

# PICTURES OF A CHANGING SENSIBILITY

2011

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makh. eye. deek

マハイジック

马海迪克

c. 7'00"

**Allegro** ♩ = 120

Violin

Piano

*mp*

*mp*

*Red. sempre*

Vln.

Pno.

Vln.

Pno.

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Vln. *11*

Pno. *11*

(*ped. sempre*)

Detailed description: This system contains measures 11 through 14. The Violin part (Vln.) is written in treble clef. Measure 11 starts with a V-shaped fingering mark above the first note. The key signature changes from one flat to two flats between measures 11 and 12. The time signature changes from 5/4 to 4/4 between measures 12 and 13. The Piano part (Pno.) is written in grand staff. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs. A 'Ped. sempre' instruction is written below the piano part.

Vln. *14*

Pno. *14*

Detailed description: This system contains measures 14 through 17. The Violin part (Vln.) is written in treble clef. Measure 14 starts with a 4/4 time signature. The key signature changes from two flats to one flat between measures 14 and 15. The time signature changes from 4/4 to 3/4 between measures 15 and 16. The Piano part (Pno.) is written in grand staff. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs. A large watermark 'PERUSAL SCORE not for performances' is overlaid across the center of the page.

Vln. *17*

Pno. *17*

Detailed description: This system contains measures 17 through 20. The Violin part (Vln.) is written in treble clef. Measure 17 starts with a V-shaped fingering mark above the first note. The key signature changes from one flat to two flats between measures 17 and 18. The time signature changes from 3/4 to 4/4 between measures 18 and 19. The Piano part (Pno.) is written in grand staff. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs.

Vln. 21

Pno. 21

(red. sempre)

Vln. 25

Pno. 25

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Vln. 28

Pno. 28

Vln. *31*

Pno. *31*

(*And. sempre*)

Vln. *34*

Pno. *34*

*f legato*

*mp*

Vln. *36*

Pno. *36*

*pizz.*

*mp*

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Vln. *arco* 6

38

*f legato*

Pno.

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(Plo. en pre)

Vln. 6

39

Pno.

Vln. *pizz.* *mf* *arco* 6 *f legato*

42

Pno.

Vln. 44

Pno. 44

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(*And. sempre*)

Vln. 45

Pno. 45

Vln. 46

Pno. 46

*f*

47

Vln.

Pno.

( *And. sempre* )

48

Vln.

Pno.

49

Vln.

Pno.

*ff*

*fff*

Vln. *52*

Pno. *52*  
*ff*

( *And. sempre* )

Vln. *57*

Pno. *57*

*And. sempre*

Vln. *60*  
*legato*

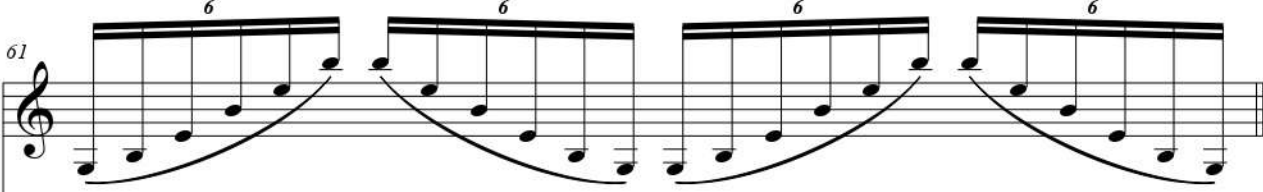
Pno. *60*

*And. sempre*


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Vln. 61




Pno. 61




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( *ped. sempre* )

Vln. 62




Pno. 62




*mp*

Vln. 63



Pno. 63



64

Vln.

Pno.

*f*

6

6

6

(*And. sempre*)

65

Vln.

Pno.

*ff*

*fff*

6

6

6

*va*

*va*

68

*Allegro* ♩ = 120

Vln.

Pno.

*pppp*

*pp*

*pp*

8<sup>va</sup>

Vln. *pp* *sul tasto loco*

Pno. *dolce*

( *And. sempre* )

Vln. *ord.*

Pno.

Vln. *r*

Pno. *p* *dolce*

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81

Vln.

Pno.

(*And. sempre*)

84

Vln.

Pno.

87

Vln.

Pno.

Vln. <sup>91</sup>

Pno. <sup>91</sup>

(*And. sempre*)

Vln. <sup>94</sup>

Pno. <sup>94</sup>

Vln. <sup>97</sup>

Pno. <sup>97</sup>



Vln. *mf* 100

Pno. *mf* 100

\*

Vln. *f* 103

Pno. 103

Red.

Vln. 104

Pno. *f* 104

\* Red.

Vln. *legato* 6 6 6 6 *ff*

Pno.

Vln. 6

Pno. *ff* 6 6 6 6

\* *Red.* \*

Vln. 107

Pno. 107 6 6 6 6

*Red.* \* *Red.* \*

Vln. *legato*

108

Pno.

*Leg.*

Vln.

109

Pno.

\* *Leg.*

Vln. *legato*

110

Pno.

111

Vln.

Pno.

\* Ped. \*

112

Vln.

Pno.

Ped. \* Ped. \*

113

Vln.

Pno.

Ped. \* Ped. \*

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Vln. 11

Pno. 11

Vln. 116

Pno. 116

Vln. 118

Pno. 118



Vln. 119

Pno. 119

*sfz* *ff* *sffz*

*sfz* *ff* *sffz*

*Ped.* \*

Vln. 122

Pno. 122

*f* *sfz* *sffz* *f* *z*

*sffz* *sffz* *f*

*Ped.* \* *Ped.* \*

Vln. 125

Pno. 125

*sffz*

*Ped.* \* *Ped.* \* *Ped.* \*

Vln. 127 *ff* *sffz*

Pno. 127 *ff* *sffz* *sffz* \* Led.

Vln. 130 *sffz* *sffz* *sffz*

Pno. 130 *sffz* *sffz* *sffz* \* Led. \*

Vln. 133

Pno. *f* \* Led. \*

PERUSAL SCORE  
not for performances

PERUSAL SCORE  
not for performances

133

Vln.

Pno.

Ped. \* Ped. \*

135

Vln.

Pno.

Ped. \* Ped. \*

136

Vln.

Pno.

Ped. \* Ped. \* *ff* *sffz*

Vln. <sup>139</sup>

Pno. <sup>139</sup> *ff*

Vln. <sup>144</sup>

Pno. <sup>144</sup>

Vln. <sup>148</sup>

Pno. <sup>148</sup>

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Vln. 151

Pno. 151

The violin part (Vln.) for measures 151-152 features a melodic line with sixteenth-note runs and slurs. The piano accompaniment (Pno.) consists of two staves with rests, indicating a silent accompaniment for these measures.

Vln. 152

Pno. 152

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The violin part (Vln.) for measures 152-153 continues the melodic development with sixteenth-note patterns and slurs. The piano accompaniment (Pno.) remains silent, as indicated by the rests on both staves.

Vln. 153

Pno. 153

$\text{♩} = 112$

The violin part (Vln.) for measures 153-154 includes a tempo marking of quarter note = 112. The piano accompaniment (Pno.) is silent for these measures, with rests on both staves.



rit.

Vln. 155

Pno. 155

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$\text{♩} = 108$

Vln. 157

Pno. 157

*ff*

*ff*

*6*

*6*

*6*

*6*

\* Led. \*

Vln. 158

Pno. 158

*fff*

*6*

*6*

*6*

*6*

*6*

*fff*

*fff*

Led. \* Led. \* Led.

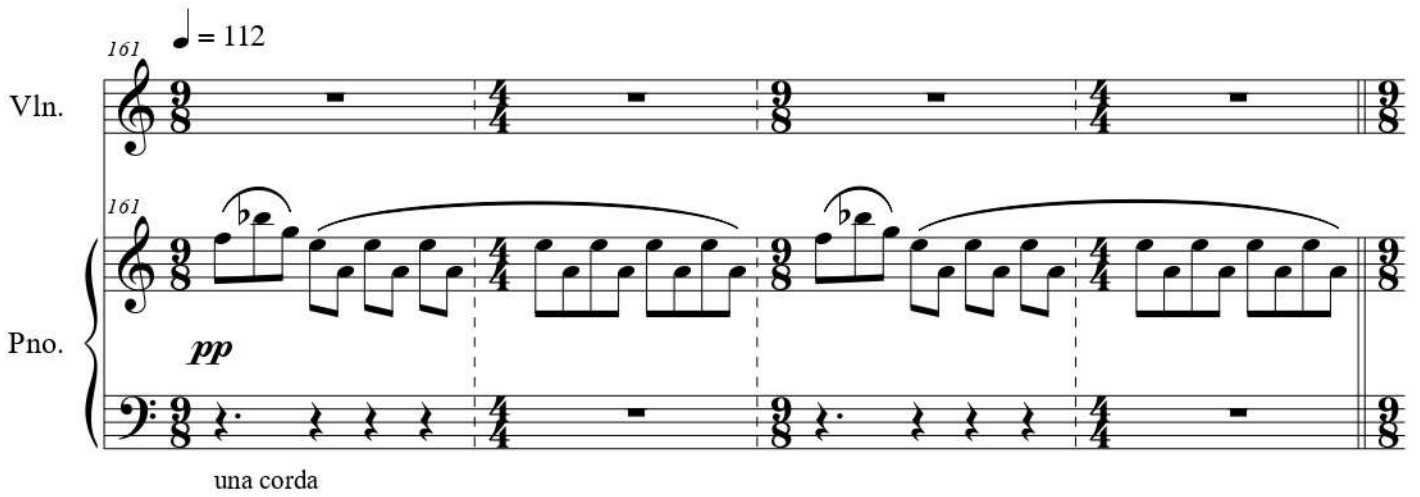
161  $\text{♩} = 112$

Vln.

Pno.

*pp*

una corda



165

Vln.

Pno.

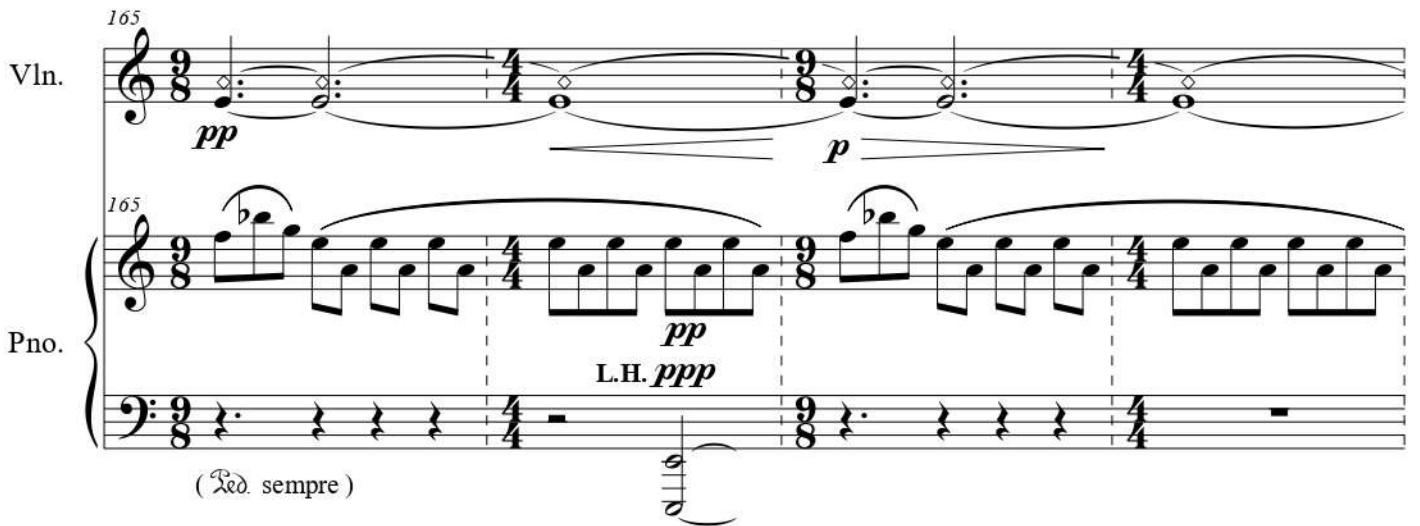
*pp*

*p*

*pp*

L.H. *ppp*

(*red. sempre*)

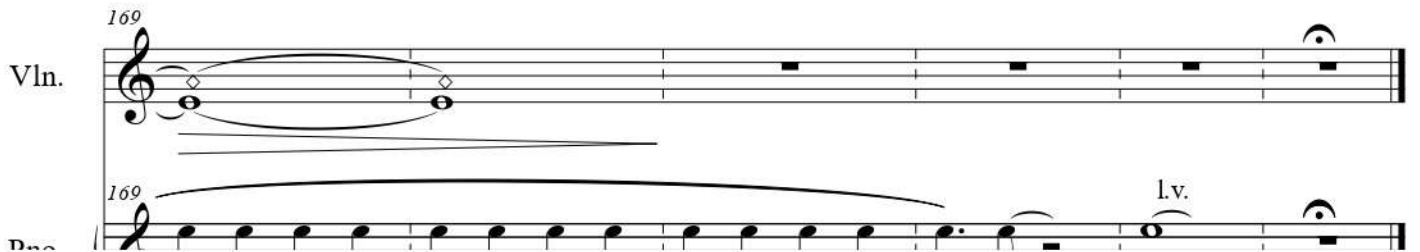


169

Vln.

Pno.

L.v.



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