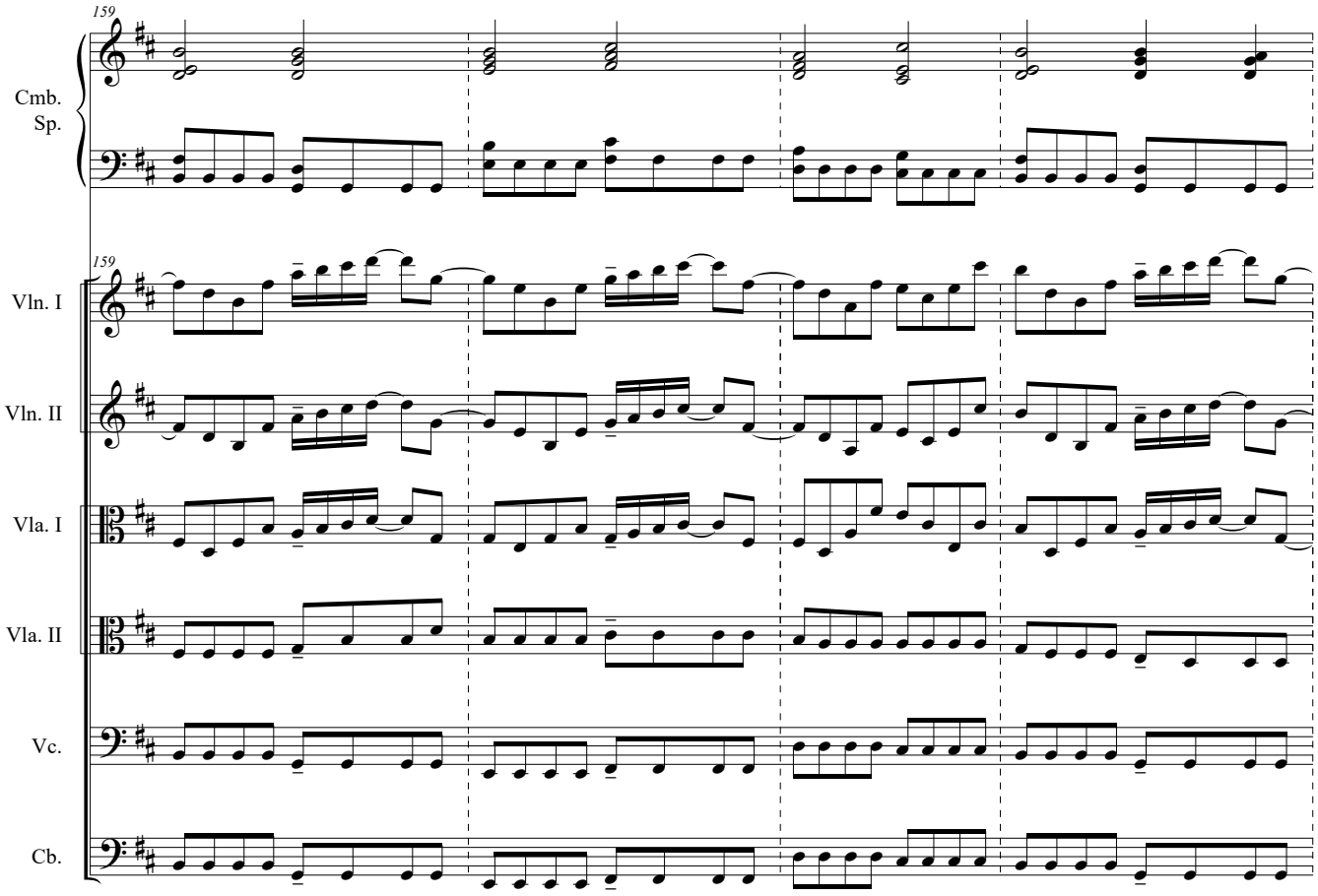
Vln. II
Vla. I
Vla. II
Vc.
Cb.

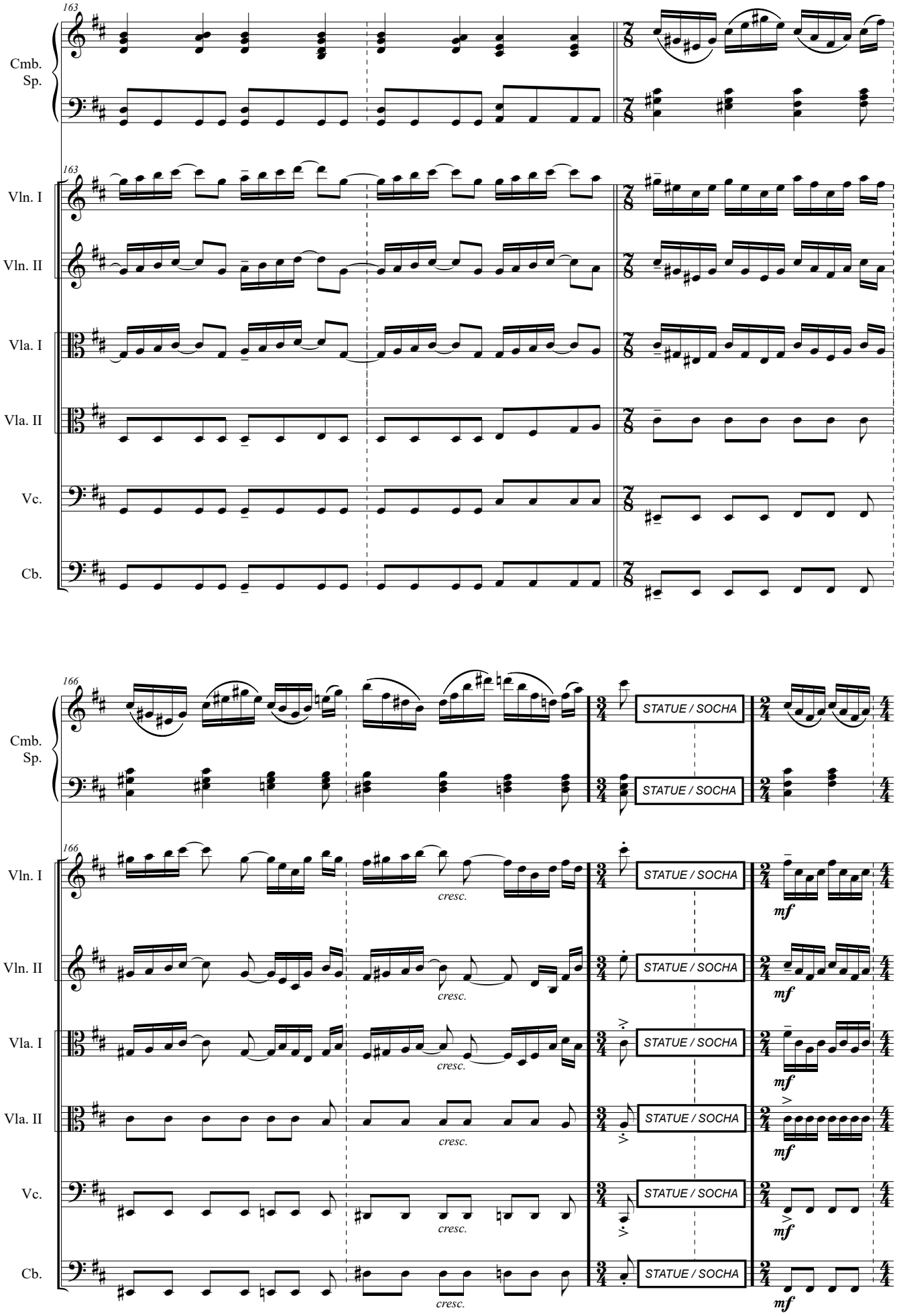

145
Cmb.
Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
f
div.
uniti


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

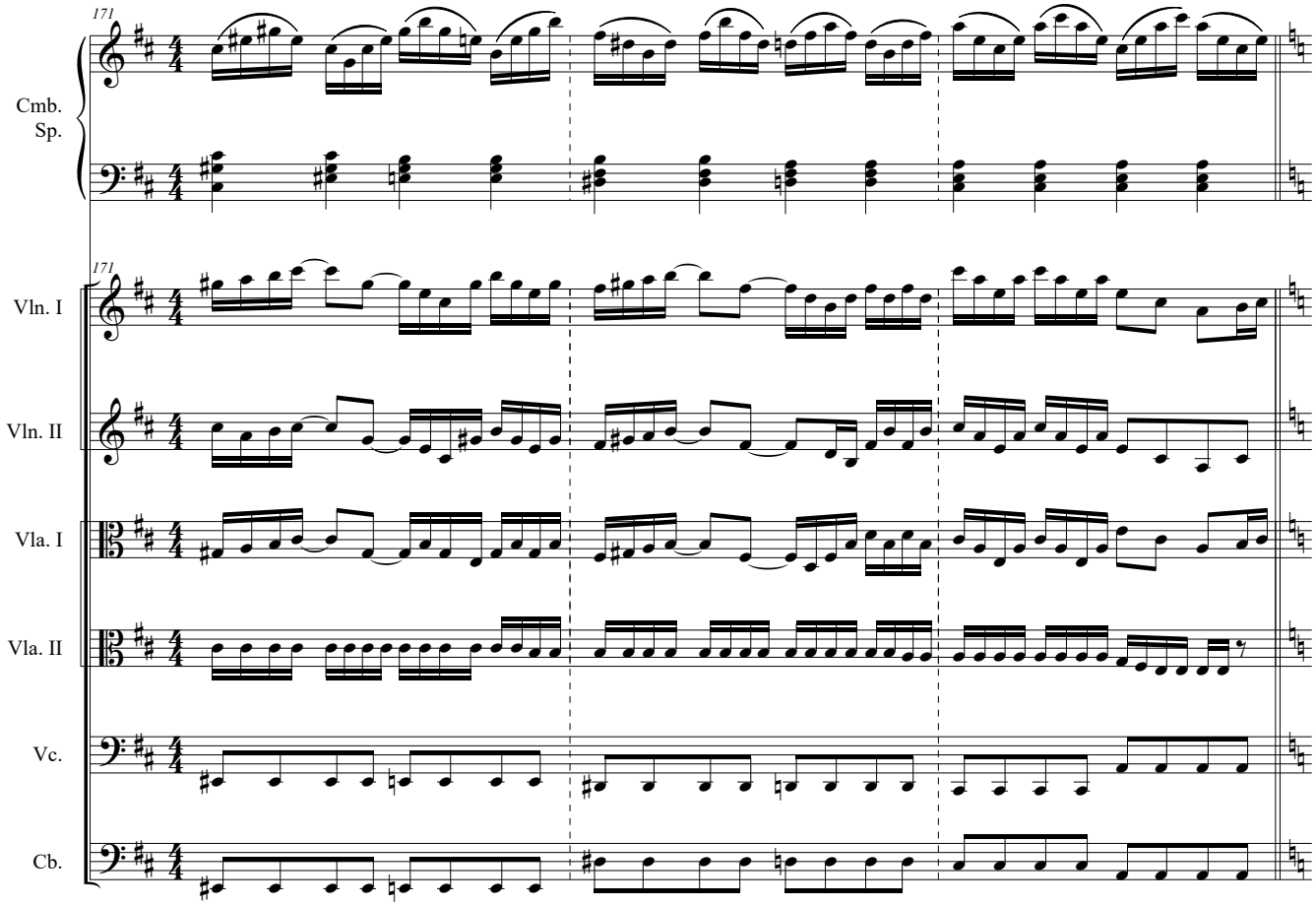

152
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

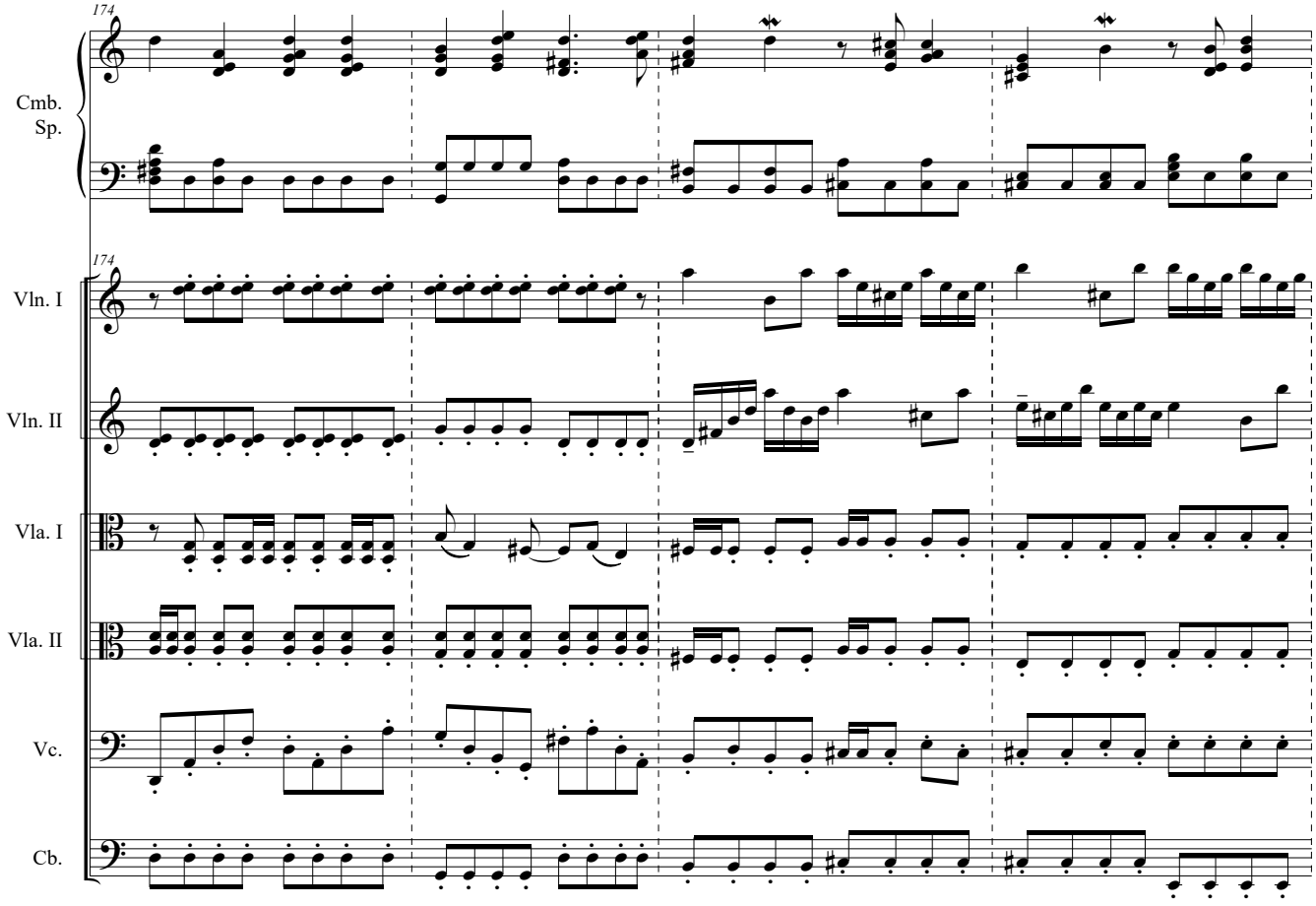

155
Cmb. Sp.
155
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

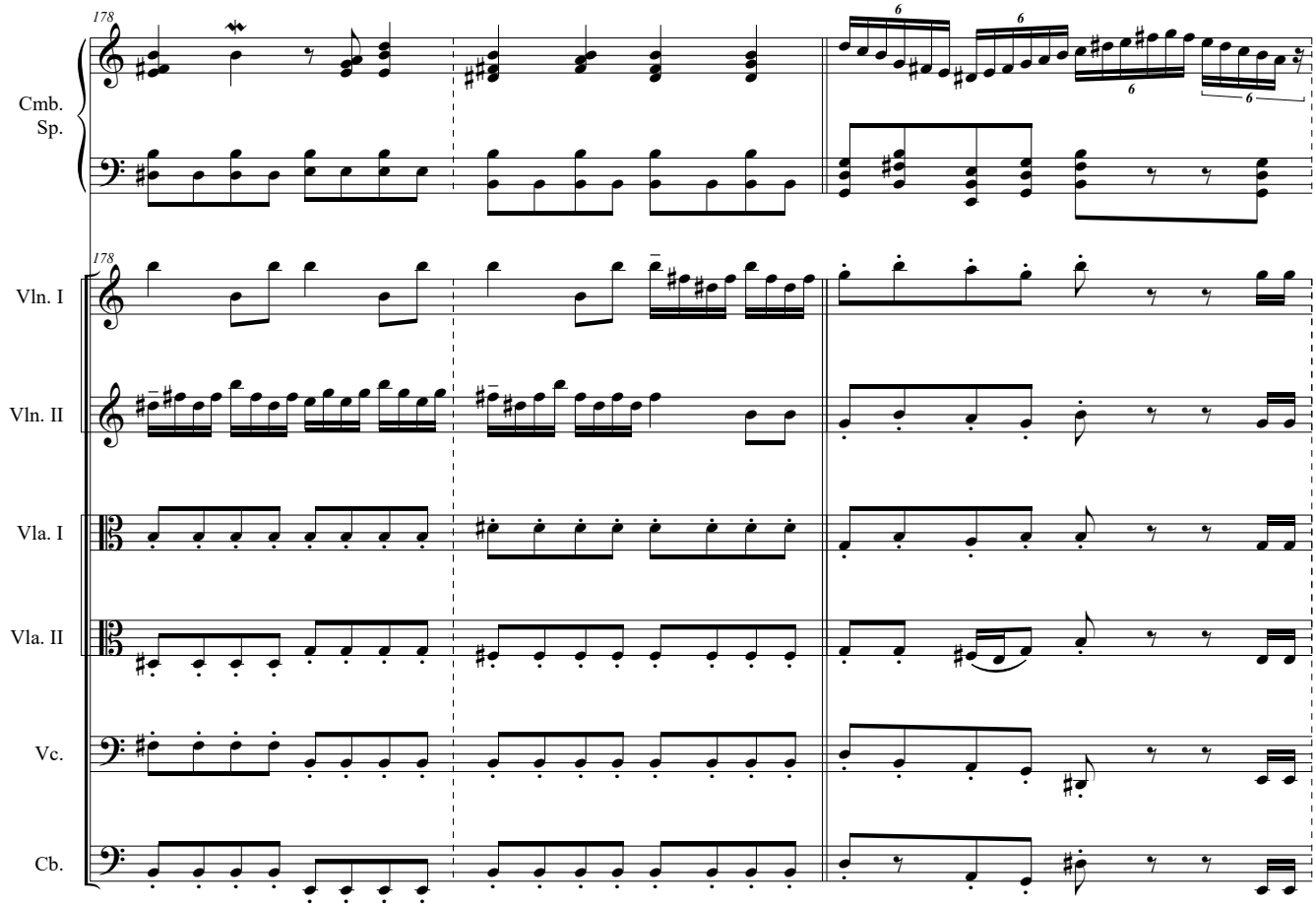

159
Cmb. Sp.
159
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

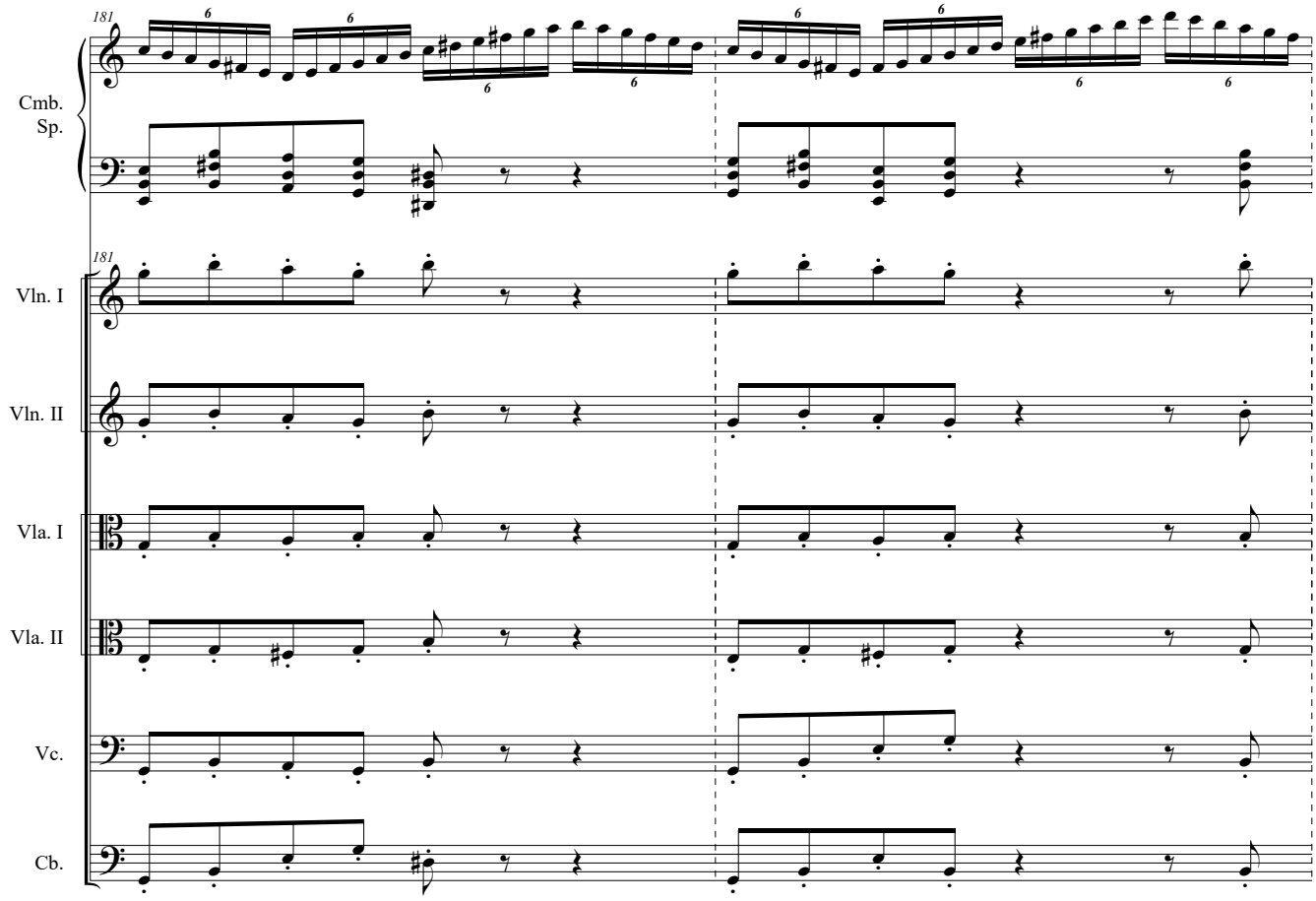


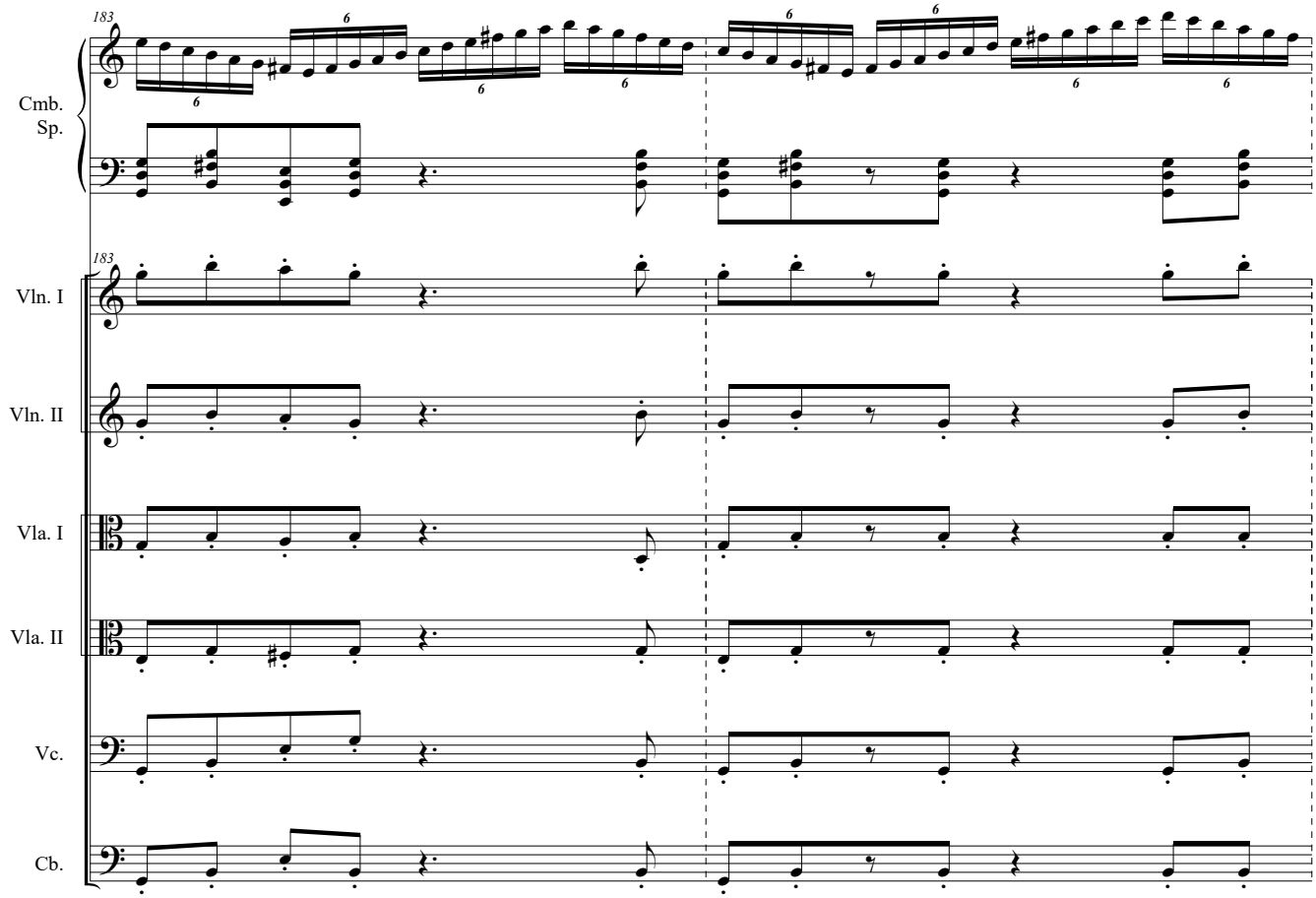
STATUE / SOCHA
Immediately after playing the first note of the measure 168, the conductor and all musicians remain motionless like statues. Any kind of subtle theatrality is very welcome.
Ani inštrumentalisti ani dirigent sa po poslednom tóne taktu 168 nehýbu. Zostávajú nehybne v polohe, v ktorej zahrali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

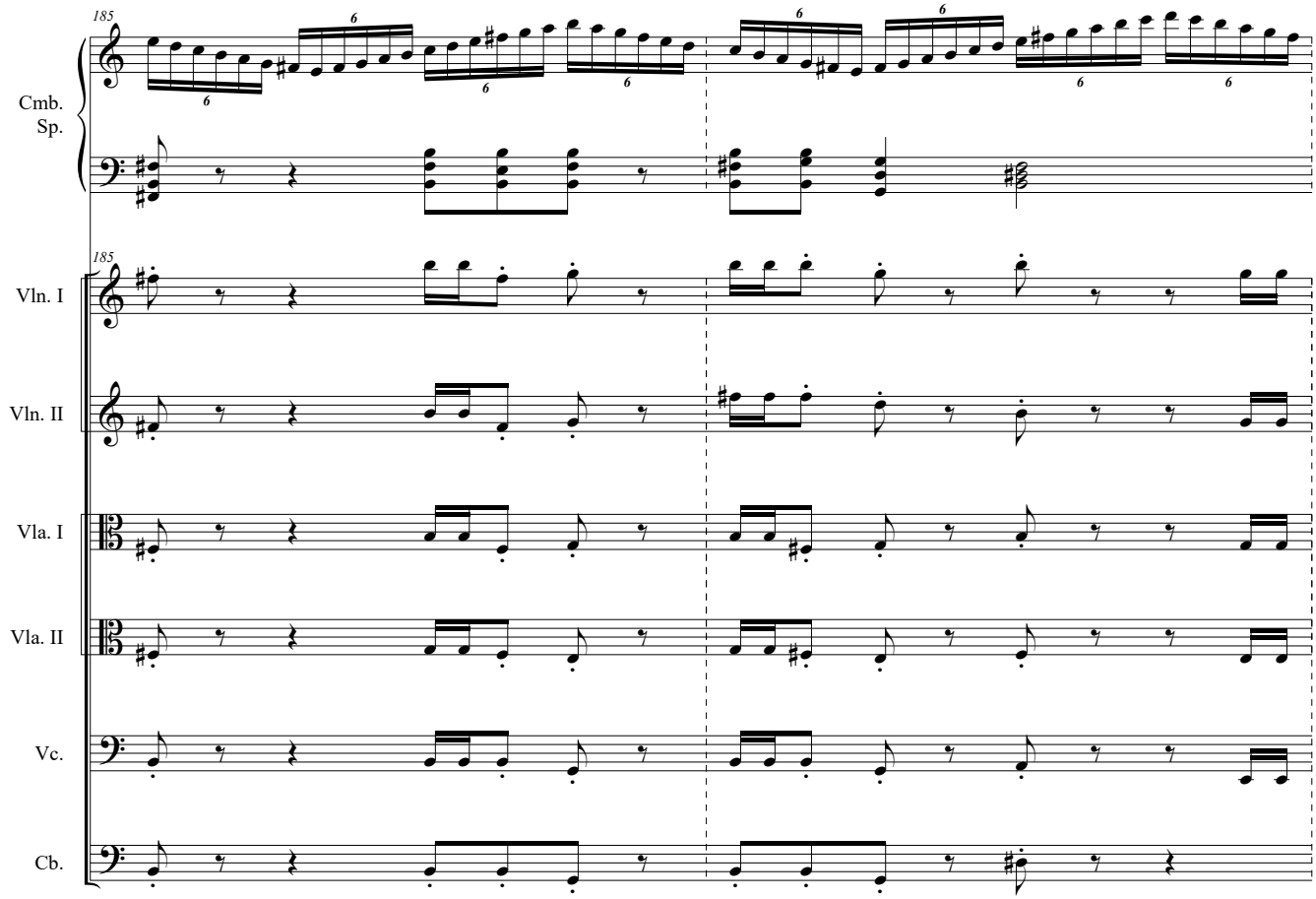

171
Cmb.
Sp.
171
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

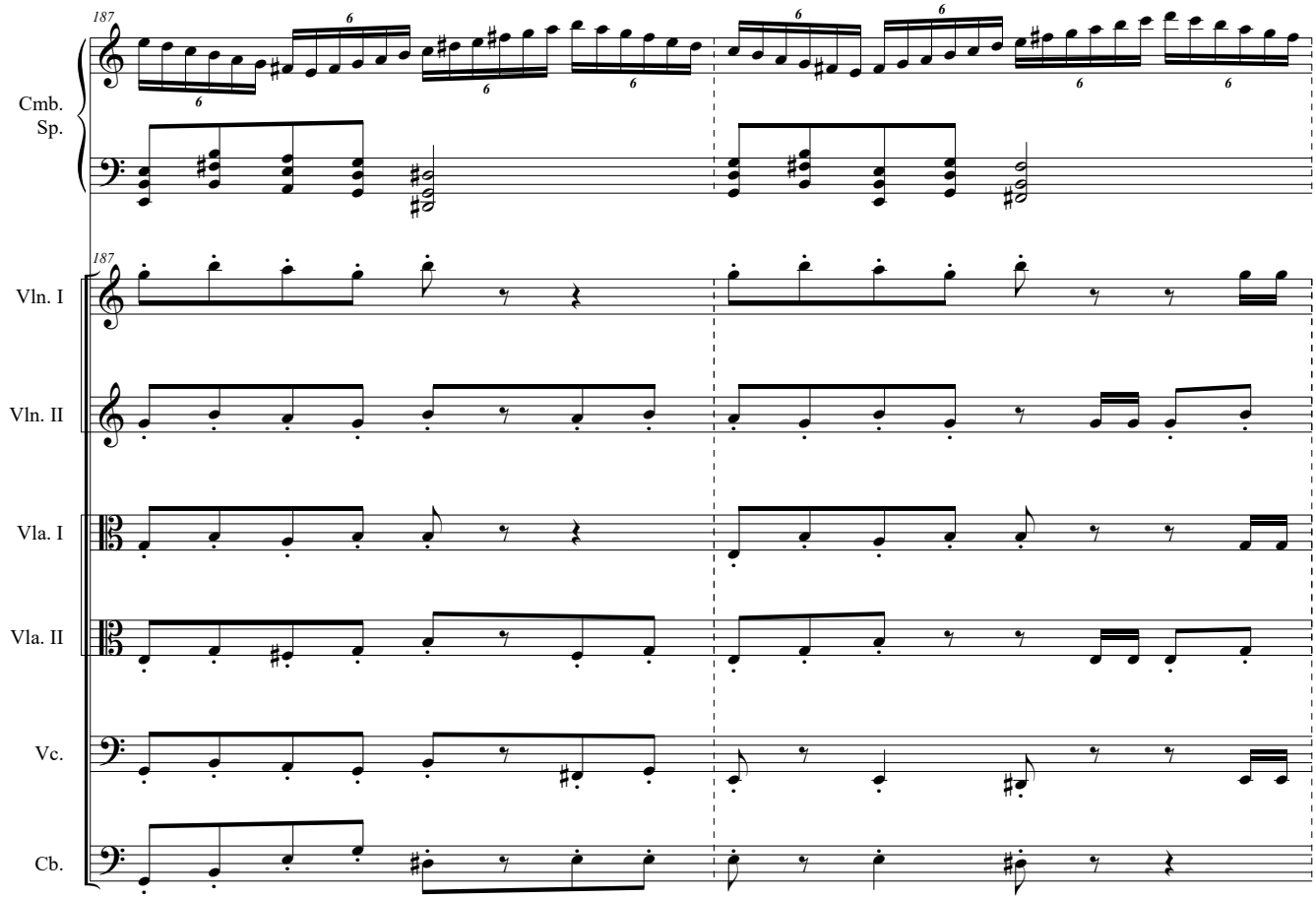

174
Cmb.
Sp.
174
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

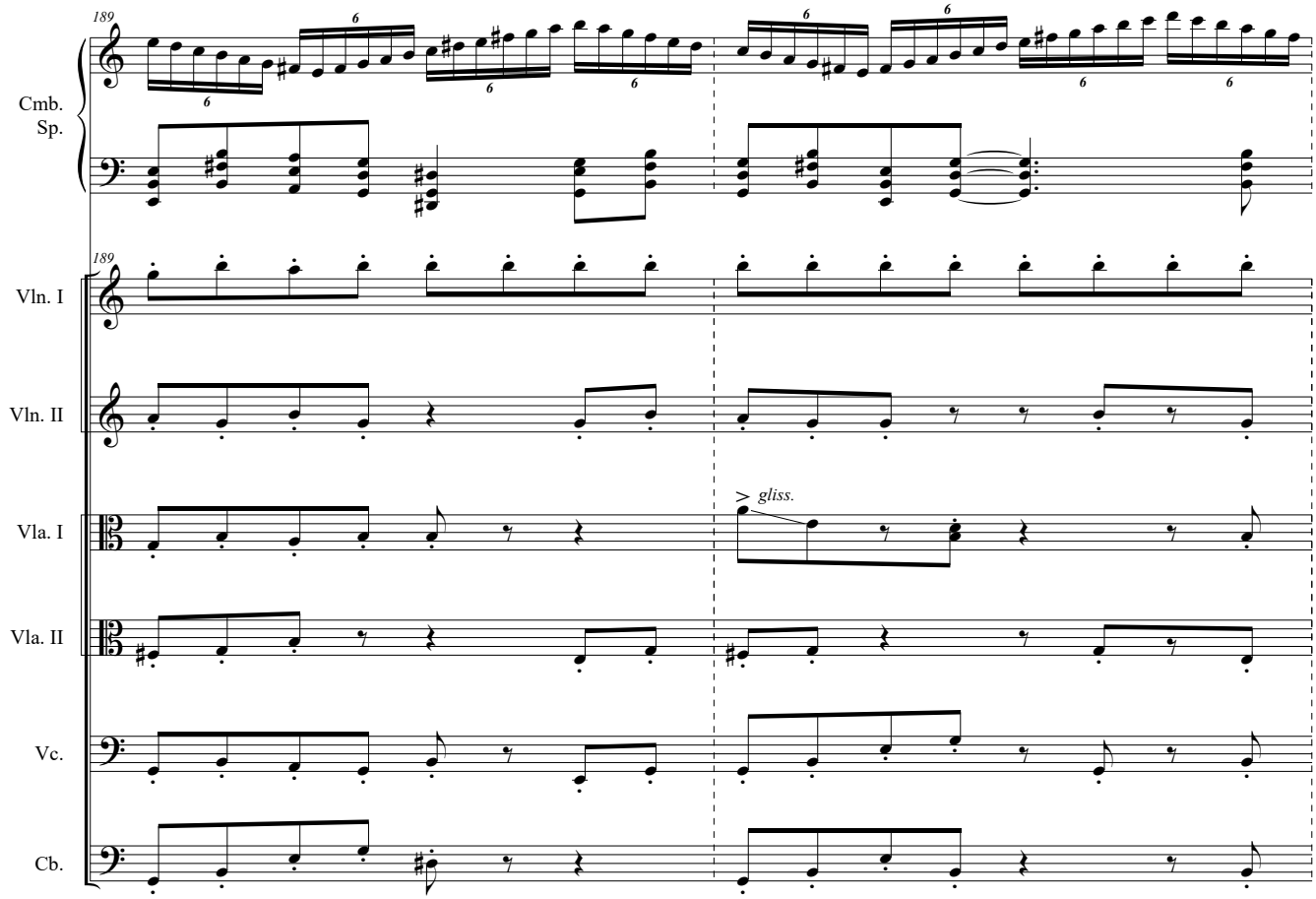

178
Cmb. Sp.
178
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

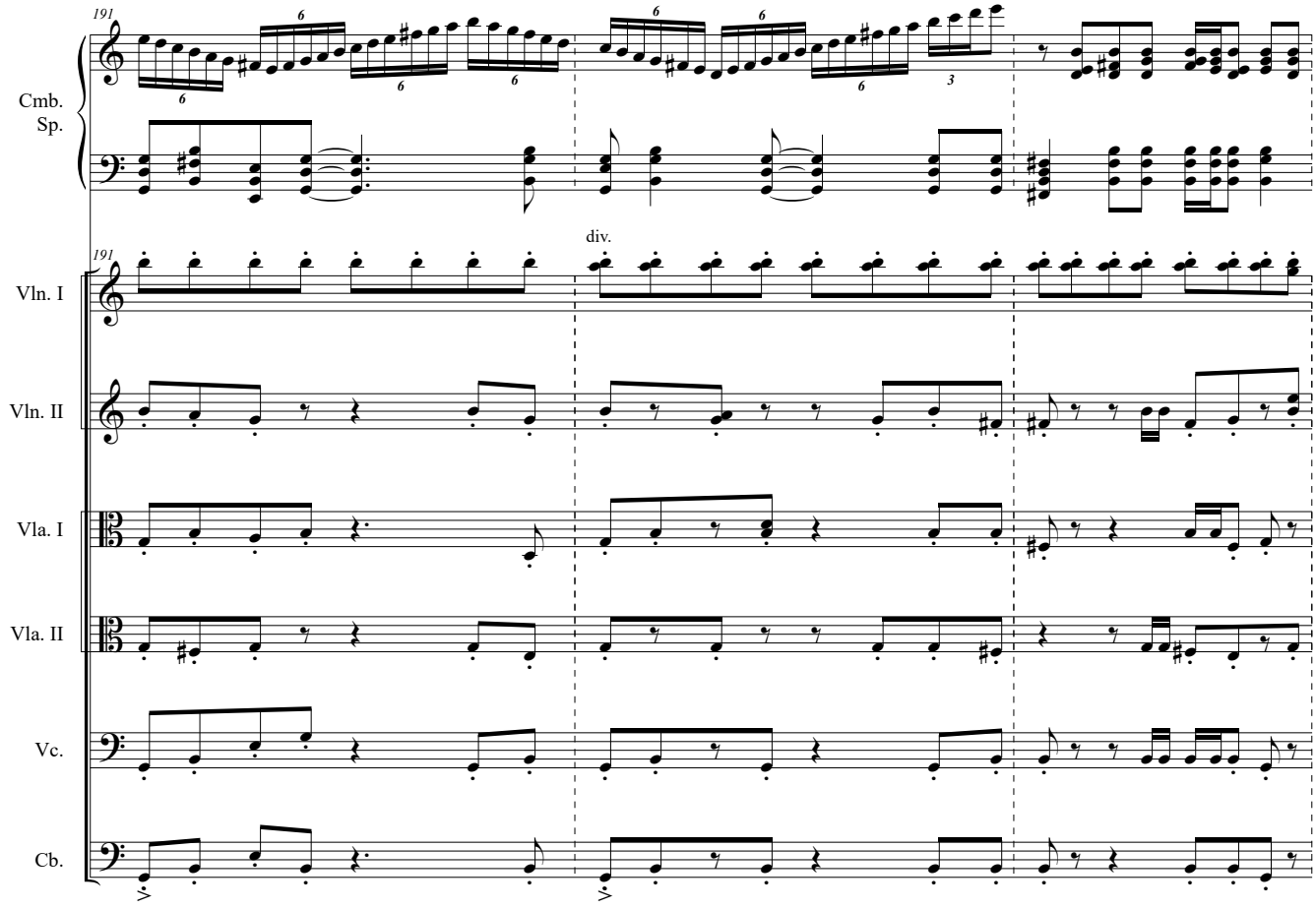

181
Cmb. Sp.
181
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

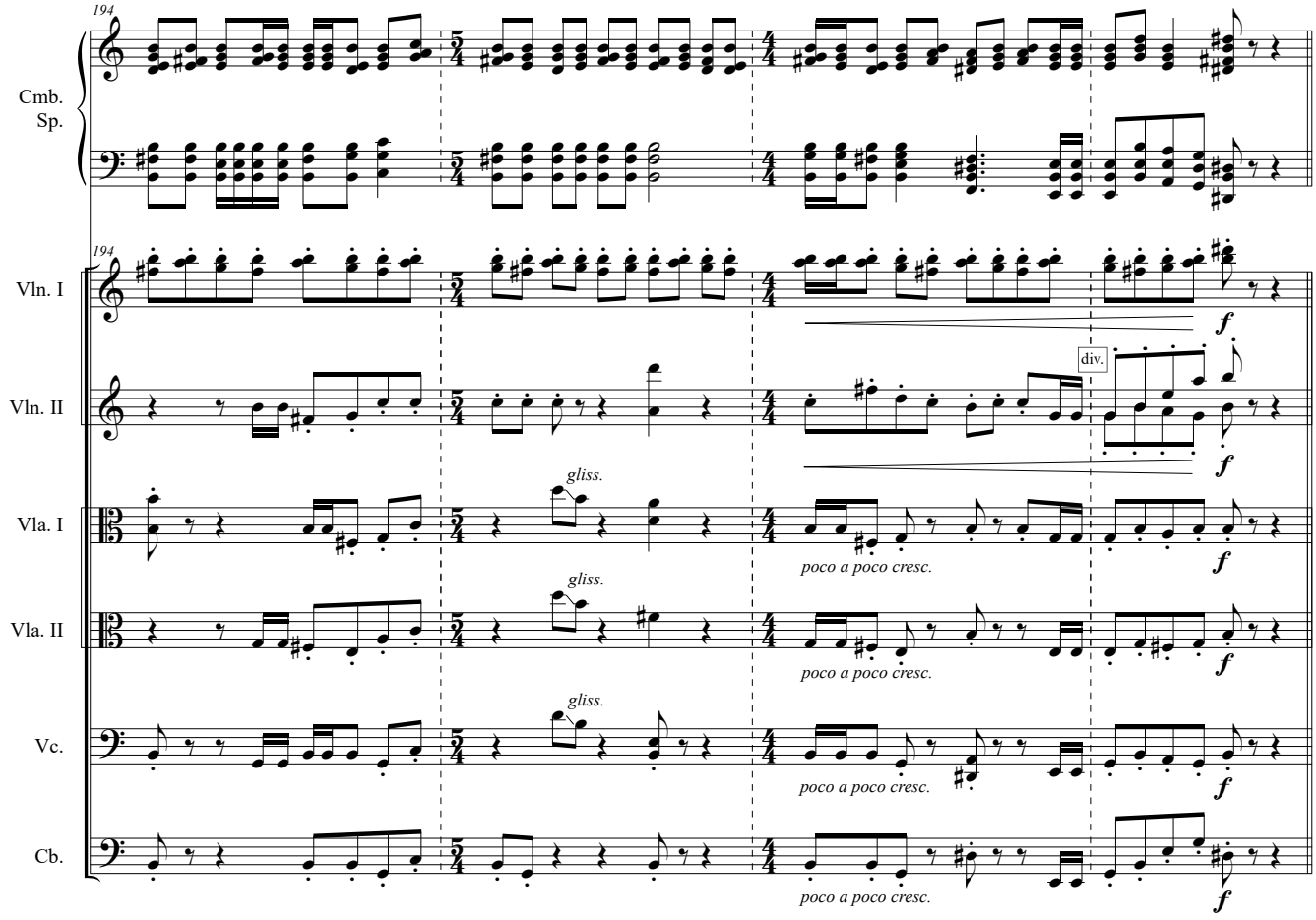

183
Cmb. Sp.
183
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

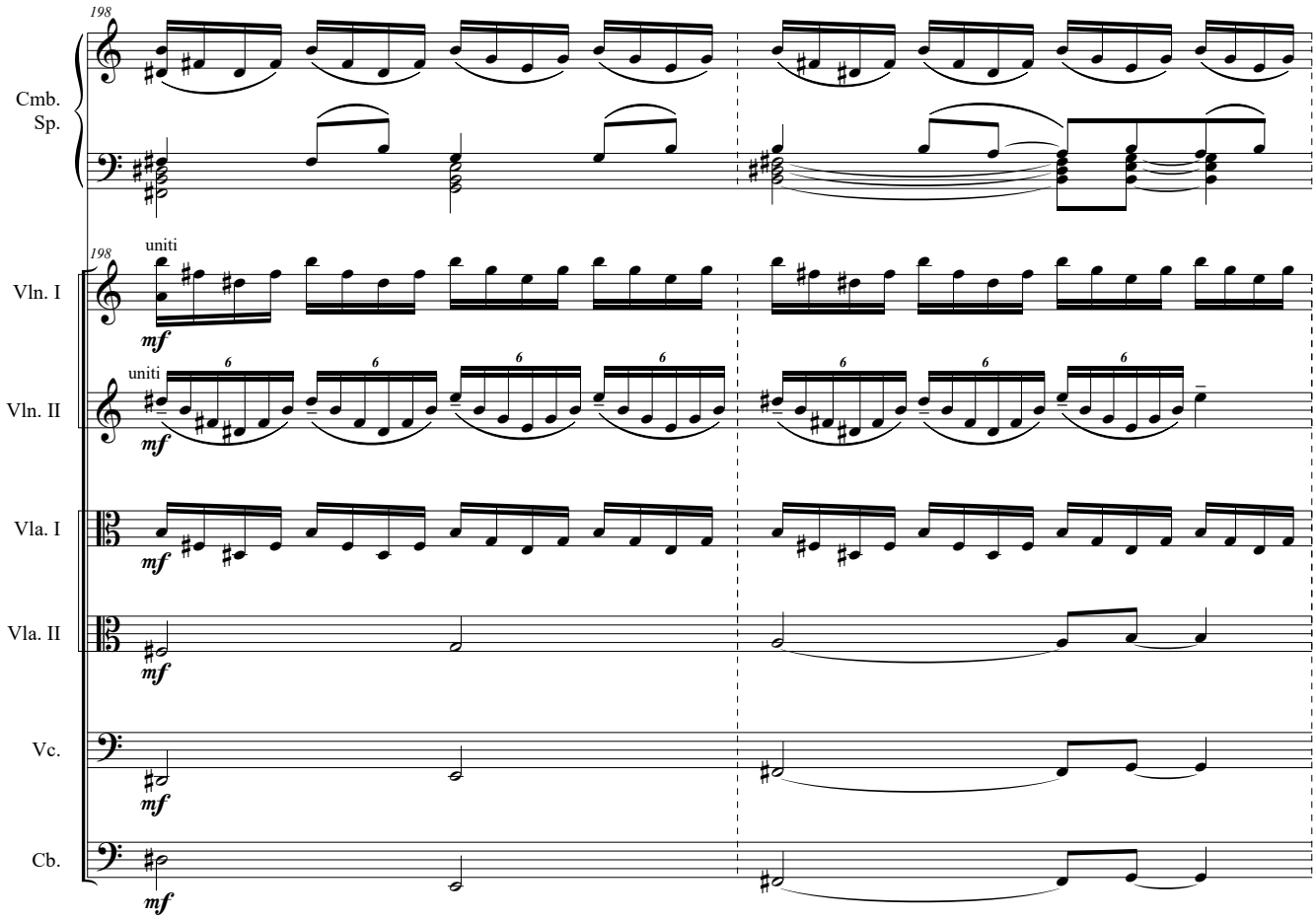

185
Cmb. Sp.
185
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

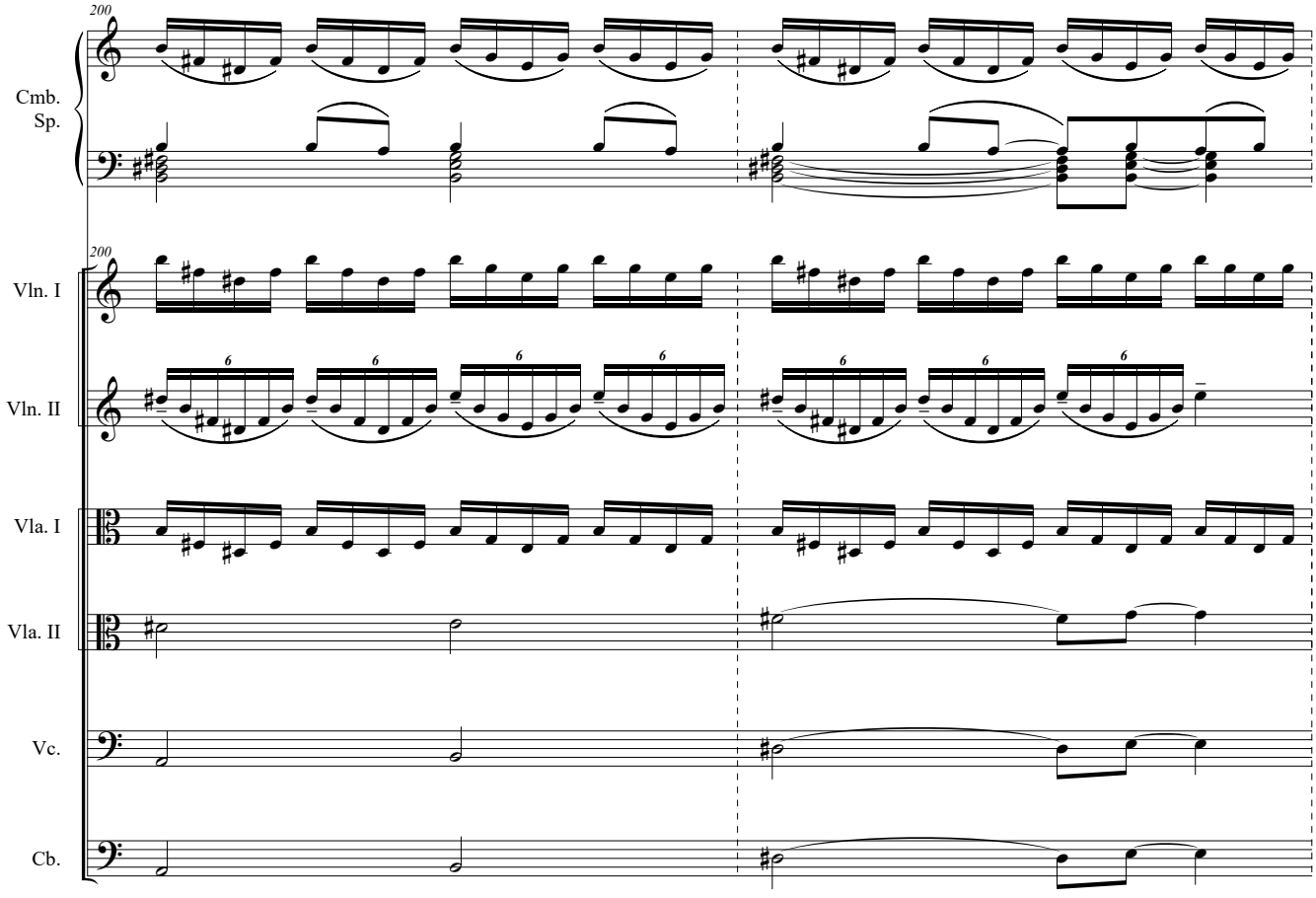

187
Cmb. Sp.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

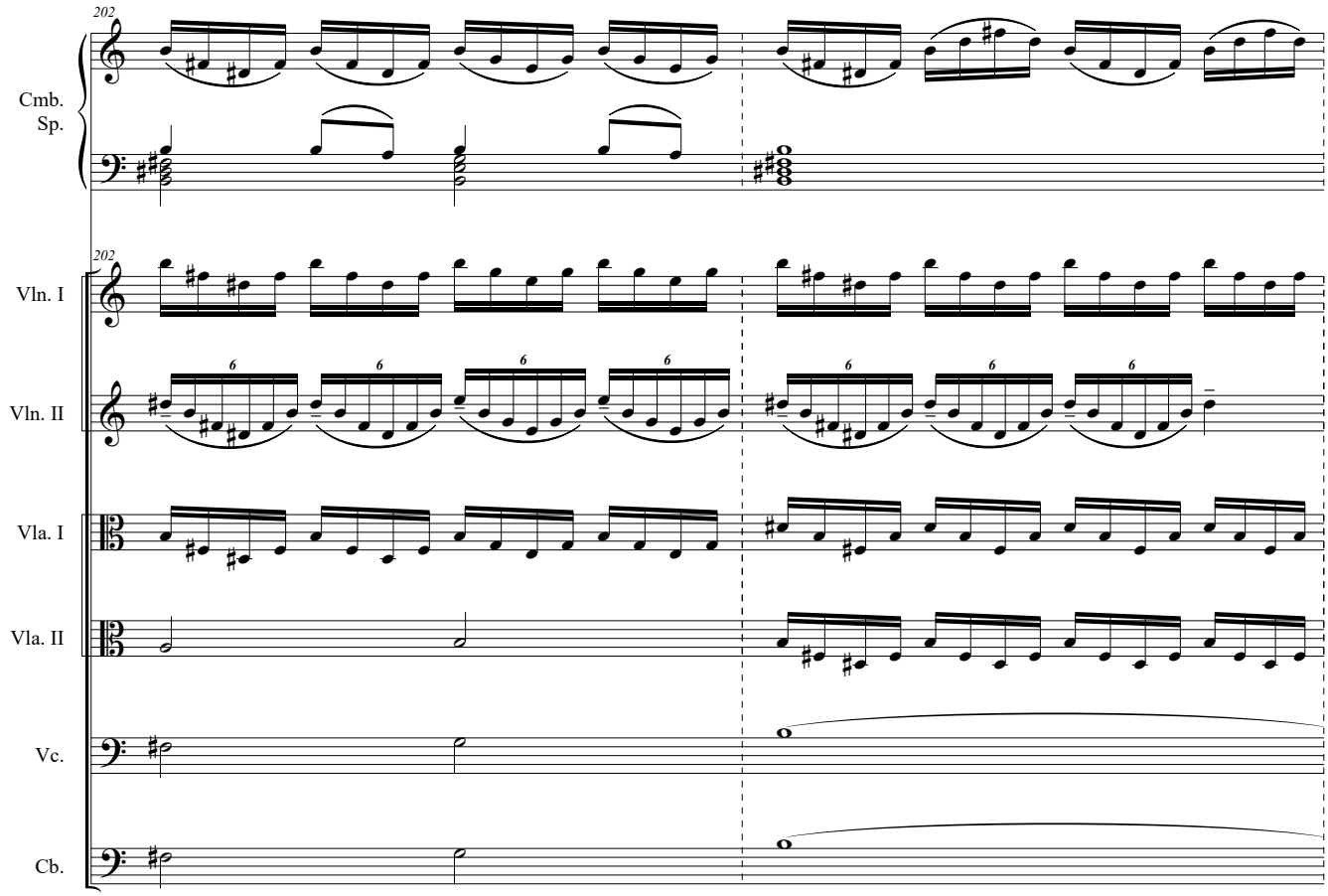

189
Cmb. Sp.
Vln. I
Vln. II
Vla. I
> gliss.
Vla. II
Vc.
Cb.

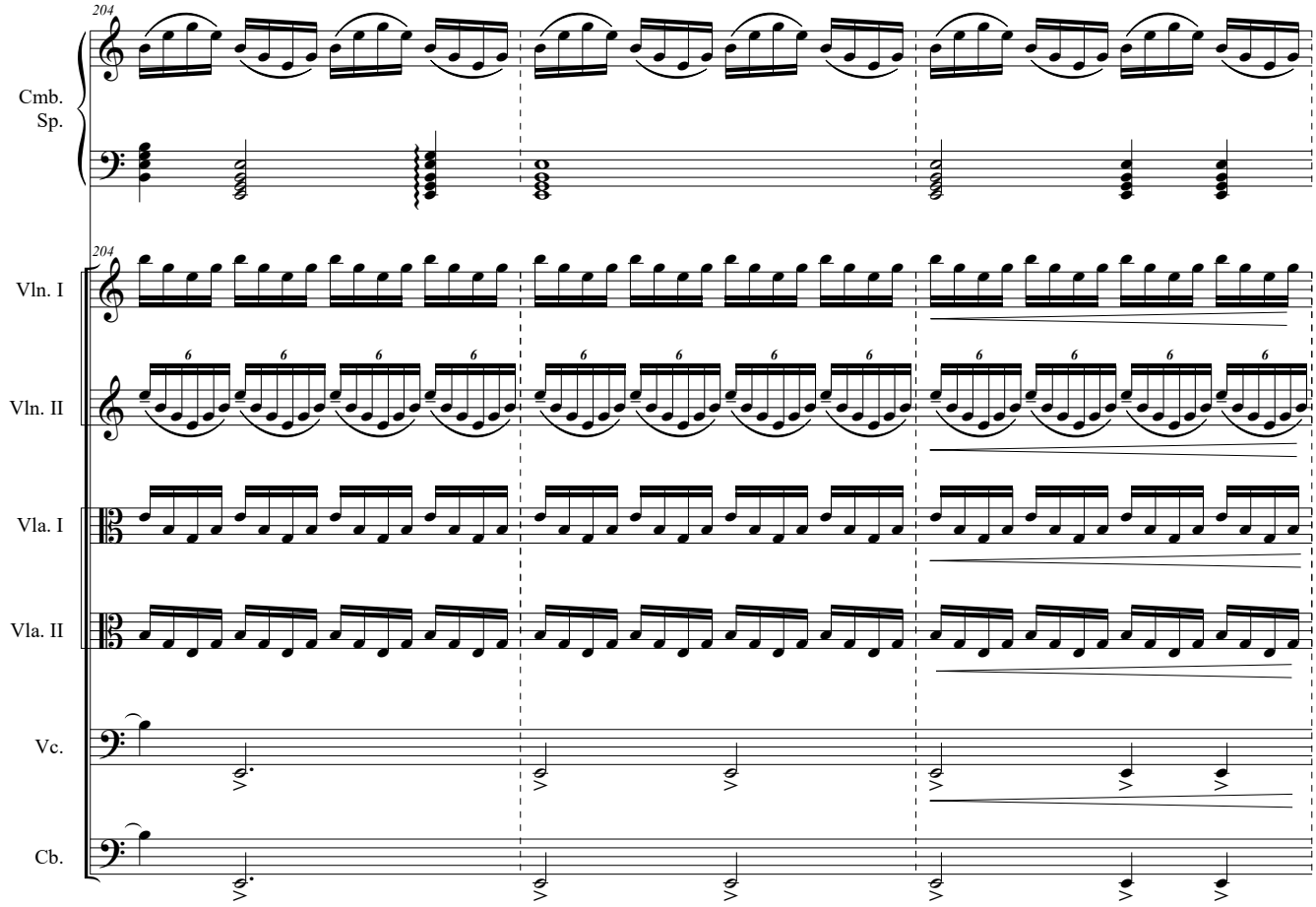

191
Cmb.
Sp.
191
div.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.

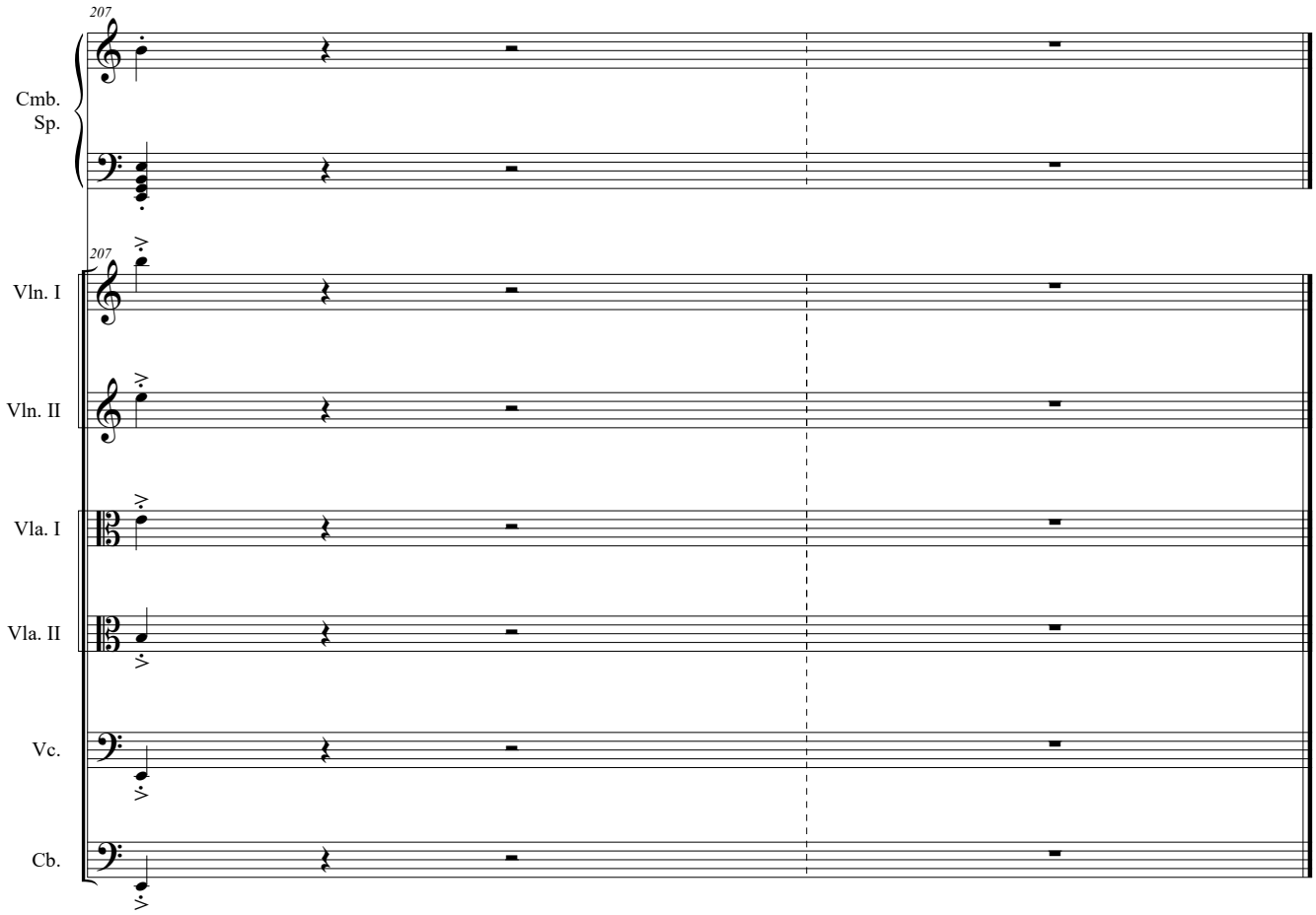

194
Cmb.
Sp.
194
Vln. I
f
Vln. II
div.
f
gliss.
Vla. I
poco a poco cresc.
f
gliss.
Vla. II
poco a poco cresc.
f
gliss.
Vc.
poco a poco cresc.
f
Cb.
poco a poco cresc.
f


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.



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