



Peter Machajdik

Slovaquie

PICTURES OF A CHANGING SENSIBILITY pour violon et piano

A propos de l'artiste

Peter Machajdik est un compositeur et artiste sonore slovaque né en 1961 à Bratislava l'ancienne 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 mêlent sons naturelles, instrumentaux, vocaux, retravaillés. Chaque uvre de Peter Machajdik 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-Künstlerprogramm 1999 Compositeur en Résidenc... (la suite en ligne)

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Compositeur :	Machajdik, Peter
Droit d'auteur :	Copyright © Peter Machajdik
Editeur :	Machajdik, Peter
Instrumentation :	Violon et Piano
Style :	Contemporain

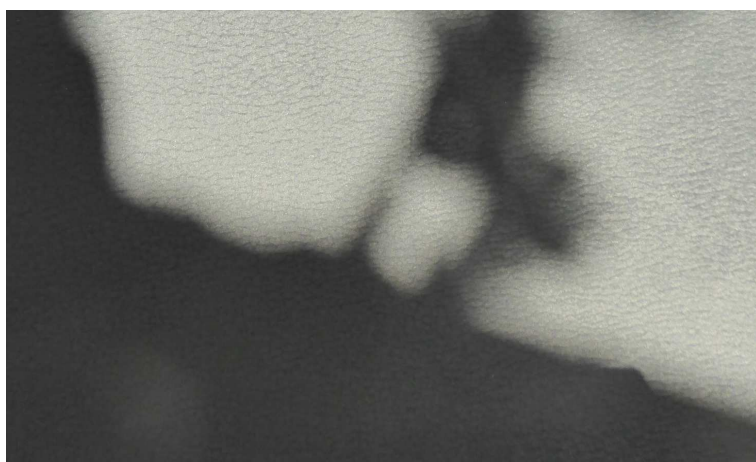
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Peter Machajdík



PICTURES OF A CHANGING SENSIBILITY

violin and piano

violino e pianoforte

小提琴和钢琴

ヴァイオリンとピアノ

www.machajdik.com

free-scores.com

Premiere: 22 June 2012, Festival Forfest, Kroměříž, Czech Republic

Pavel Burdych (violin), Zuzana Berešová (piano)

PICTURES OF A CHANGING SENSIBILITY

c. 7'00"

Peter Machajdik

makh.eye.deek

マハイジック

马海迪克

Allegro ♩ = 120

The musical score is divided into three systems. The first system (measures 1-3) features a Violin part and a Piano part. The Violin part begins with a whole rest in 3/8 time, followed by a 4/4 time signature change, and then a half note chord in 3/8 time. The Piano part consists of two staves: the right hand plays a sequence of eighth notes in 3/8 time, and the left hand plays a sequence of eighth notes in 4/4 time. The second system (measures 4-6) continues the Violin part with a half note chord in 3/8 time, followed by a 4/4 time signature change, and then a half note chord in 3/8 time. The Piano part continues with eighth notes in 4/4 time, followed by a 3/8 time signature change, and then eighth notes in 4/4 time. The third system (measures 7-9) shows the Violin part with a half note chord in 3/8 time, followed by a 4/4 time signature change, and then a half note chord in 3/8 time. The Piano part continues with eighth notes in 3/8 time, followed by a 4/4 time signature change, and then eighth notes in 4/4 time. The score includes dynamic markings such as *mp* and *Red. sempre*, and various musical notations including rests, time signature changes, and phrasing slurs.

Vln. *11*

Pno. *11*

(*And. sempre*)

Vln. *14*

Pno. *14*

Vln. *17*

Pno. *17*

Vln. 21

Pno. 21

(red. sempre)

Vln. 25

Pno. 25

Vln. 28

Pno. 28

Vln. 31

Pno. 31

(*And. sempre*)

Vln. 34

Pno. 34

f legato

mp

Vln. 36

Pno. 36

mp

pizz.

Vln. *arco* 6

38

f legato

Pno. *mf*

(*Red. sempre*)

Vln. 6

39

Pno. 39

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

42

Pno. 42

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6

Vln. 44

Pno.

(*And. sempre*)

Vln. 45

Pno.

Vln. 46

Pno.

47

Vln.

Pno.

(*And. sempre*)

48

Vln.

Pno.

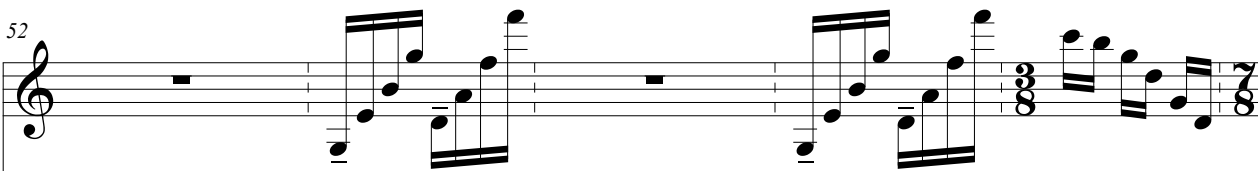
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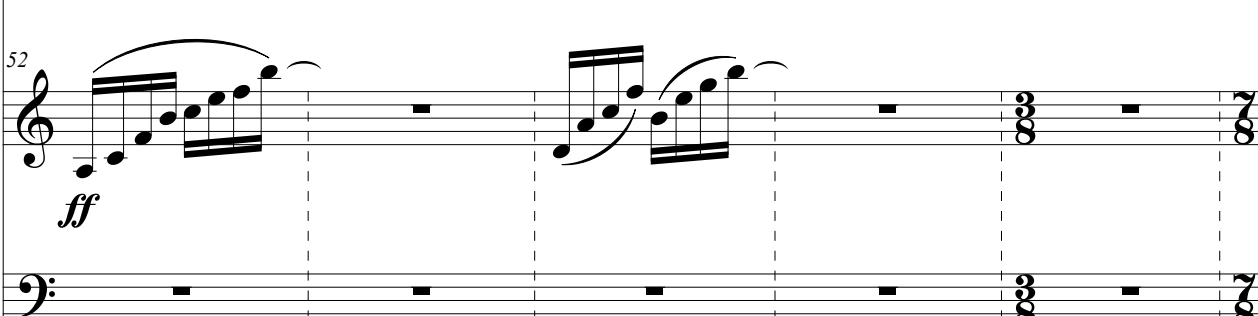
Vln.

Pno.

ff

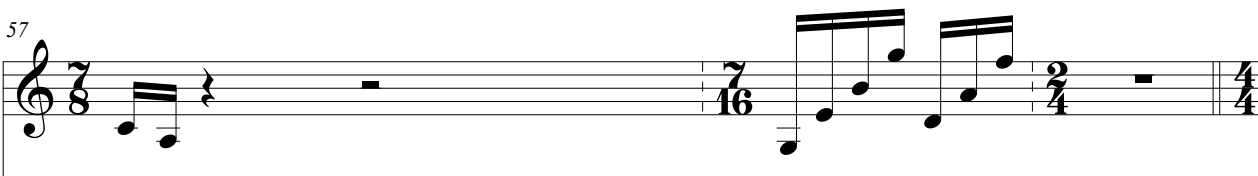
fff

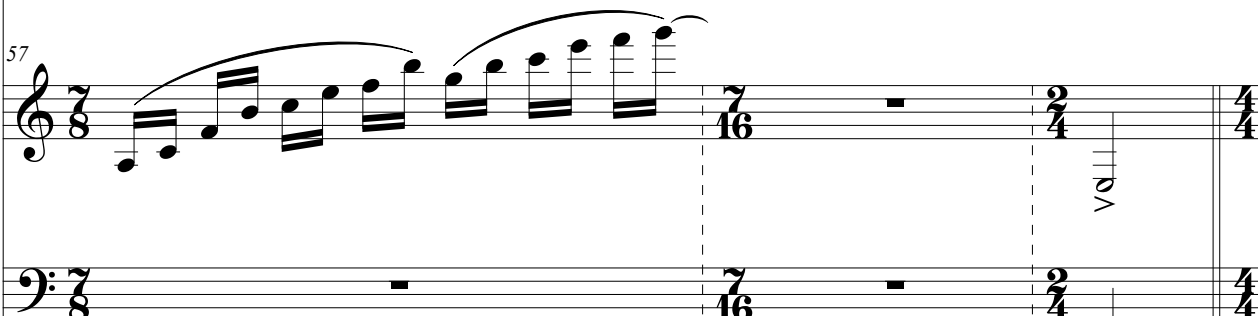
Vln. 

Pno. 

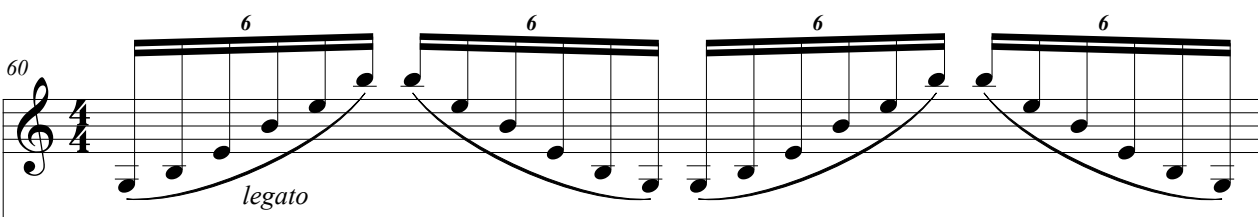
ff

(*And. sempre*)

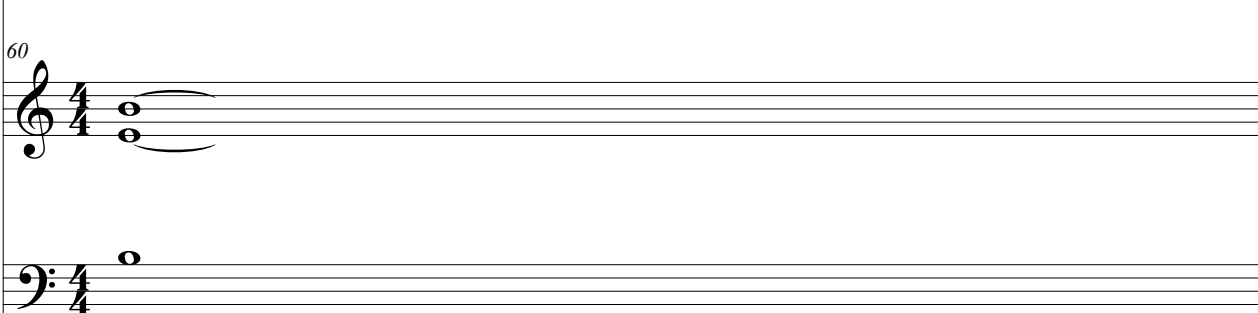
Vln. 

Pno. 

vols

Vln. 

legato

Pno. 

64

Vln.

Pno.

f

6

6

6

(*And. sempre*)

65 rit.

Vln.

Pno.

ff

fff

6

6

6

6

68

Vln.

Pno.

pppp

pp

Allegro ♩ = 120

8^{va}

Vln. *pp* *sul tasto loco*

Pno. *dolce*

(*Red. sempre*)

Vln. *ord.*

Pno.

Vln. *p*

Pno. *p* *dolce*

Vln. 81

Pno. 81

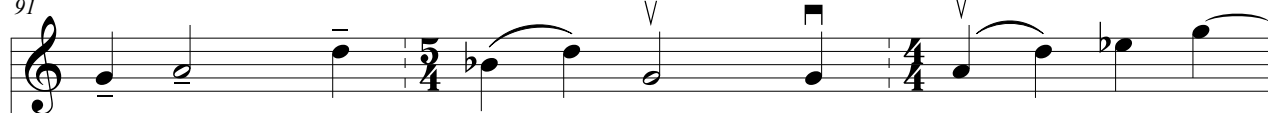
(Ped. sempre)

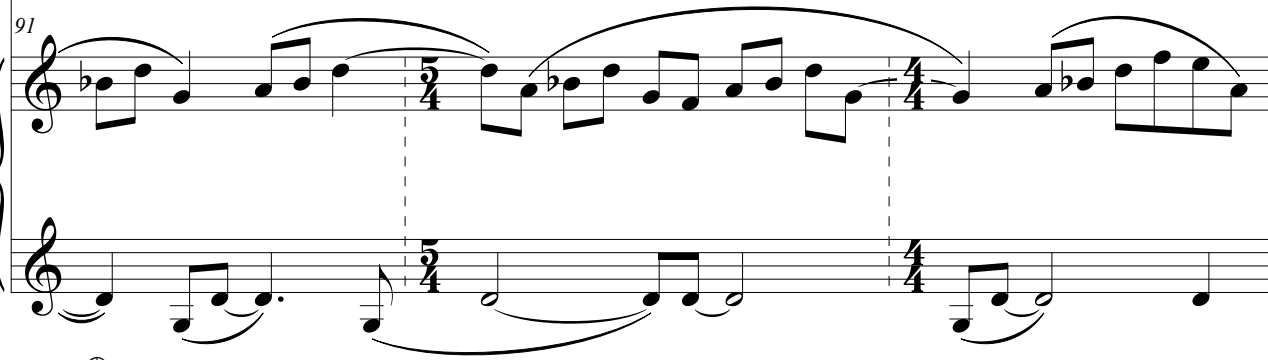
Vln. 84

Pno. 84

Vln. 87

Pno. 87

Vln. 

Pno. 

(*And. sempre*)

Vln. 

Pno. 

Vln. 

Pno. 

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

Pno.

Vln. 6 6 6 6

Pno. *ff* 6 6 6 6 * *ped.* *

Vln. 6 6 6 6

Pno. *ped.* 6 6 6 6 * *ped.* *

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. *

Vln. 114

Pno. 114

Vln. 116

Pno. 116

Leg. * *Leg.* * *Leg.*

f legato *sfz* *f*

Vln. 118

Pno. 118

f legato

Vln. 119 *sfz* *ff* *sffz*

Pno. 119 *ff* *sffz*

Vln. 122 *sffz* *sffz* *sffz* *sffz*

Pno. 122 *sffz* *sffz* *f*

Vln. 125

Pno. 125 *sffz*

Vln. 127 *ff* *sffz*

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

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

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

Vln. 133

Pno. 133 *f* * Led. *

134

Vln.

Pno.

ped. * *ped.* *

135

Vln.

Pno.

ped. * *ped.* *

136

Vln.

Pno.

ped. * *ped.* * *ffz*

Vln. ¹³⁹

Pno. ¹³⁹ *ff*

Vln. ¹⁴⁴

Pno. ¹⁴⁴

Vln. ¹⁴⁸

Pno. ¹⁴⁸

Vln. 151

Pno. 151

Violin part for measures 151-154. Measure 151: quarter notes G4, A4, B4, C5, tied to next. Measure 152: quarter notes B4, A4, G4, F4, tied to next. Measure 153: eighth notes G4, A4, B4, C5, tied to next. Measure 154: eighth notes B4, A4, G4, F4, tied to next. Sixteenth notes in measures 153 and 154 are beamed together. Piano part for measures 151-154: rests in both staves.

Vln. 152

Pno. 152

Violin part for measures 152-155. Measure 152: quarter notes G4, A4, B4, C5, tied to next. Measure 153: quarter notes B4, A4, G4, F4, tied to next. Measure 154: eighth notes G4, A4, B4, C5, tied to next. Measure 155: eighth notes B4, A4, G4, F4, tied to next. Sixteenth notes in measures 154 and 155 are beamed together. Piano part for measures 152-155: rests in both staves.

Vln. 153

Pno. 153

Violin part for measures 153-156. Measure 153: quarter notes G4, A4, B4, C5, tied to next. Measure 154: quarter notes B4, A4, G4, F4, tied to next. Measure 155: eighth notes G4, A4, B4, C5, tied to next. Measure 156: eighth notes B4, A4, G4, F4, tied to next. Sixteenth notes in measures 155 and 156 are beamed together. A tempo marking $\text{♩} = 112$ is placed above measure 156. Piano part for measures 153-156: rests in both staves.

Vln. *rit.* 155

Pno. 155

$\text{♩} = 108$

Vln. 157 *ff*

Pno. 157 *ff*

* *Red.* *

Vln. 158

Pno. 158

fff

Red. * *Red.* * *Red.*

161 $\text{♩} = 112$

Vln.

Pno.

pp

una corda

165

Vln.

Pno.

pp

p

pp

L.H. *ppp*

(*And. sempre*)

169

Vln.

Pno.

l.v.

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