Tamás Beischer-Matyó

Concerto stilizzato

paraphrase on a motif by Brahms

piano reduction

for 2 pianos

Instrumentation

piccolo [Picc.]
    doubling alto flute in G [A. fl.]
2 flutes [Fl.]
2 oboes [Ob.]
cor anglais [C. a.] (with B♭)
2 clarinets in B♭ [Cl.]
bass clarinet in B♭ [B. cl.]
2 bassoons [Bsn.]
double bassoon [D. bsn.]

4 horns in F [Hn.]
3 trumpets in C [Tpt.]
3 trombones [Tbn.] (2 tenors, 1 bass)
tuba [Tba.]

timpani [Timp.]

percussion
    bass drum [B. dr.]
    2 suspended cymbals [Sus. cym.] (16" and 20")
    tamtam [Tamt.] (40")

harp [Hp.]

solo piano [S. pno.]

18 violins [Vln.]
10 violas [Vla.]
8 cellos [Vc.]
6 double basses [D. b.]

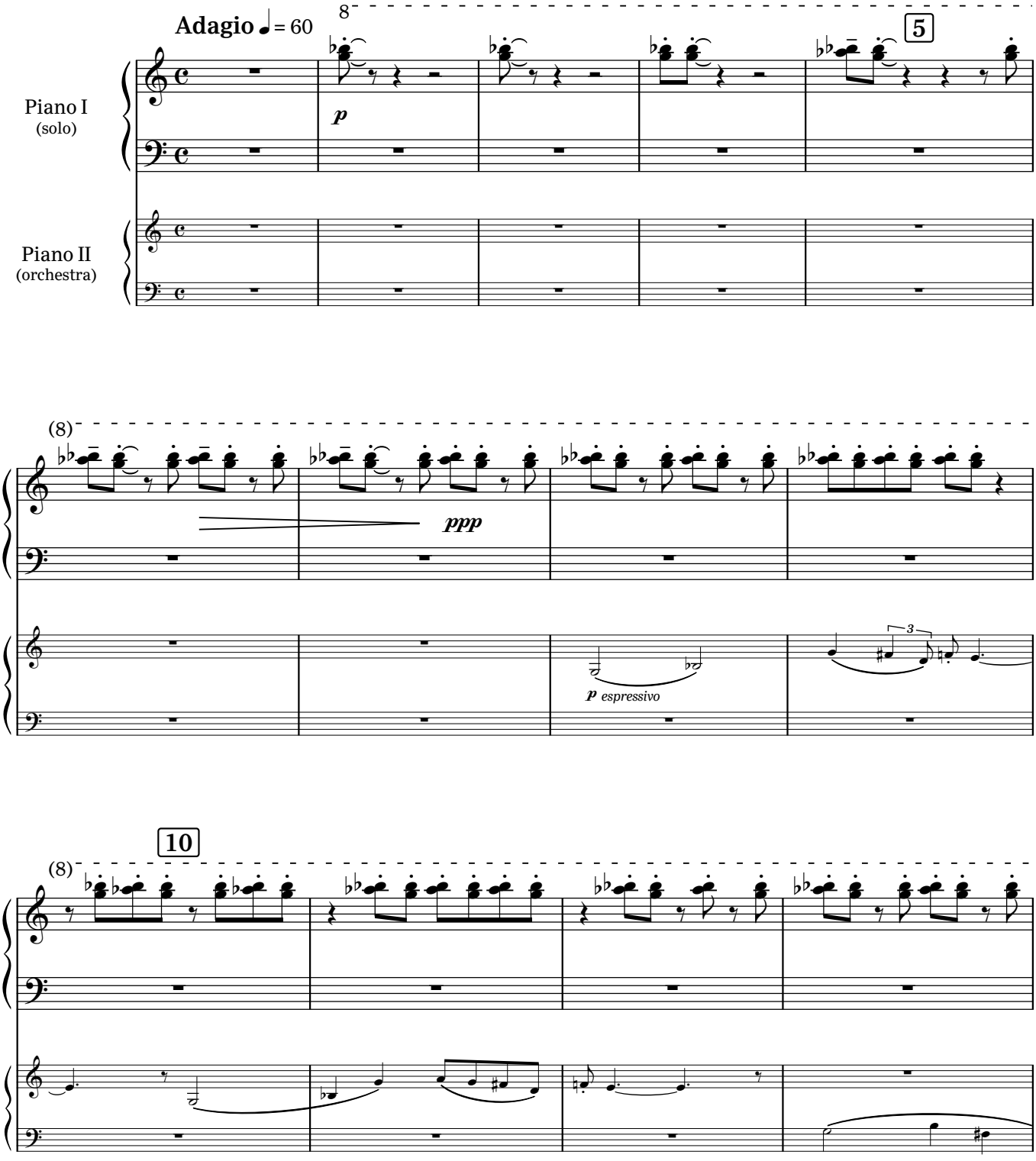
Duration: 19'40"

Concerto stilizzato

paraphrase on a motif by Brahms

PARTE PRIMA: “CADENZA”

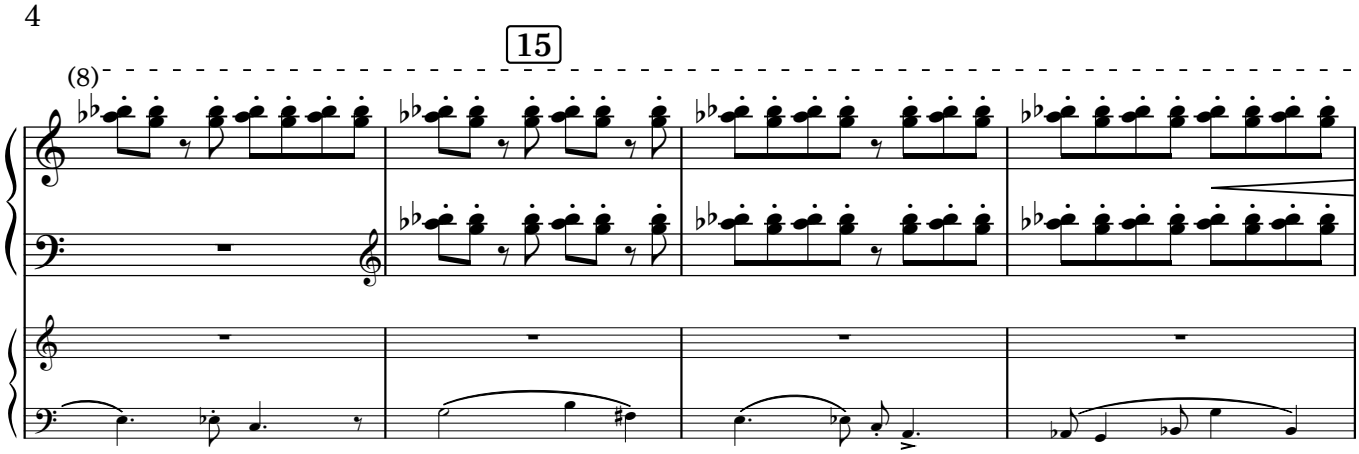
Tamás Beischer-Matyó

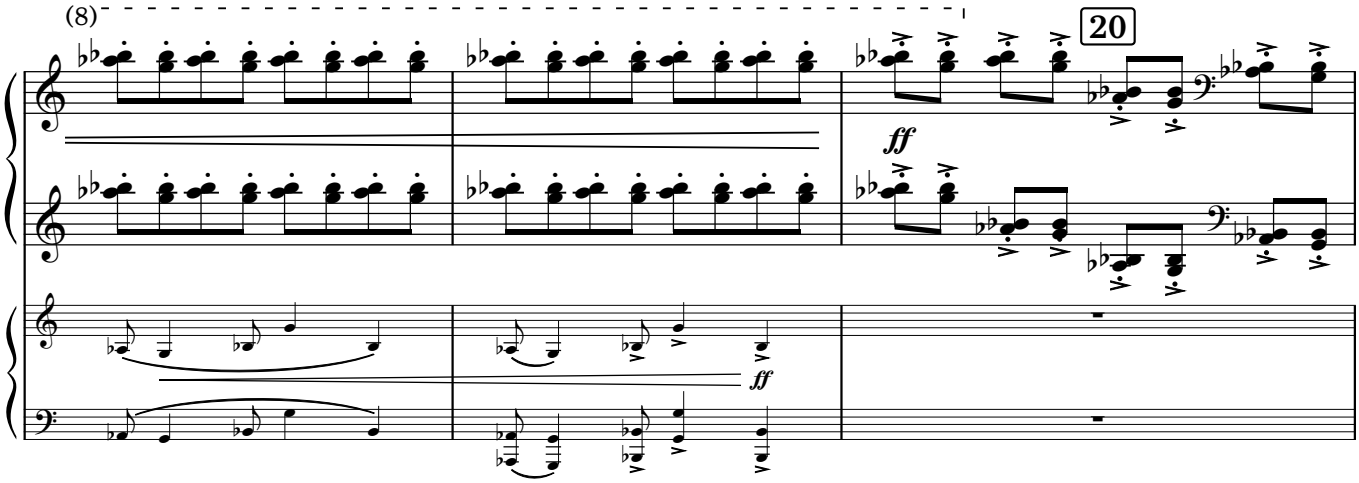


Copyright Tamás Beischer-Matyó, 1996

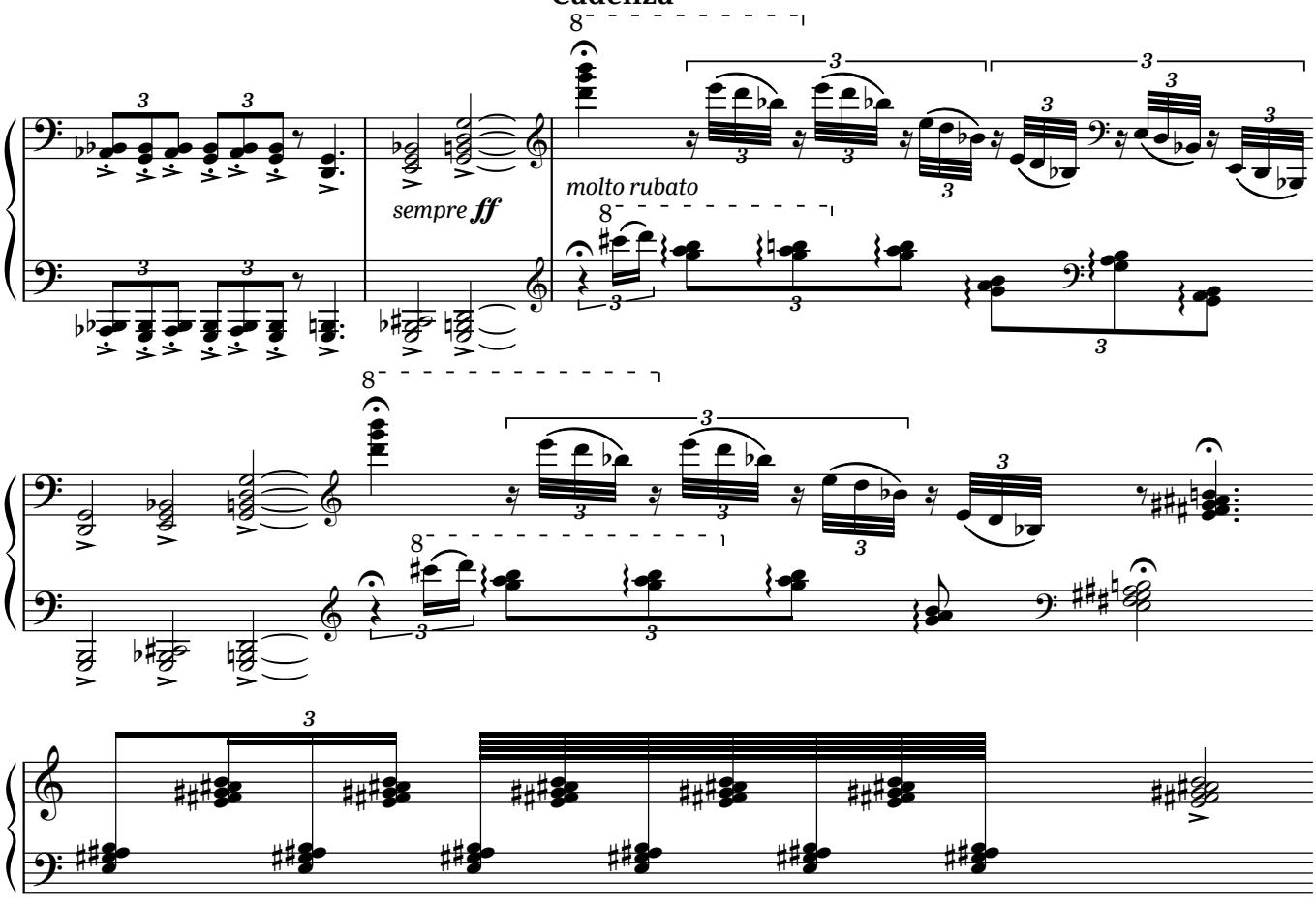
www.beischermatyo.hu/concerto_stilizzato

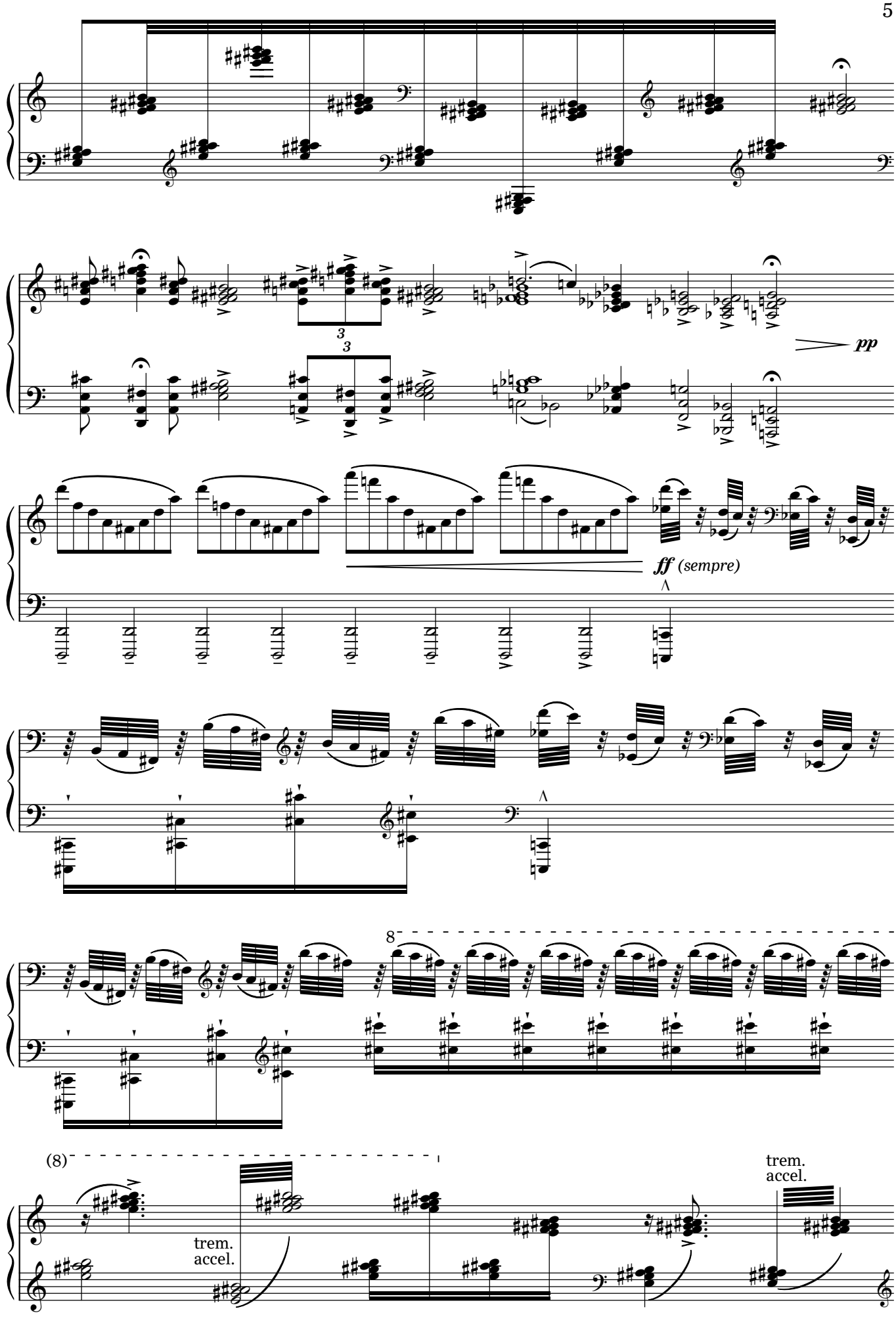
This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.
To view a copy of this license, visit www.creativecommons.org/licenses/by-nc-nd/4.0/

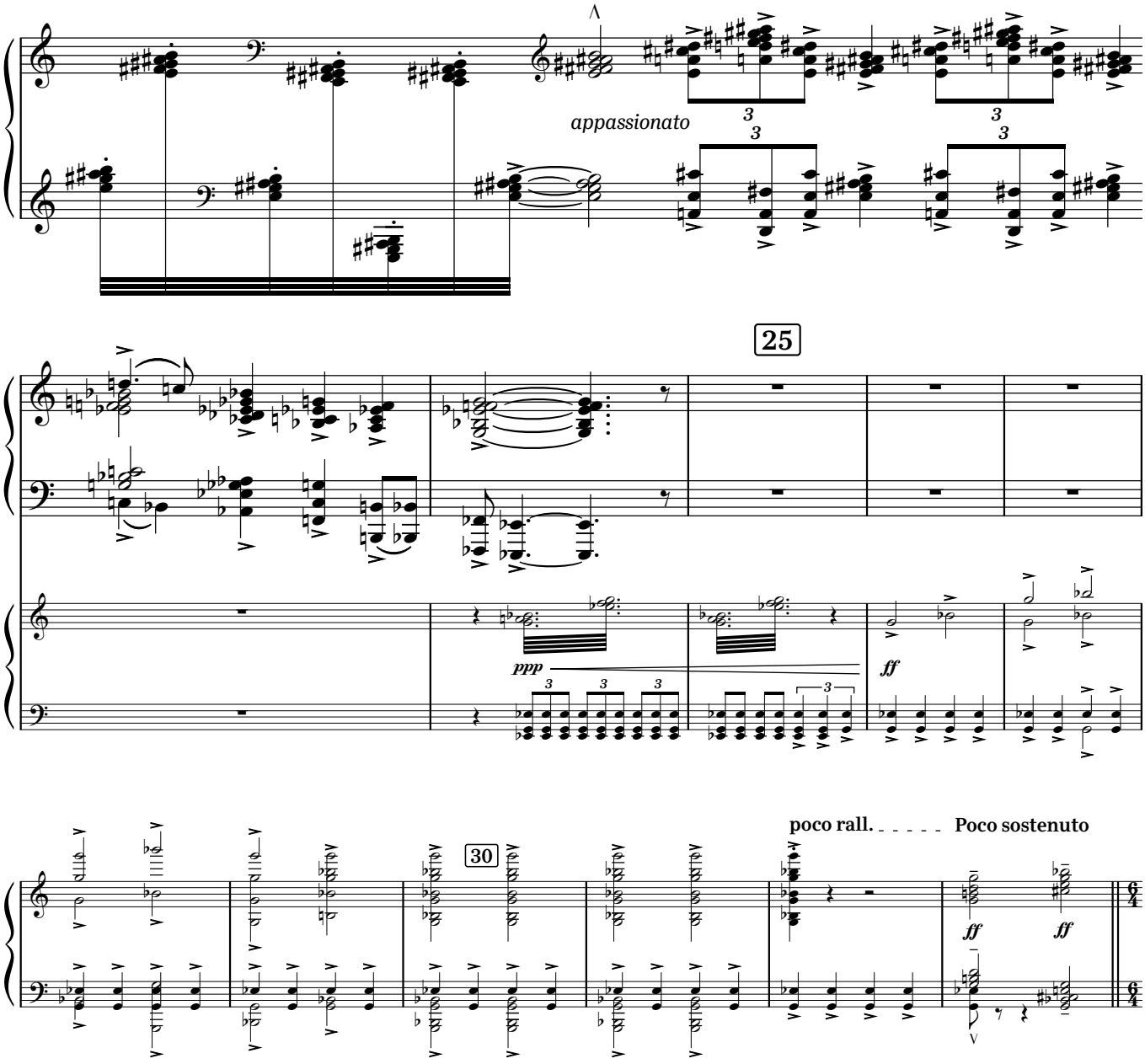




Cadenza

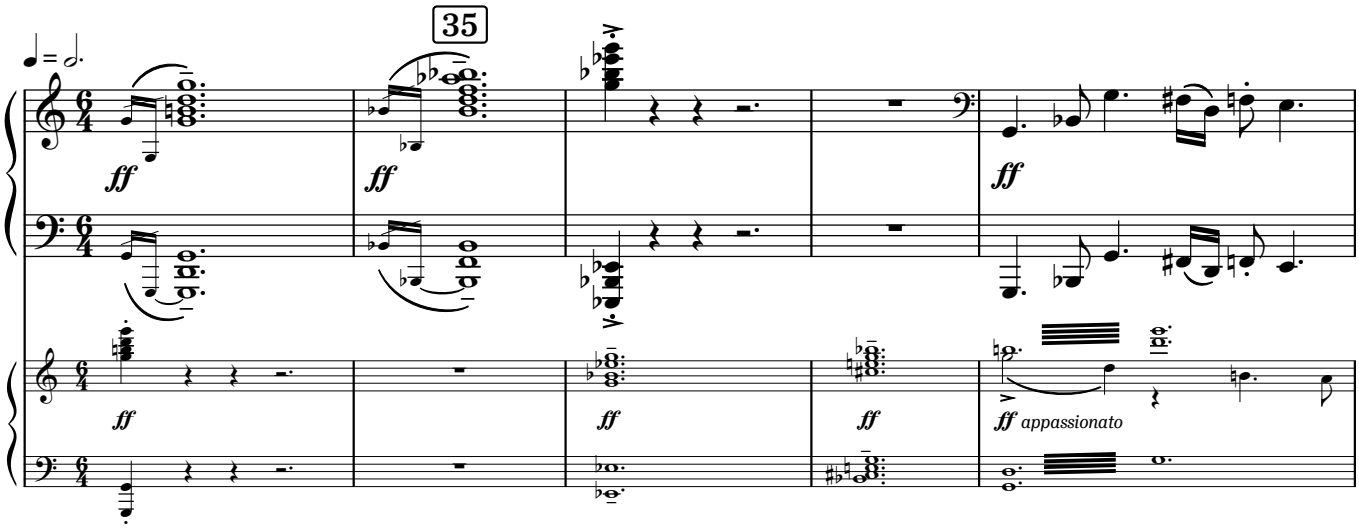


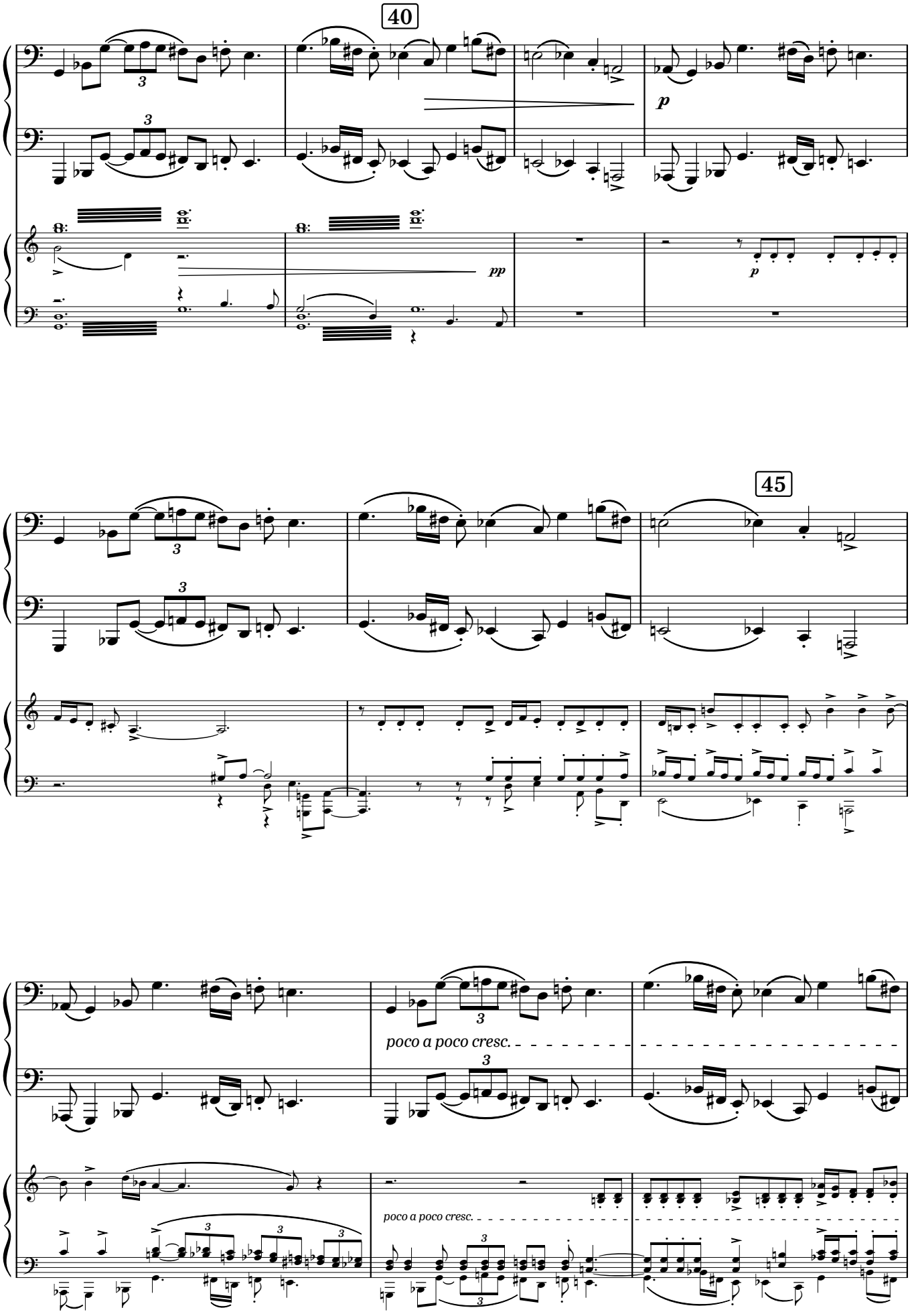

3
3
pp
ff (sempre)
8
(8)
trem.
accel.
trem.
accel.

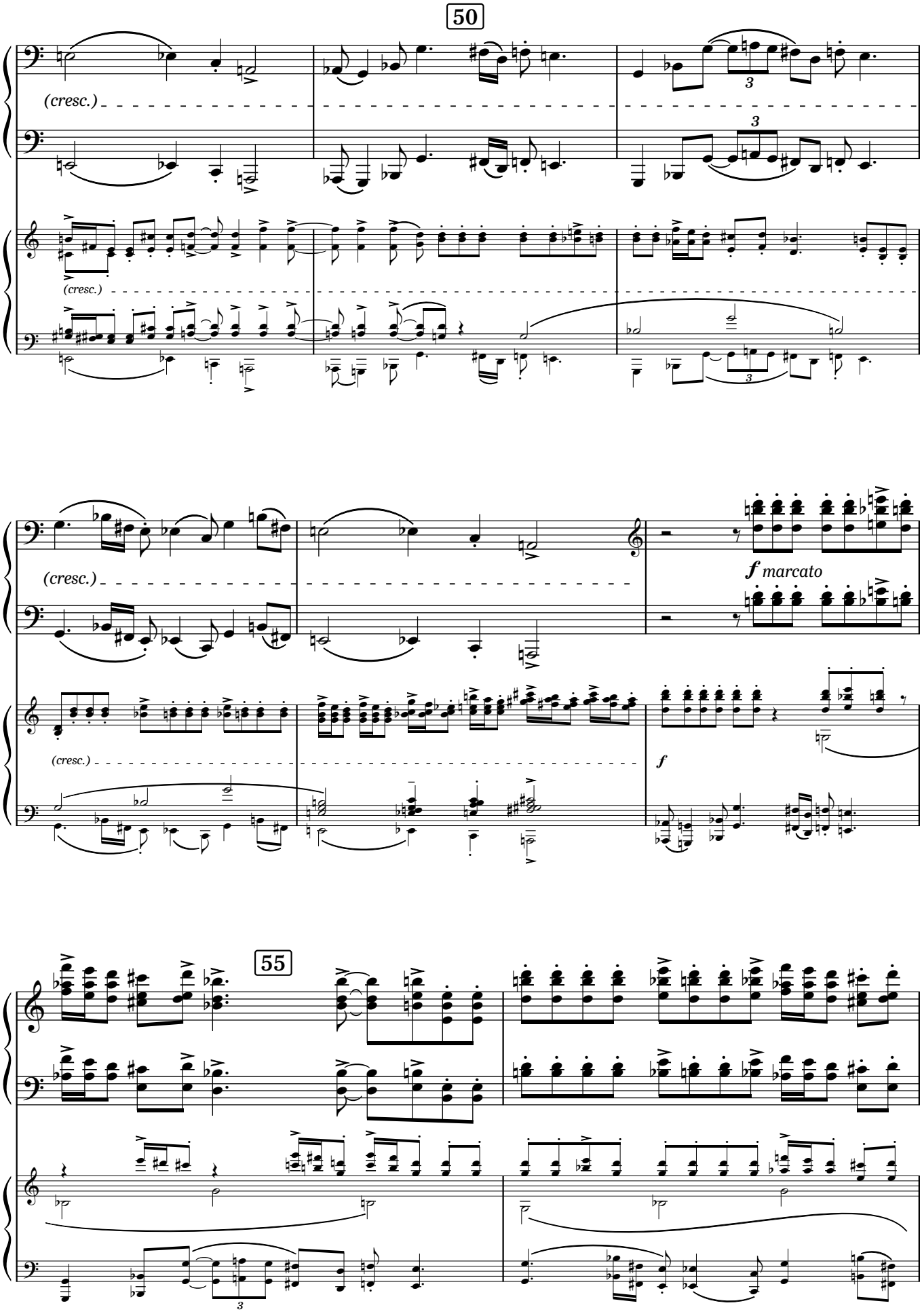


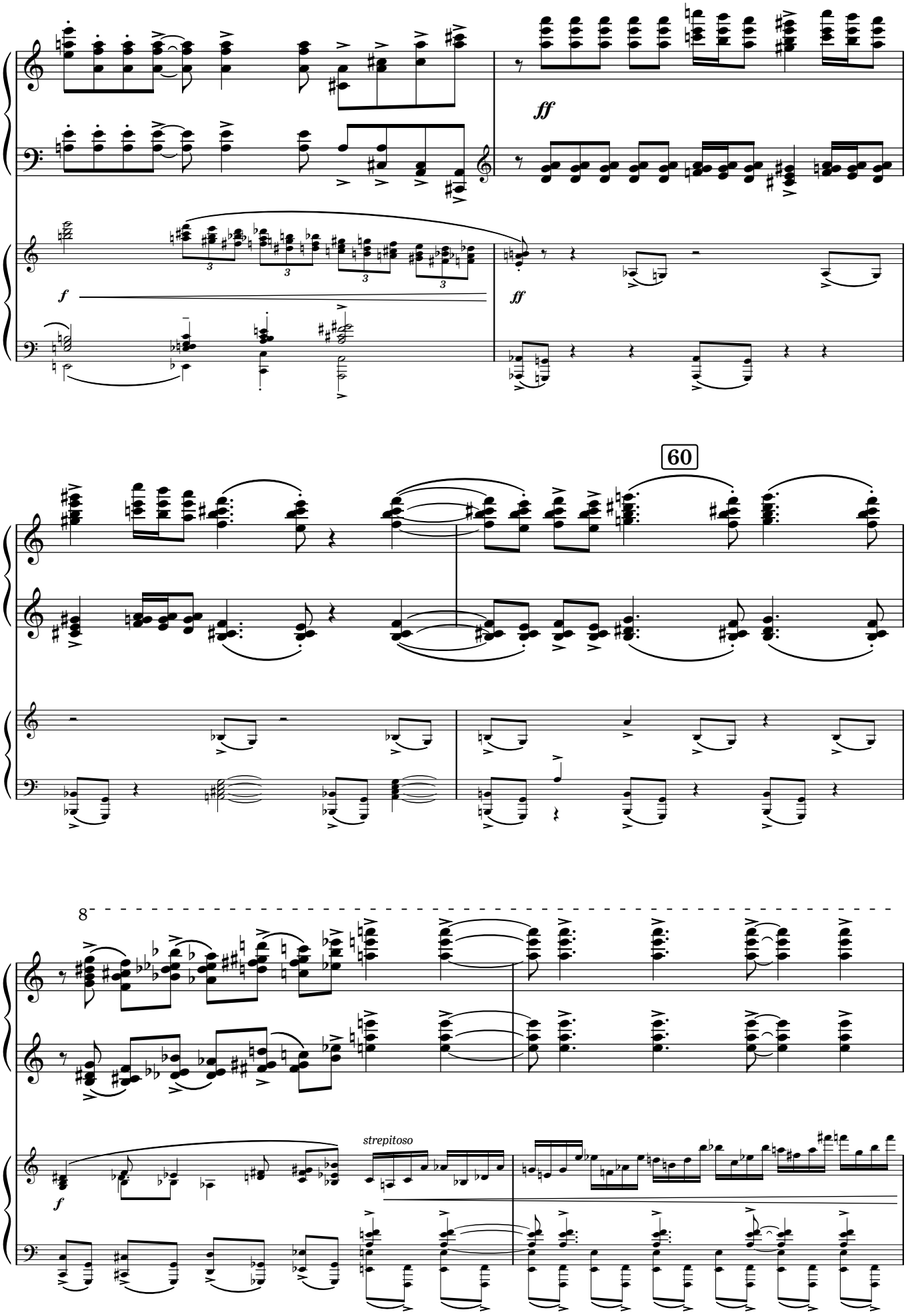
PARTE SECONDA: “FORMA-SONATA”

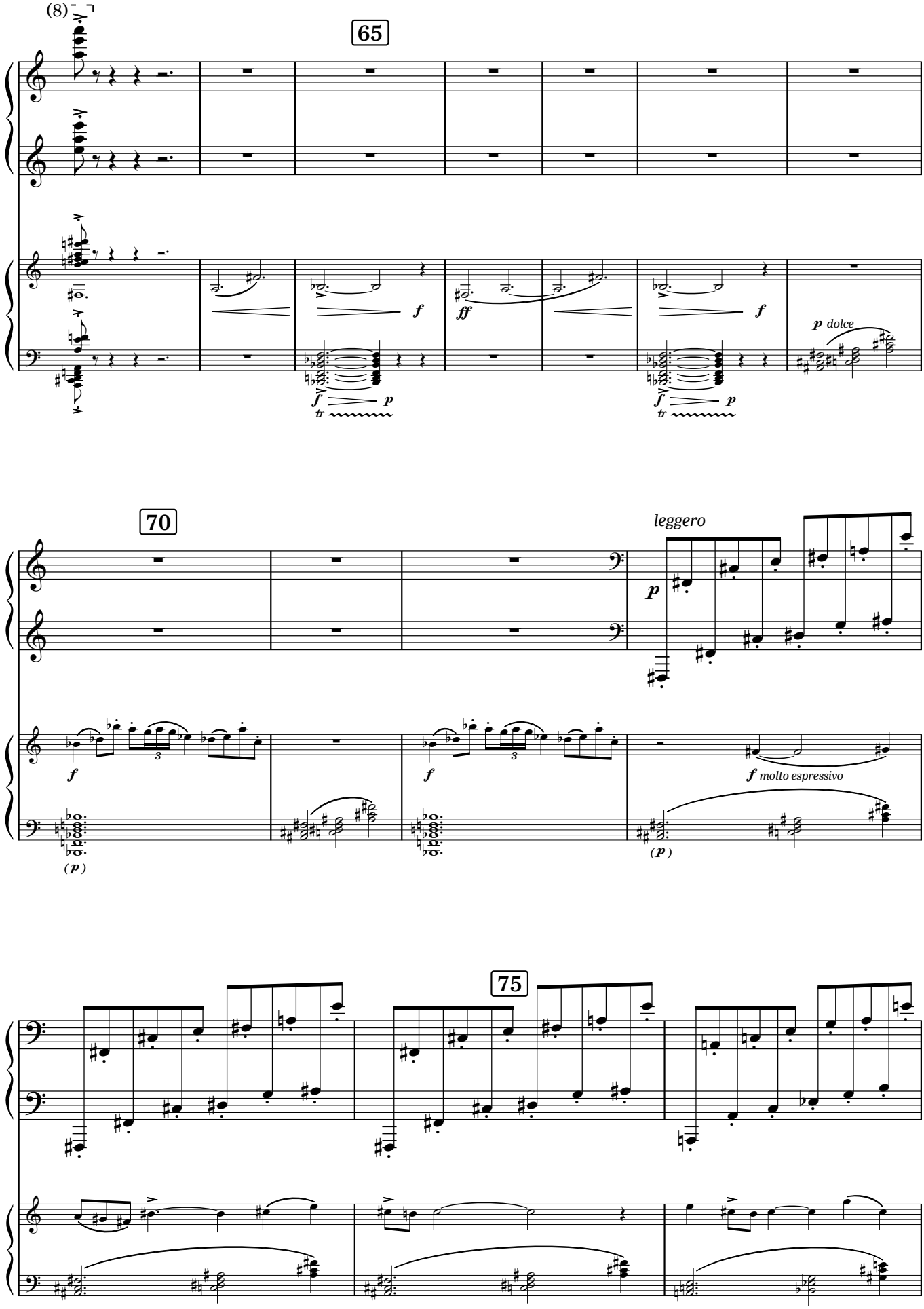
Allegro con brio ♩ = 180 (𝅗𝅥. = 60)

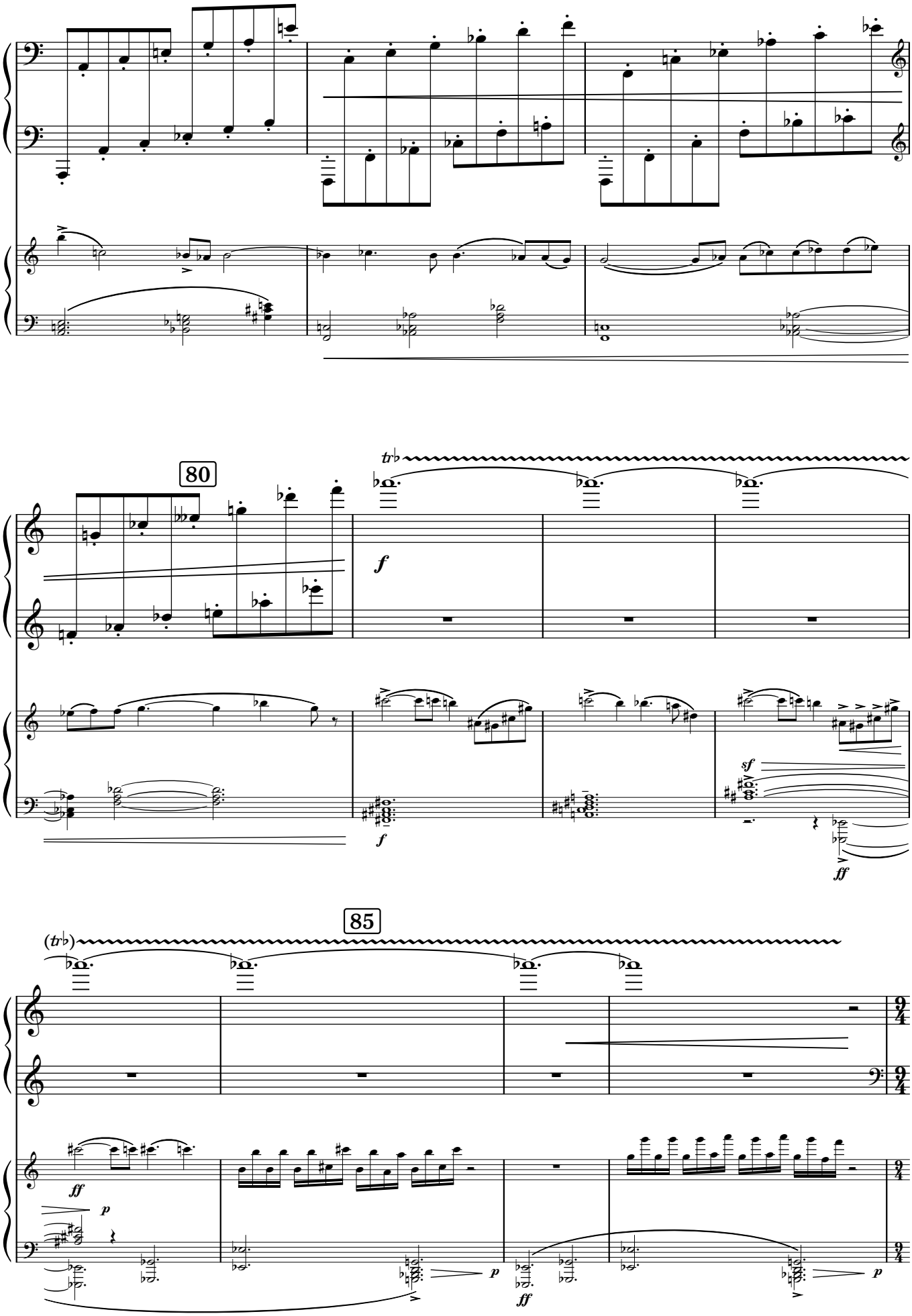


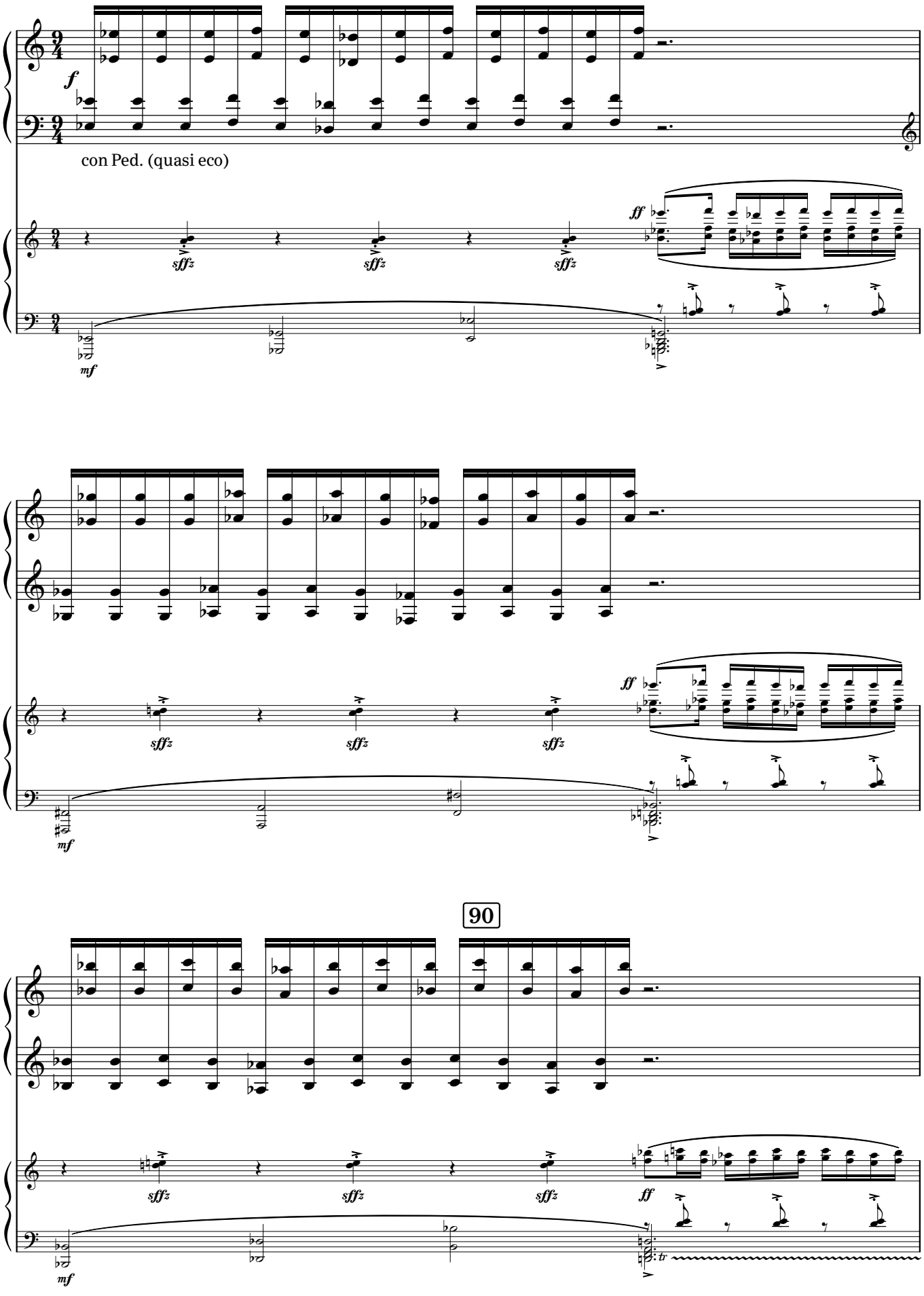

40
45
poco a poco cresc.
poco a poco cresc.

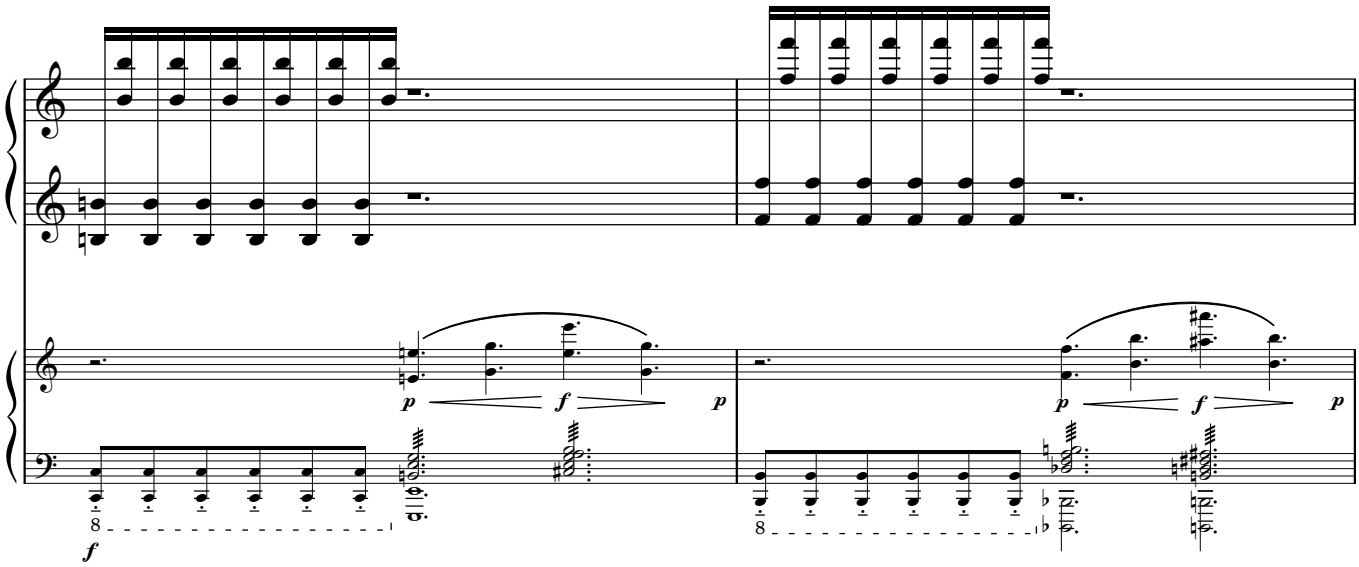

50
(cresc.)
(cresc.)
(cresc.)
f marcato
f
55

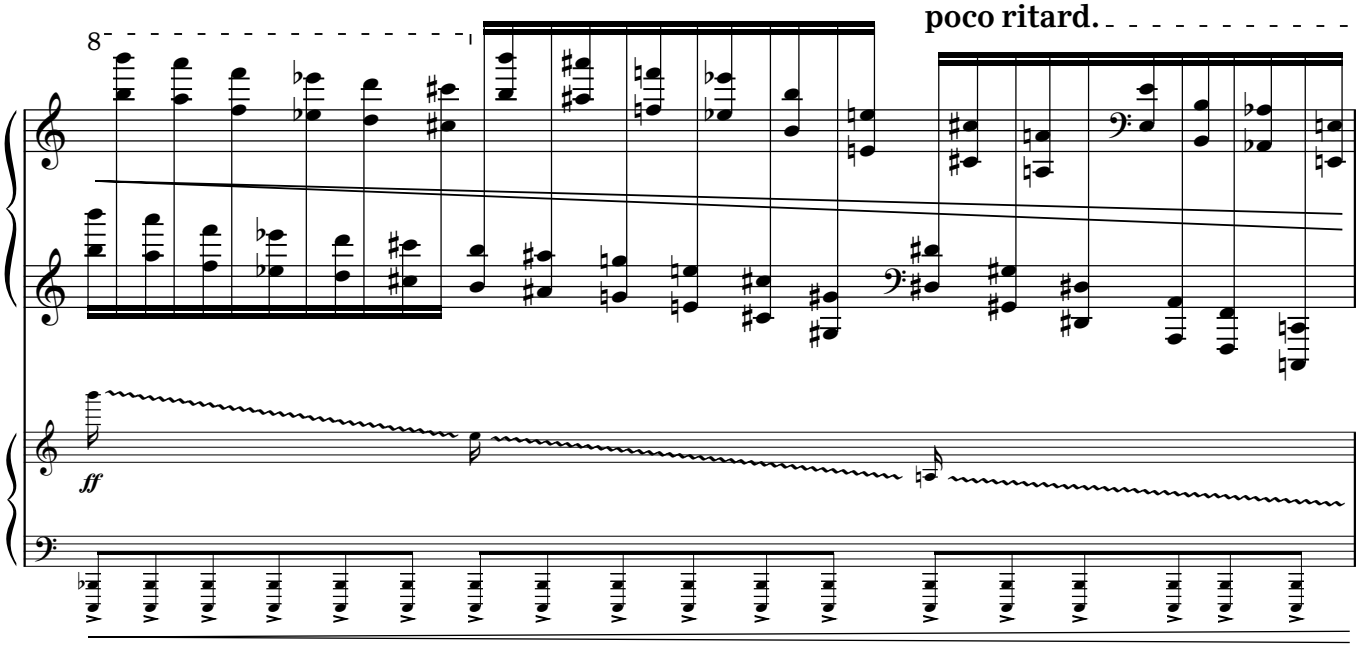

ff
f
ff
60
8
strepitoso
f

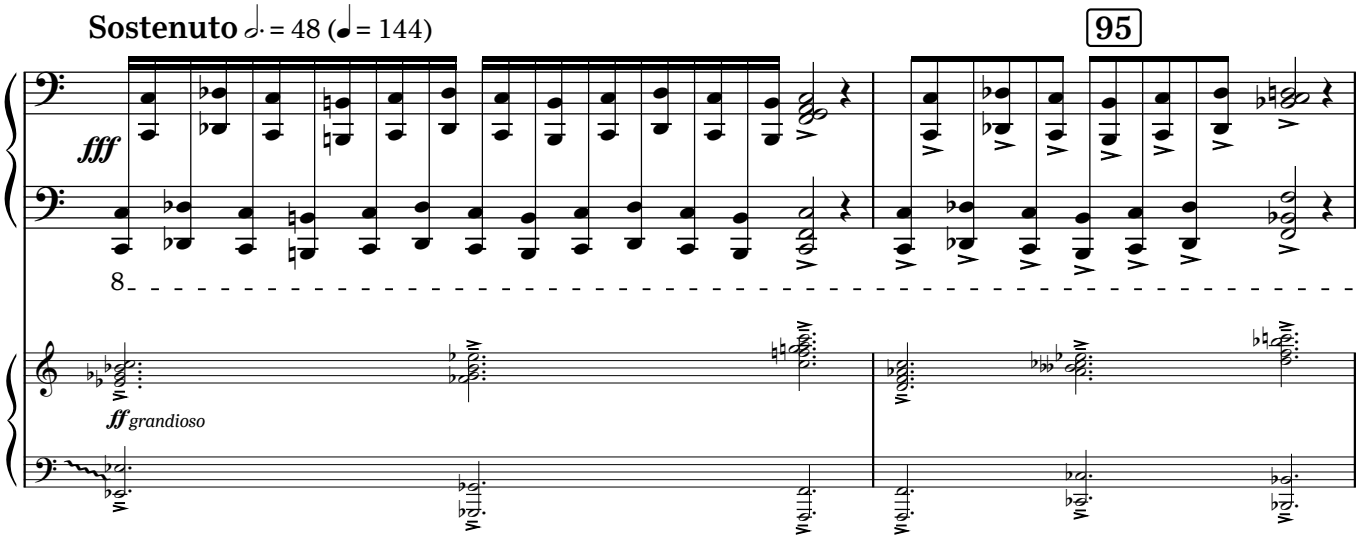

(8)
65
f
ff
f
p dolce
70
leggero
p
f
f molto espressivo
(p)
75

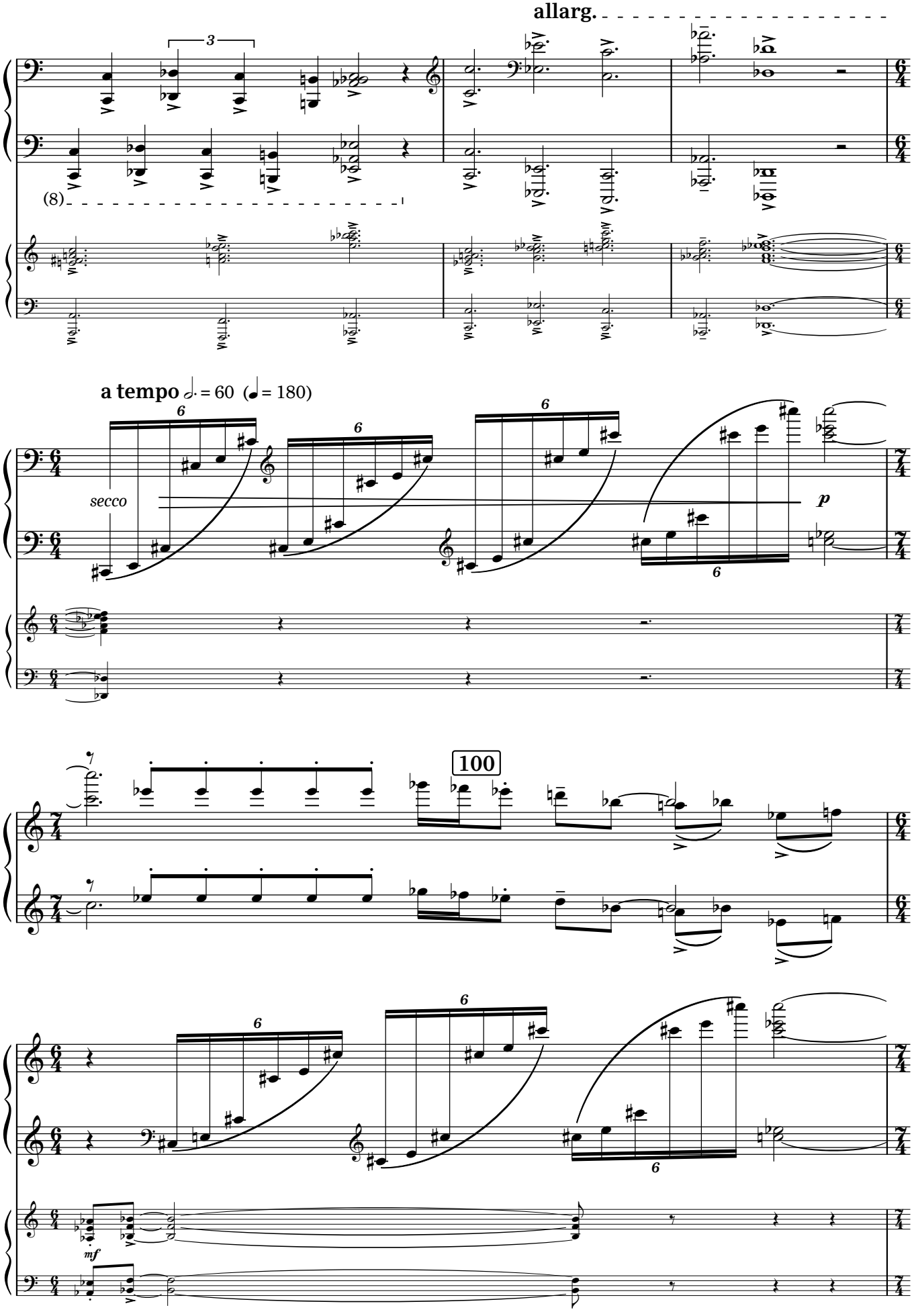

80
85
9/4

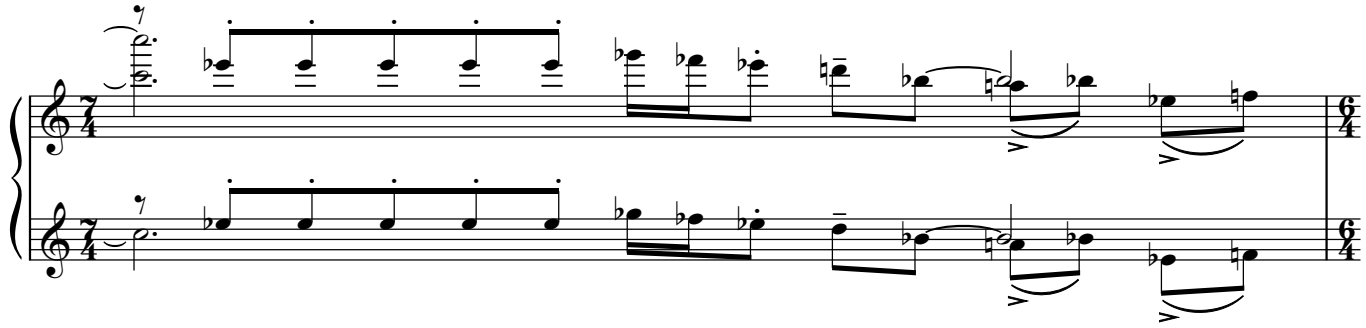

f
con Ped. (quasi eco)
sffz
sffz
sffz
ff
mf
sffz
sffz
sffz
ff
mf
90
sffz
sffz
sffz
ff
mf
tr

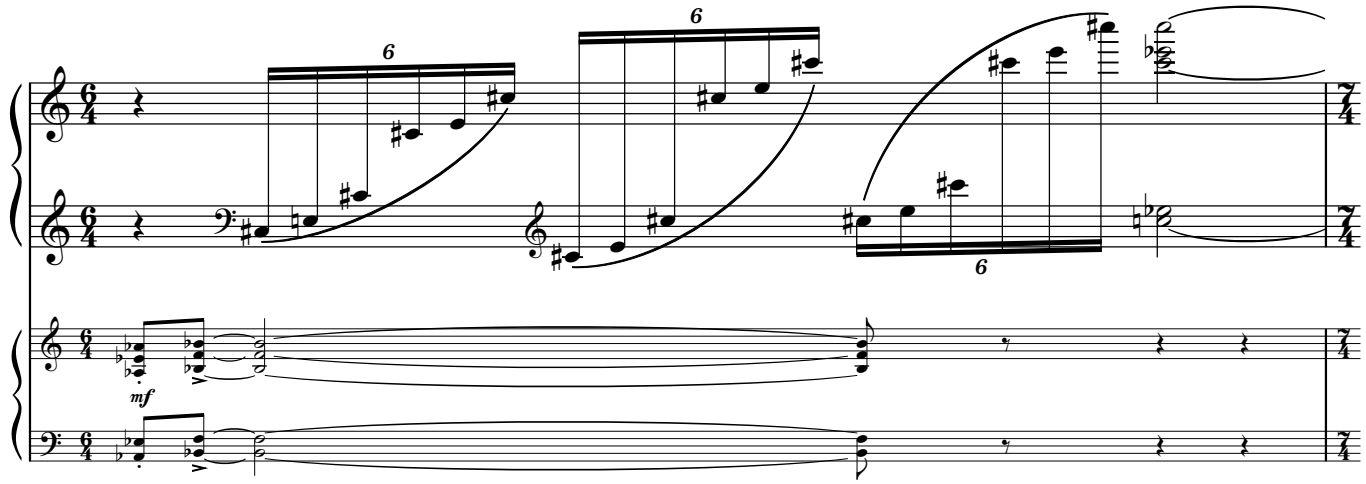

p
f
p
p
f
p
8
f

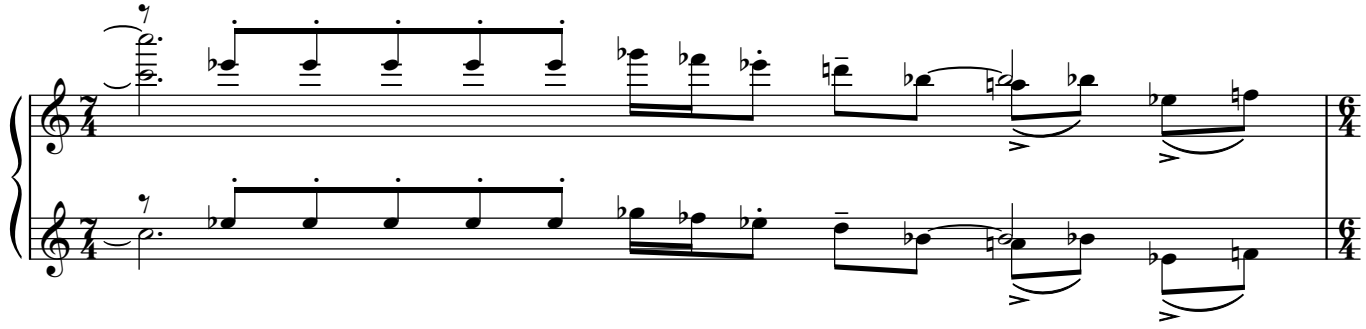

poco ritard.
8
ff


Sostenuto 𝅗𝅥. = 48 (♩ = 144)
95
fff
8
ff grandioso

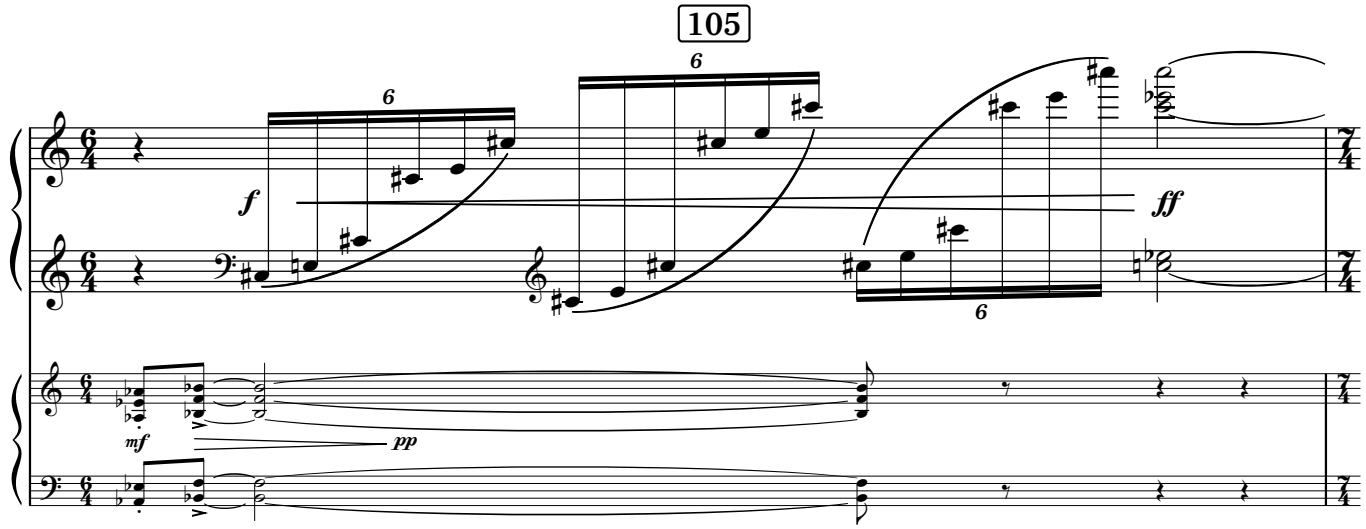

allarg.
(8)
a tempo ♩. = 60 (♩ = 180)
secco
p
100
mf

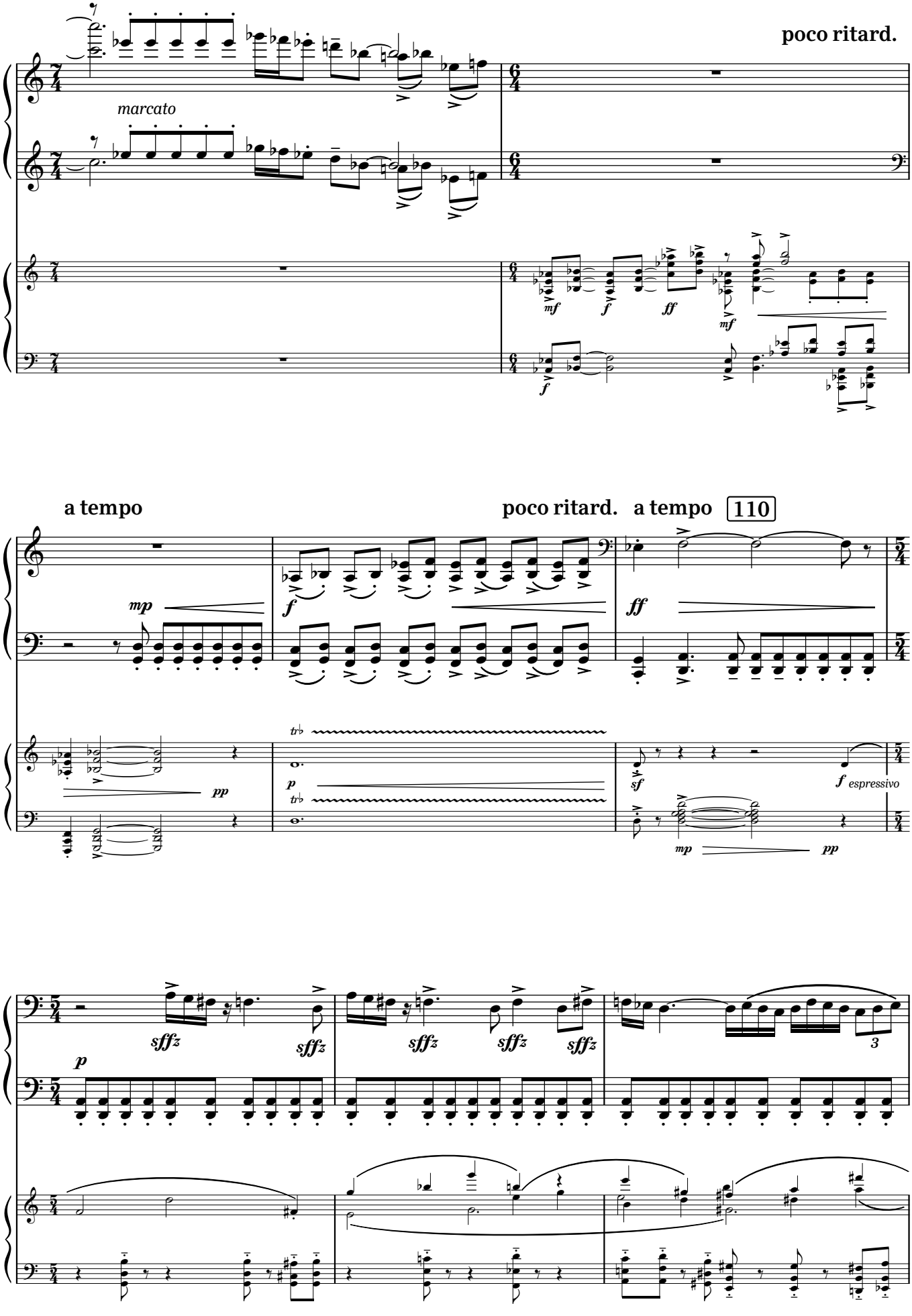


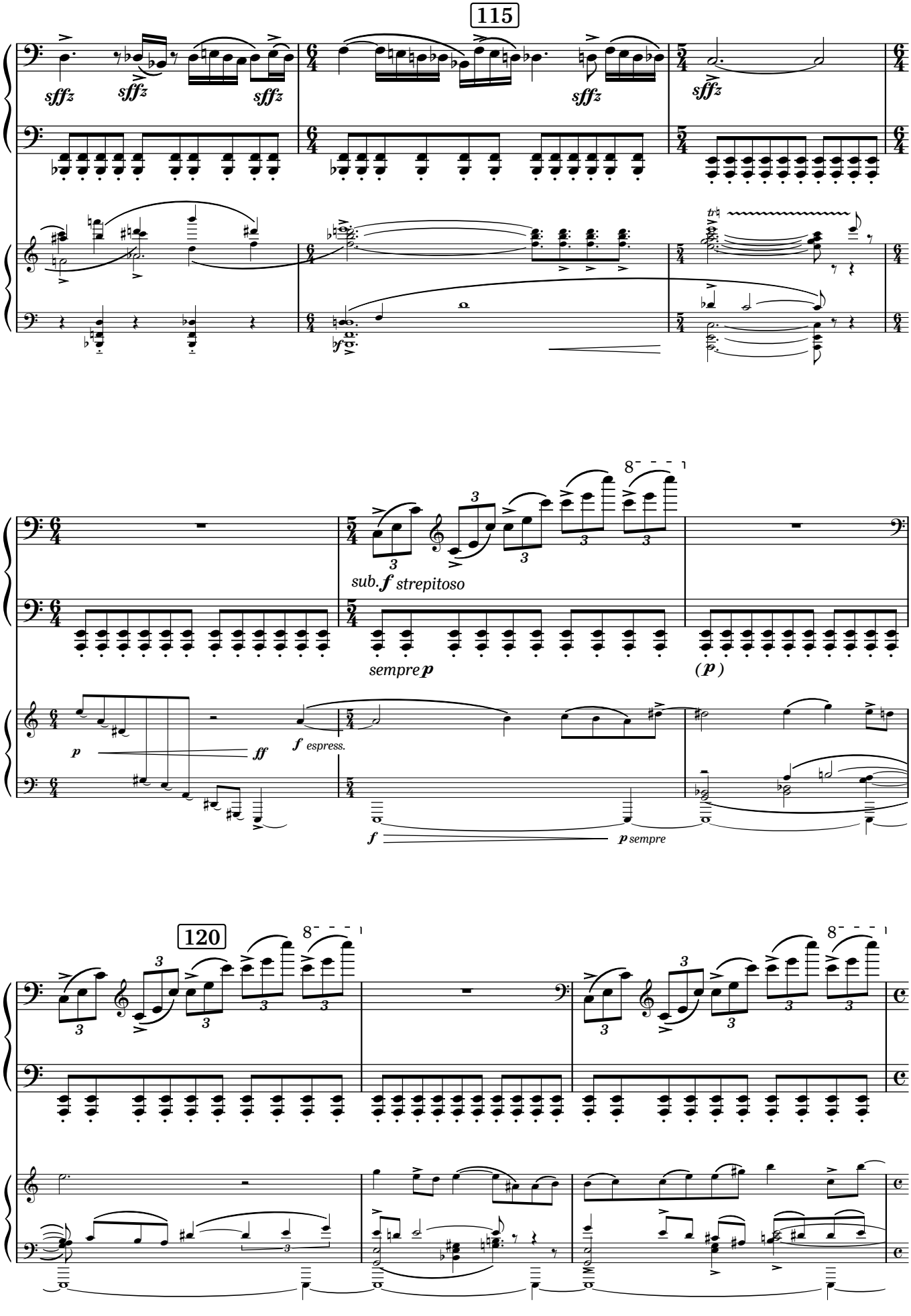


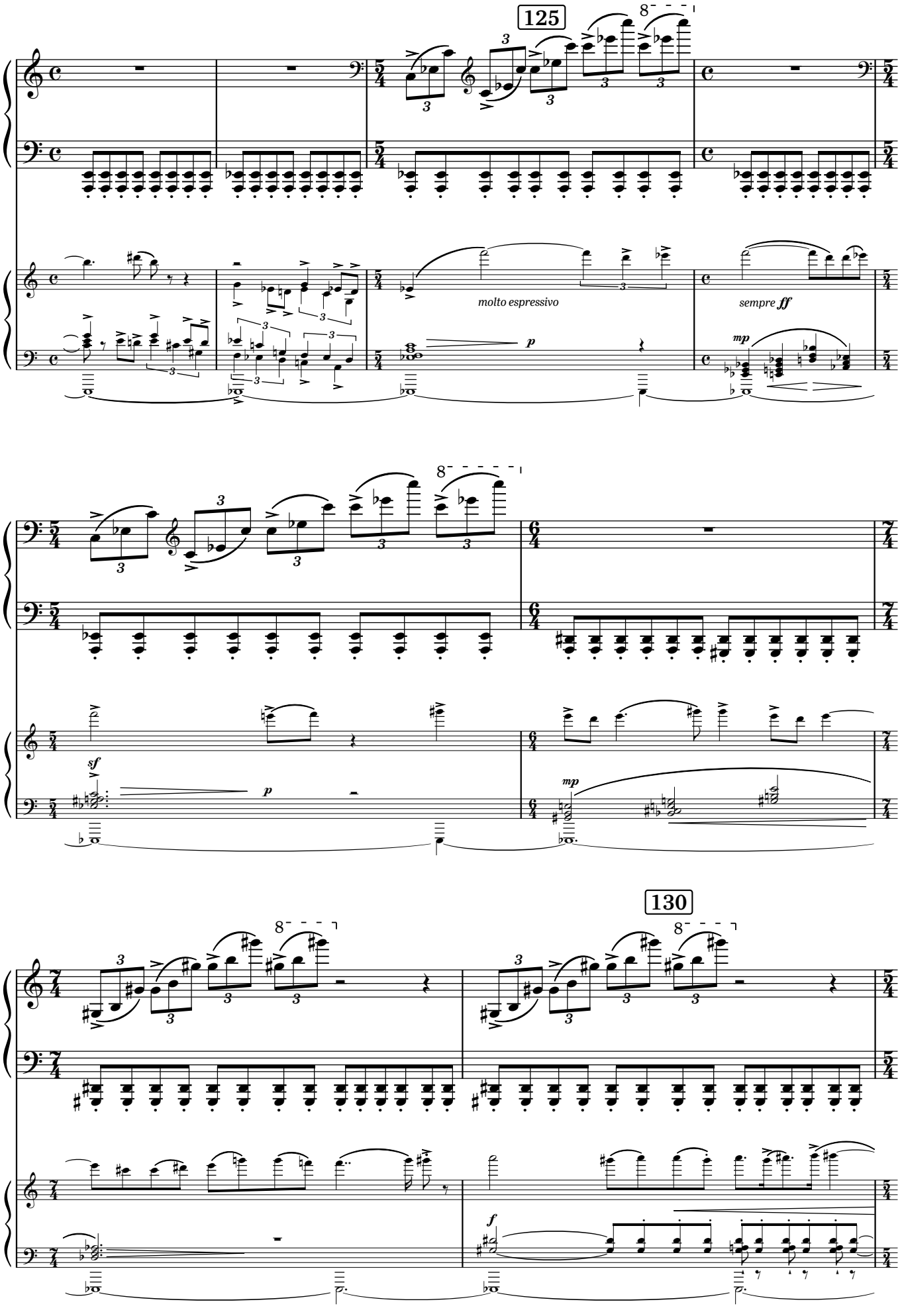


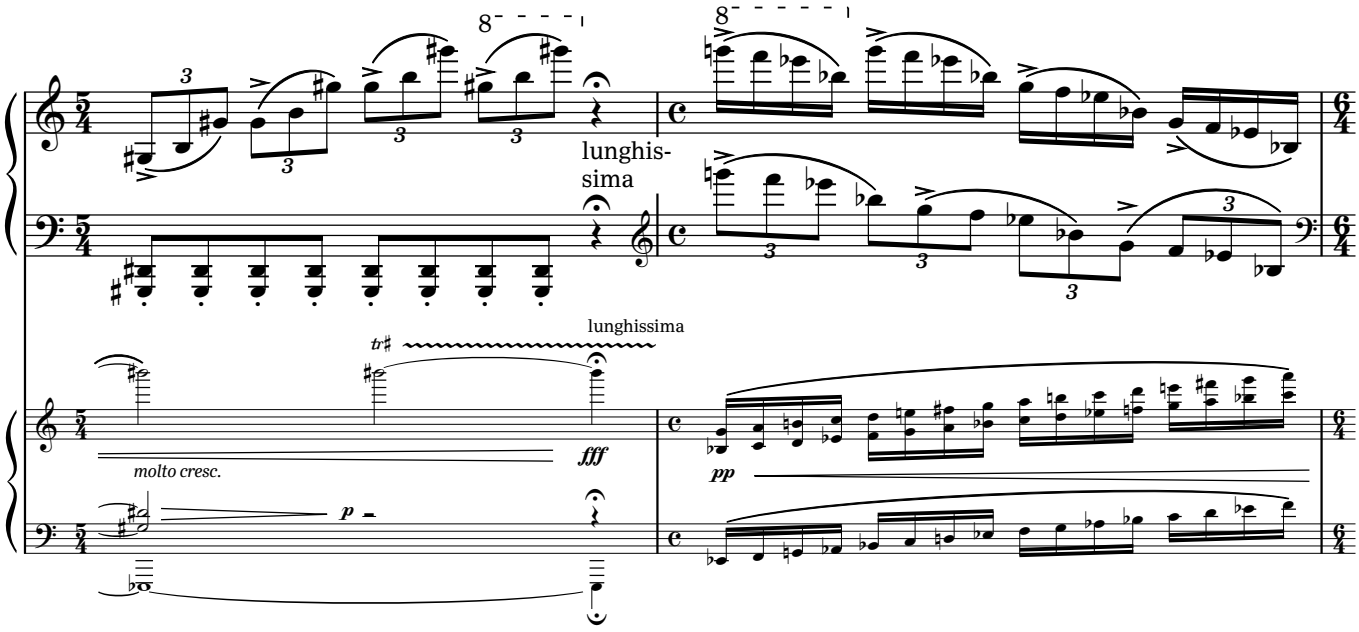
105

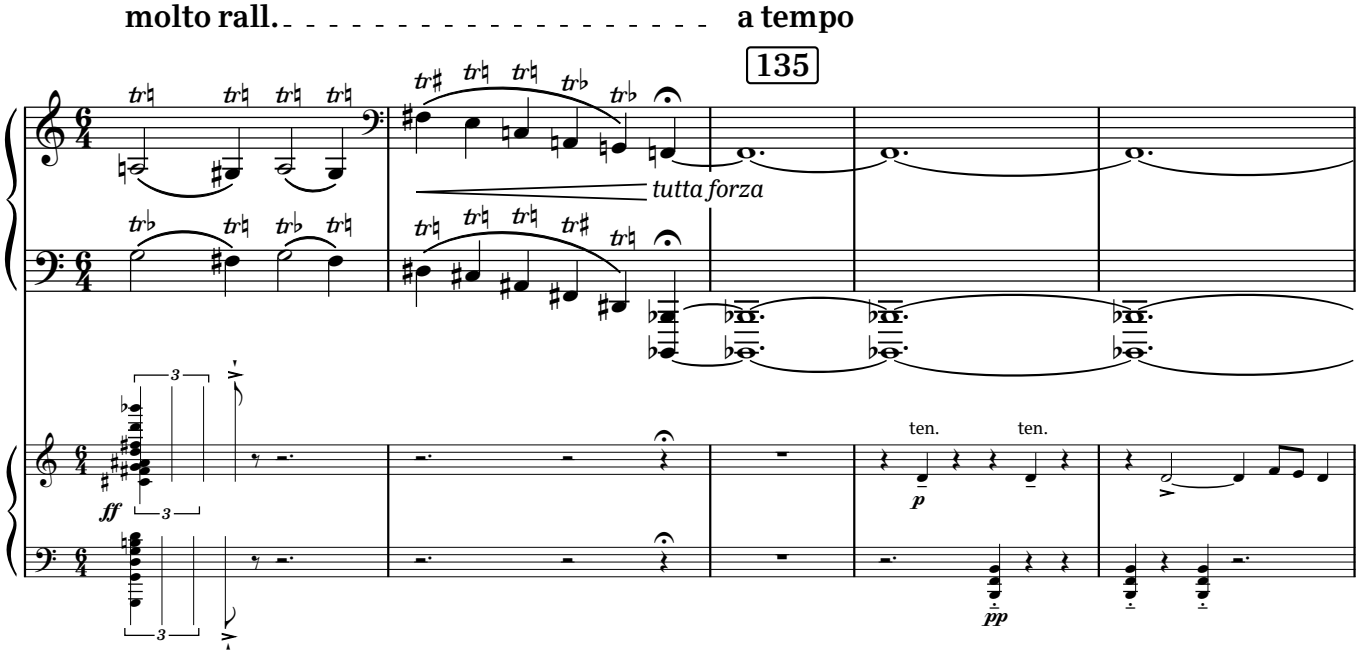


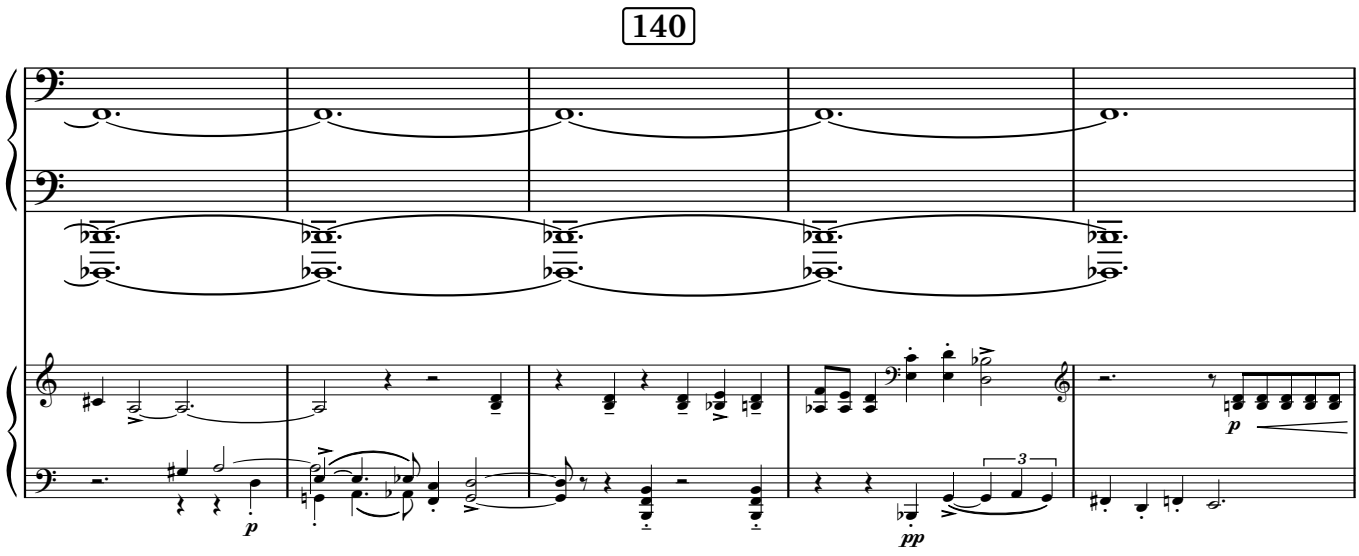

poco ritard.
marcato
mf
f
ff
mf
f
a tempo
poco ritard.
a tempo
110
mp
f
ff
pp
tr
p
tr
sf
f espressivo
mp
pp
p
sffz
sffz
sffz
sffz
sffz
sffz
3

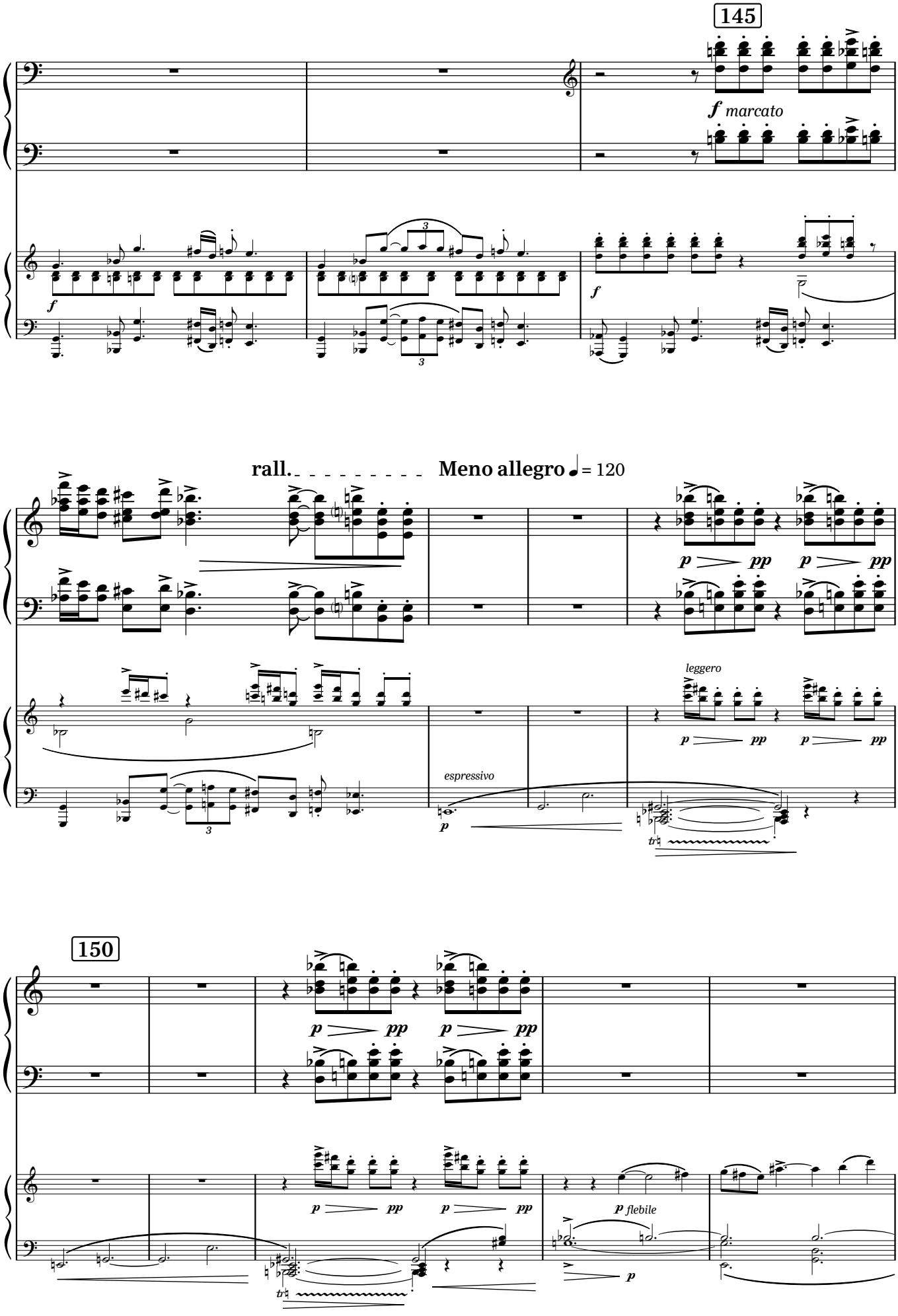

115
sffz
sffz
sffz
sffz
sffz
sub. f strepitoso
sempre p
(p)
p
ff
f espress.
f
p sempre
120

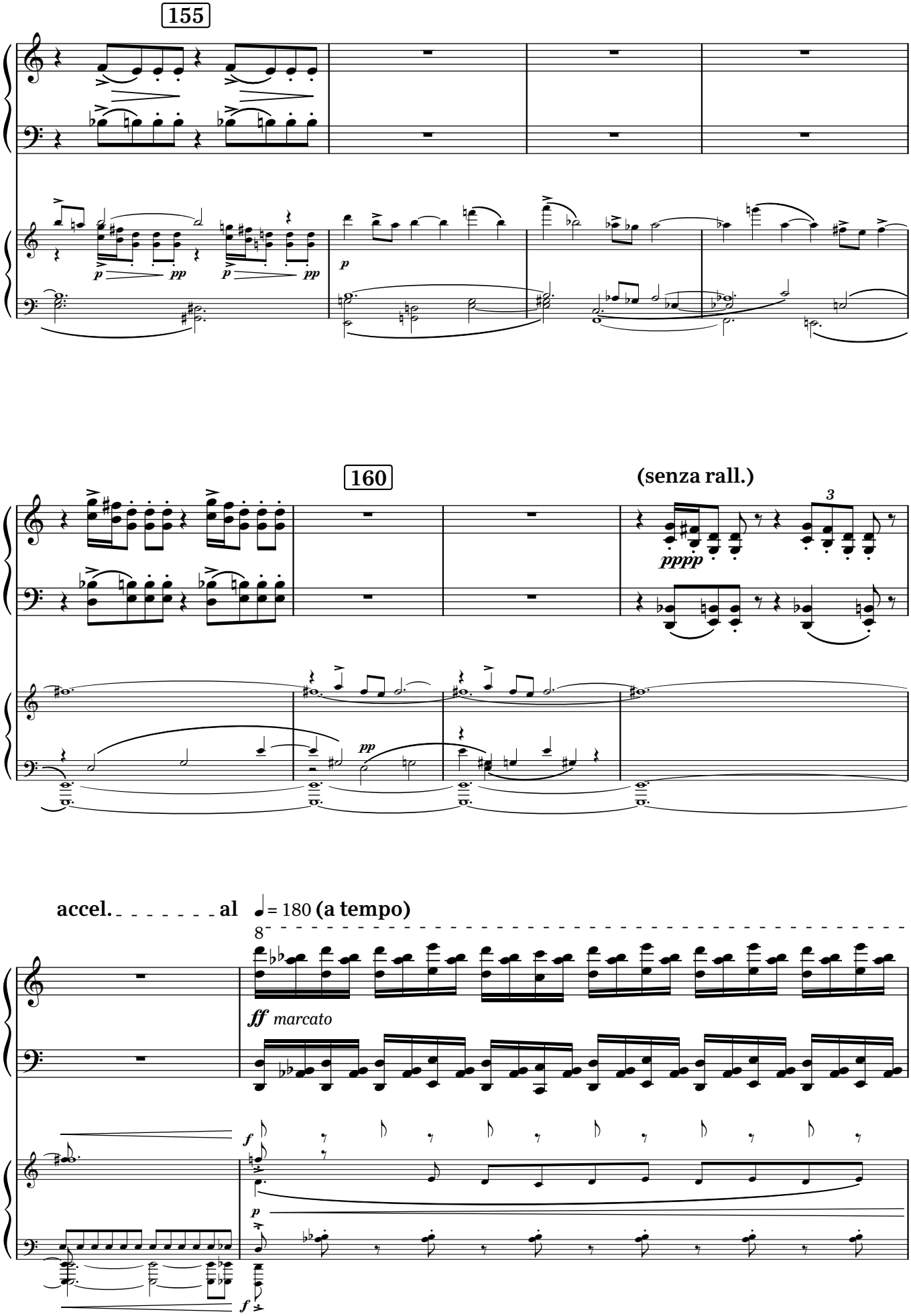

125
molto espressivo
sempre ff
130

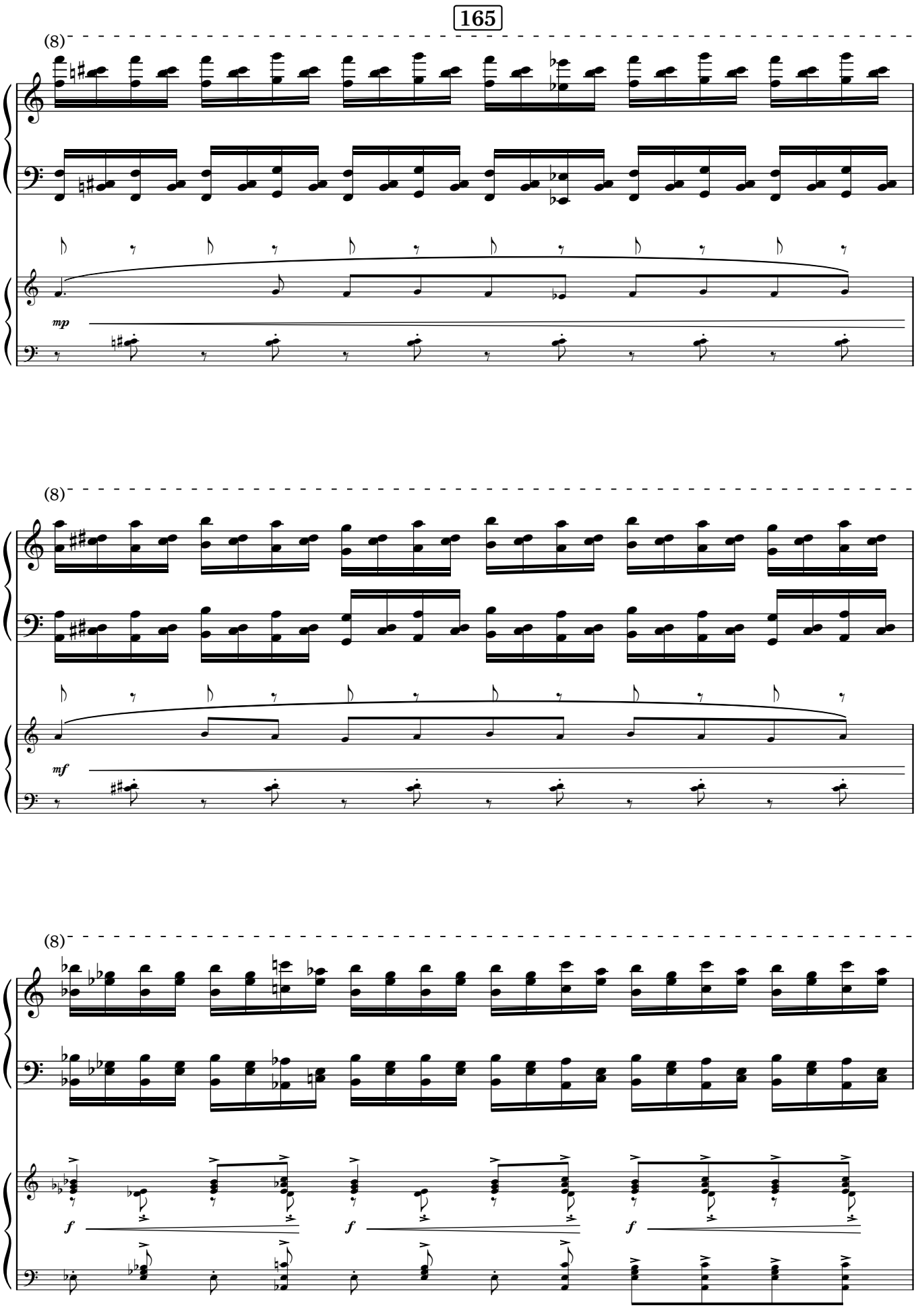

lunghis-
sima
lunghissima
molto cresc.
fff
pp
p

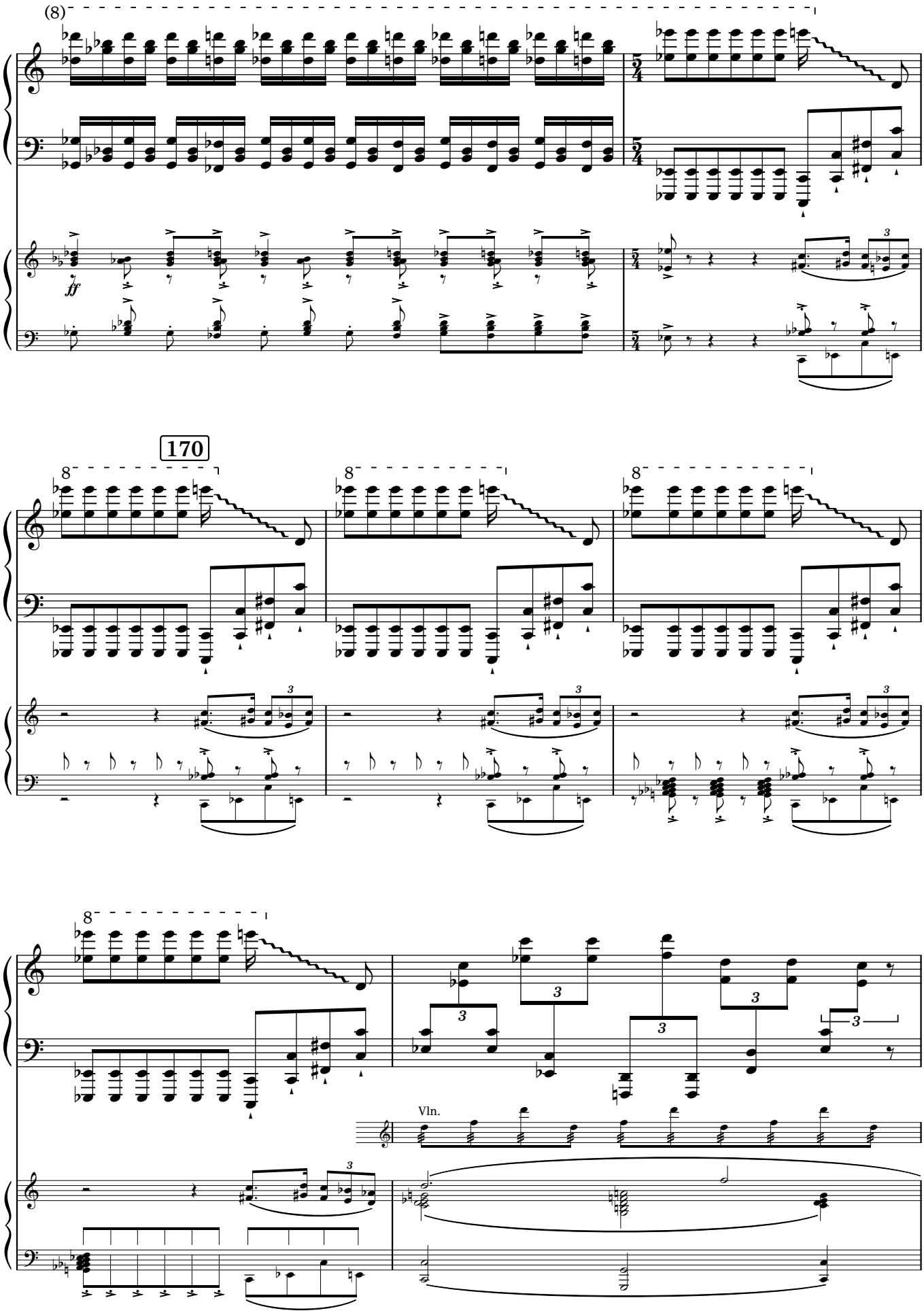

molto rall.
a tempo
135
tutta forza
ff
ten.
ten.
p
pp

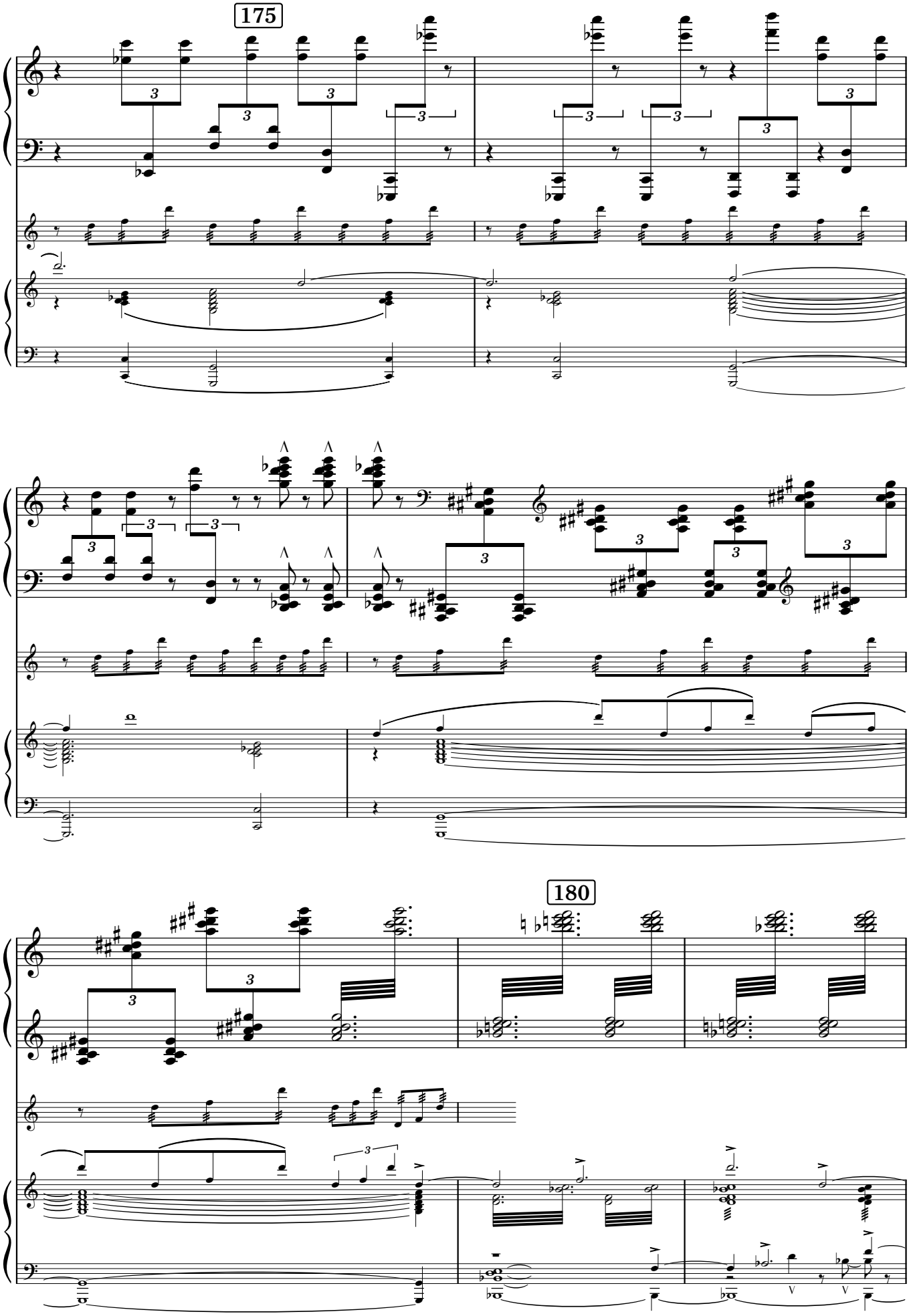

140
p
pp

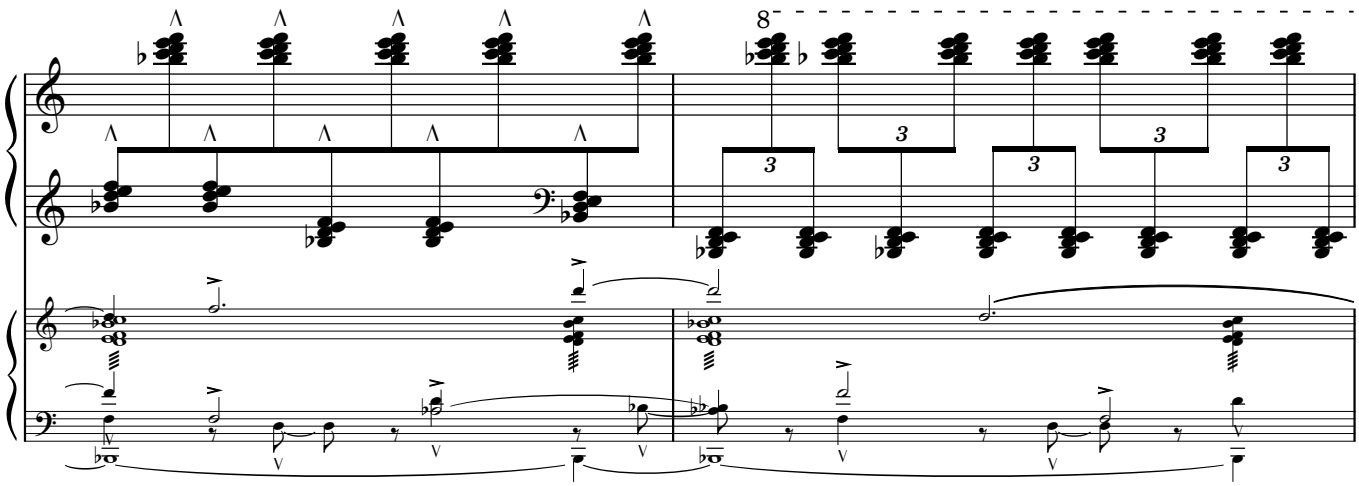

145
f marcato
rall.
Meno allegro ♩ = 120
leggero
espressivo
150
p flebile


155
160
(senza rall.)
accel. al
= 180 (a tempo)
ff marcato


165
(8)
mp
(8)
mf
(8)
f
f
f

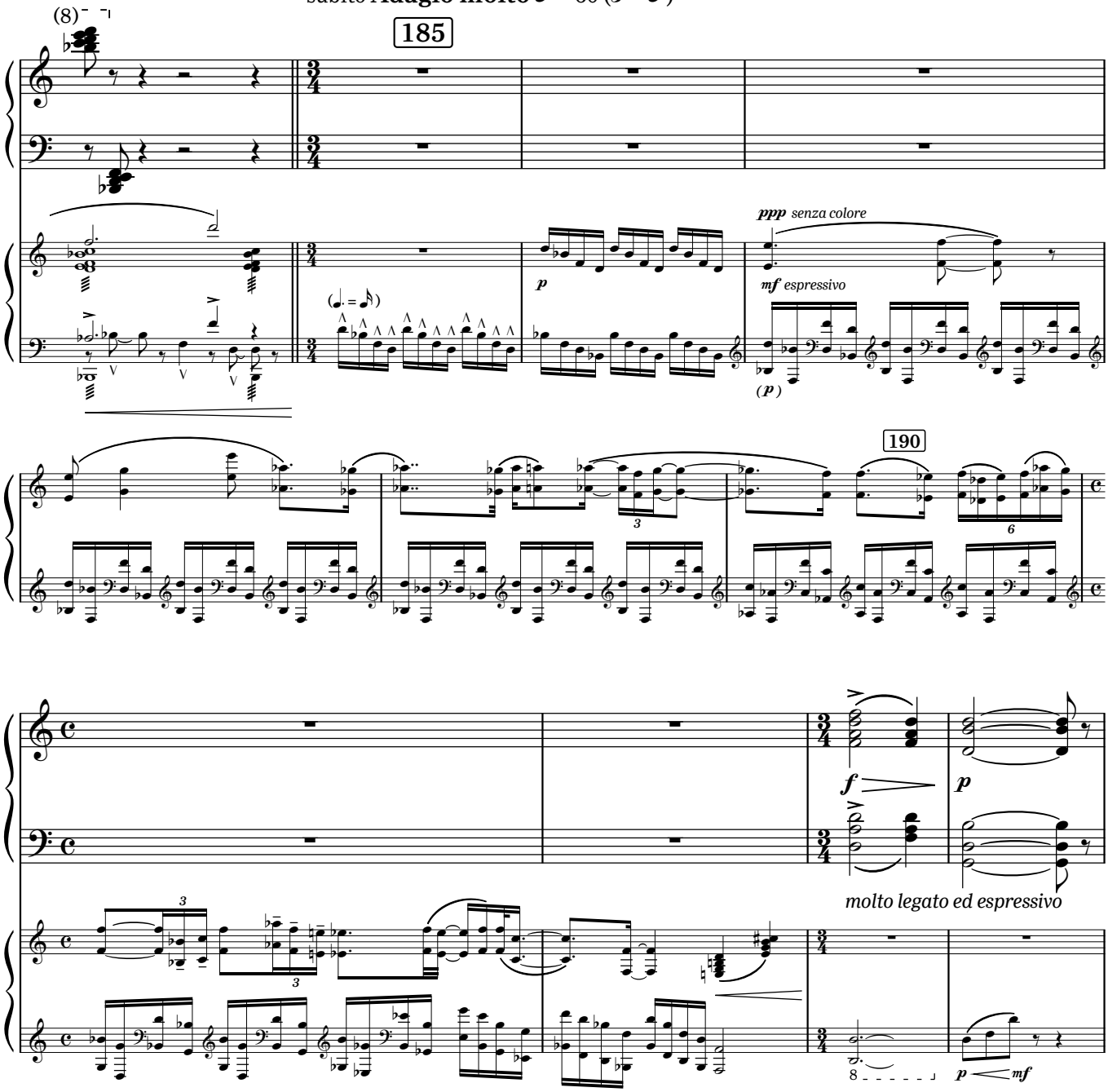

(8)
ff
170
8
Vln.

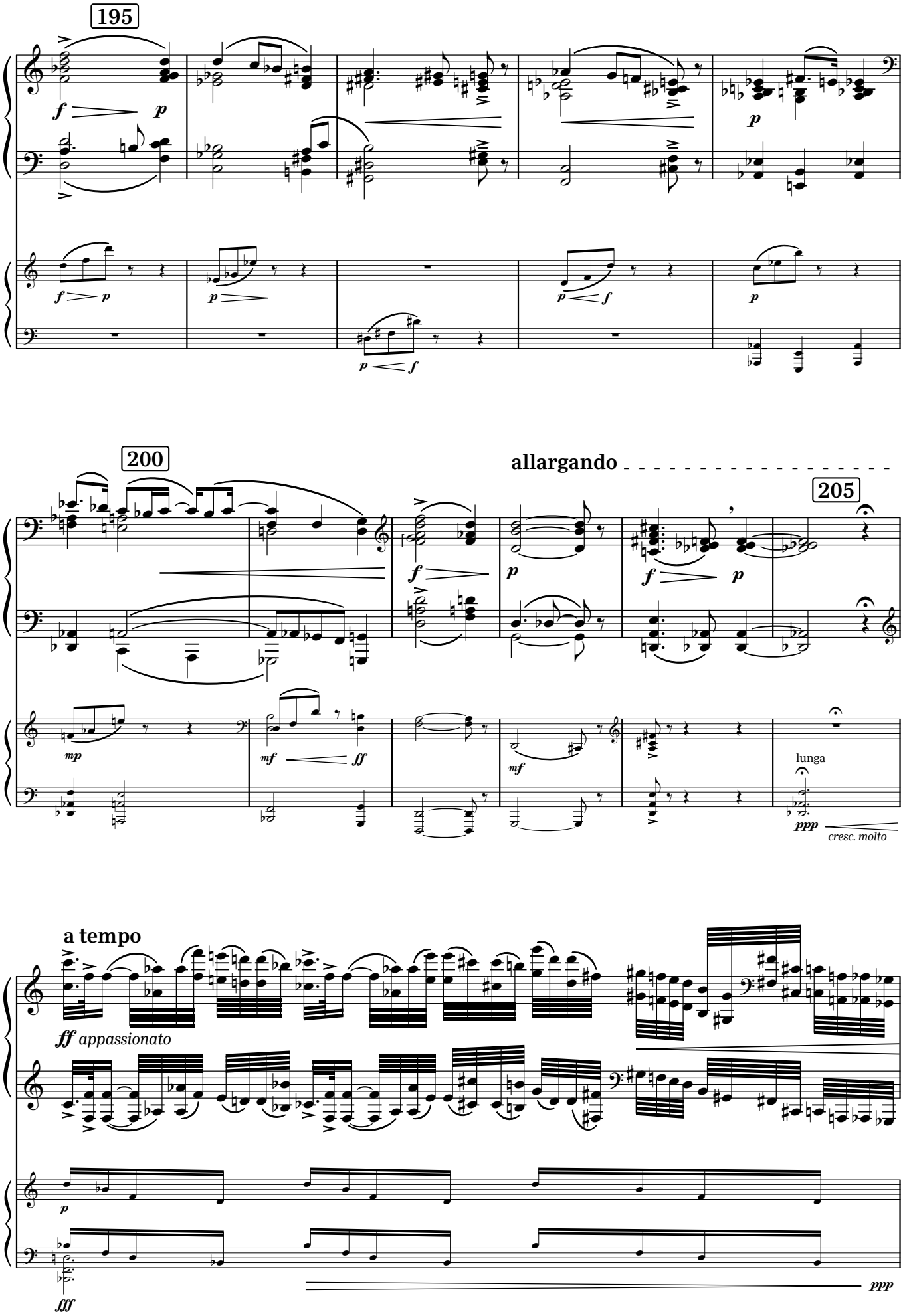

175
180

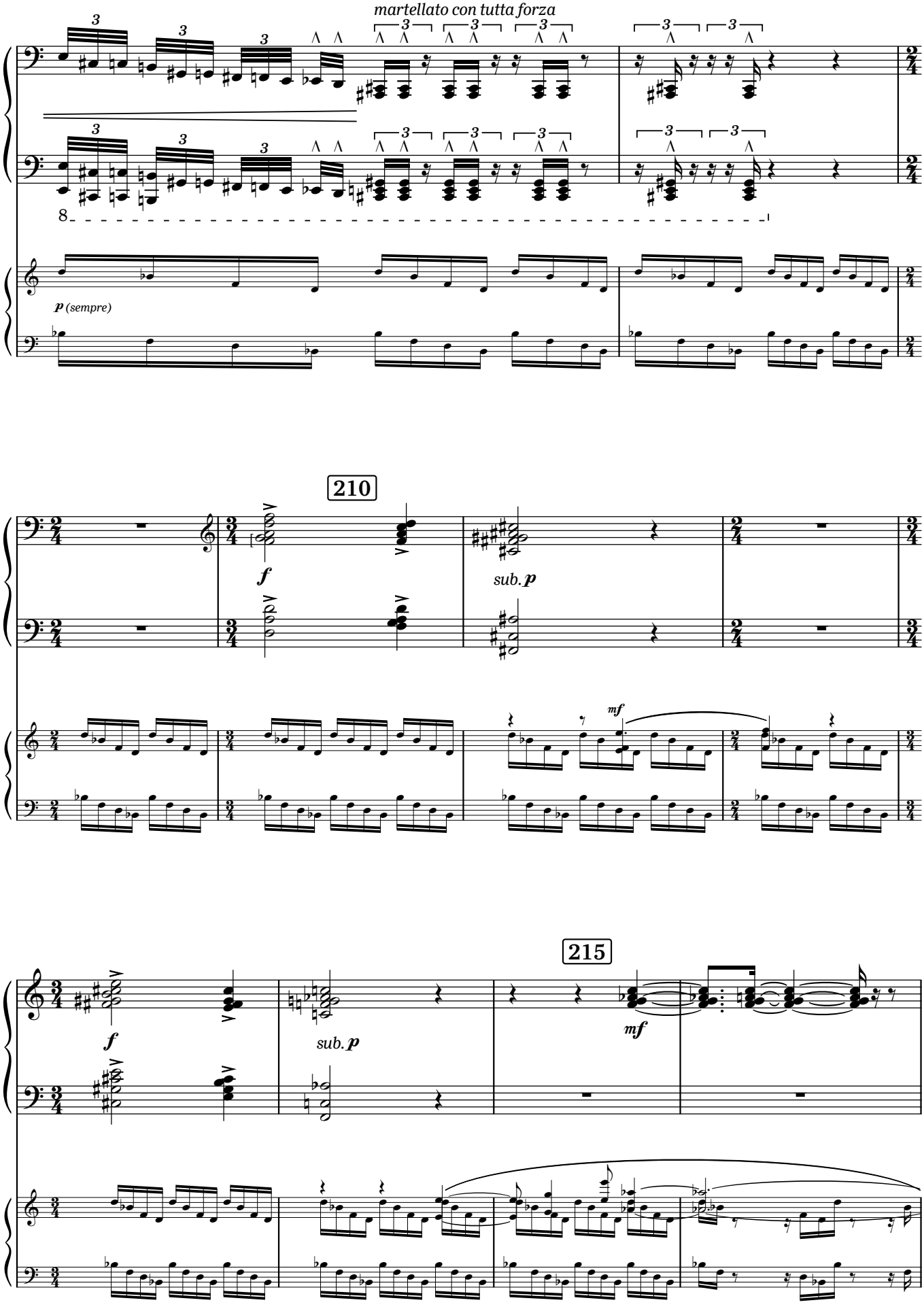


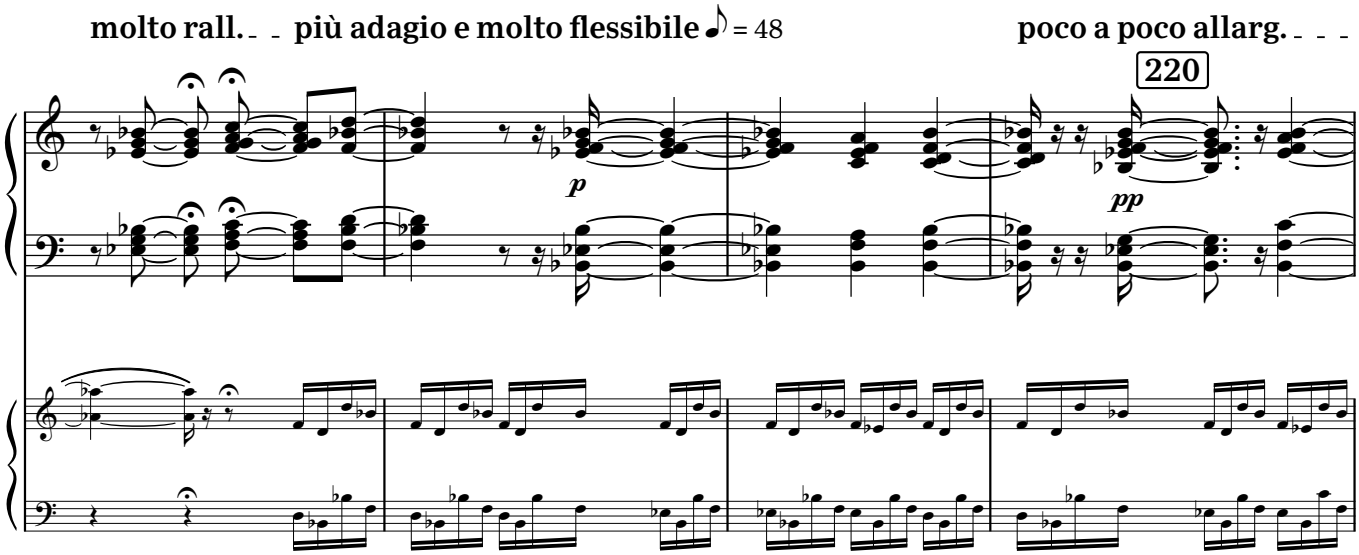
PARTE TERZA: “LIED”

subito **Adagio molto** ♪ = 60 (𝅗𝅥. = ♪)

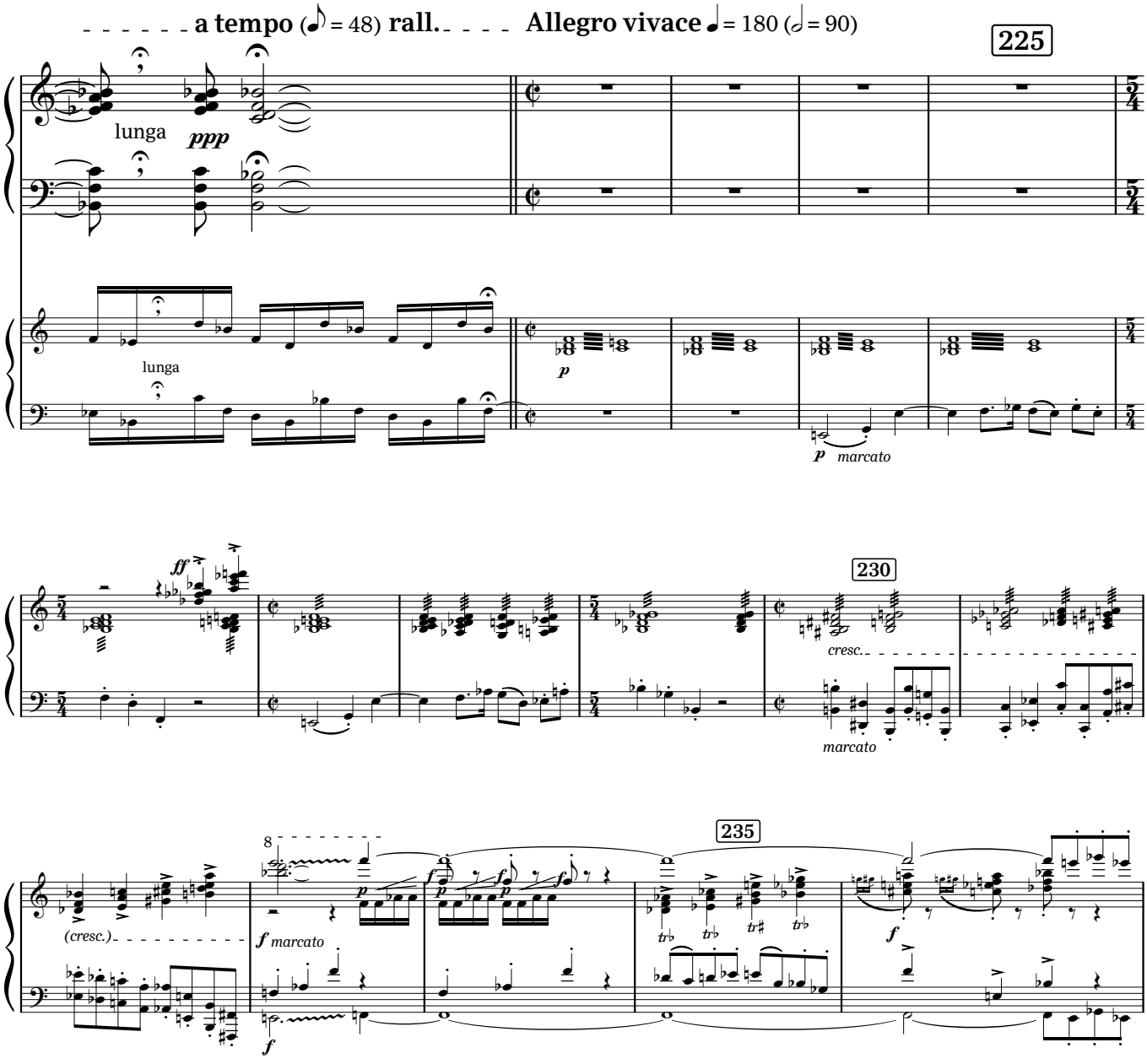


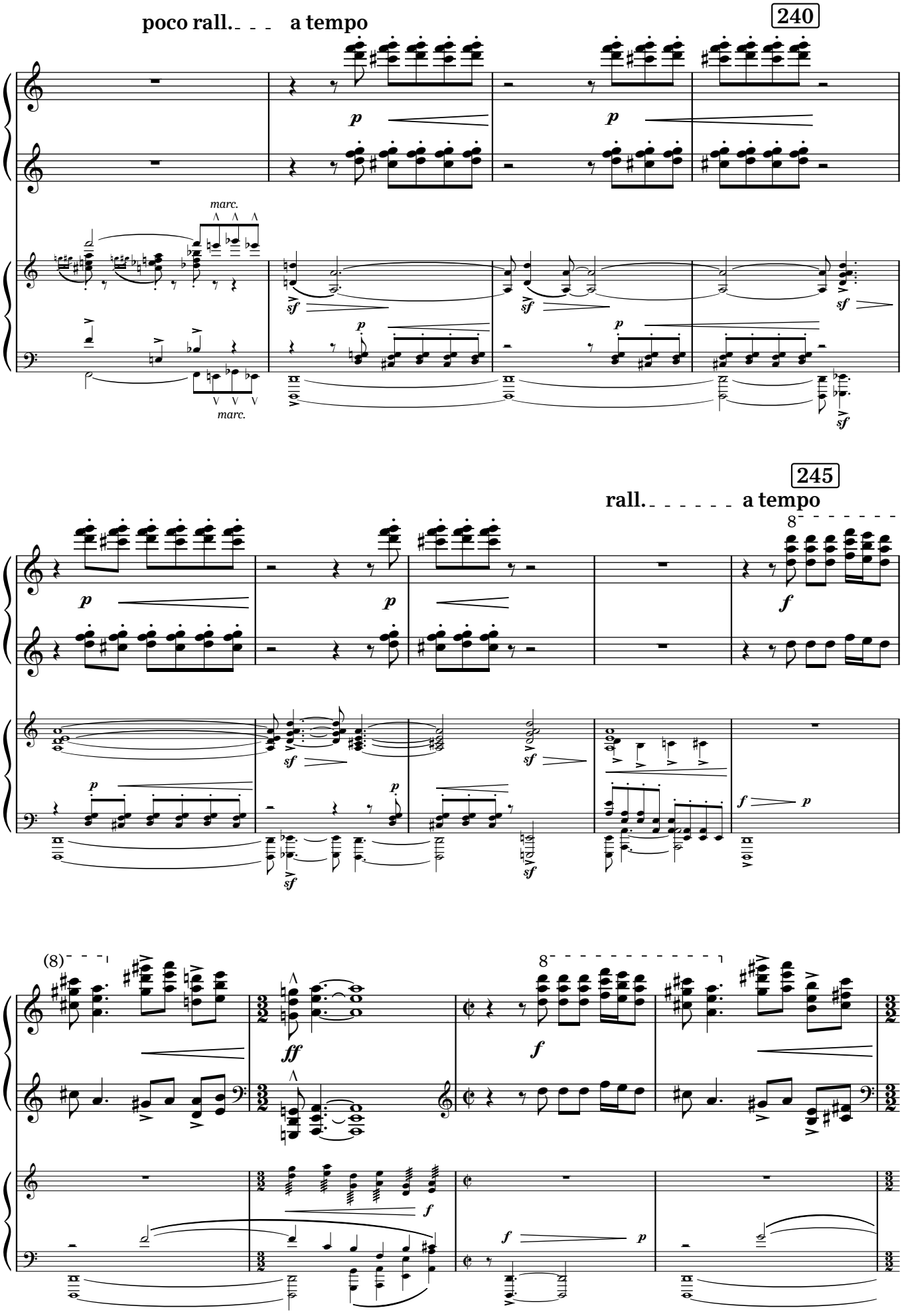

195
200
allargando
205
lunga
a tempo
ff appassionato
fff
ppp
cresc. molto

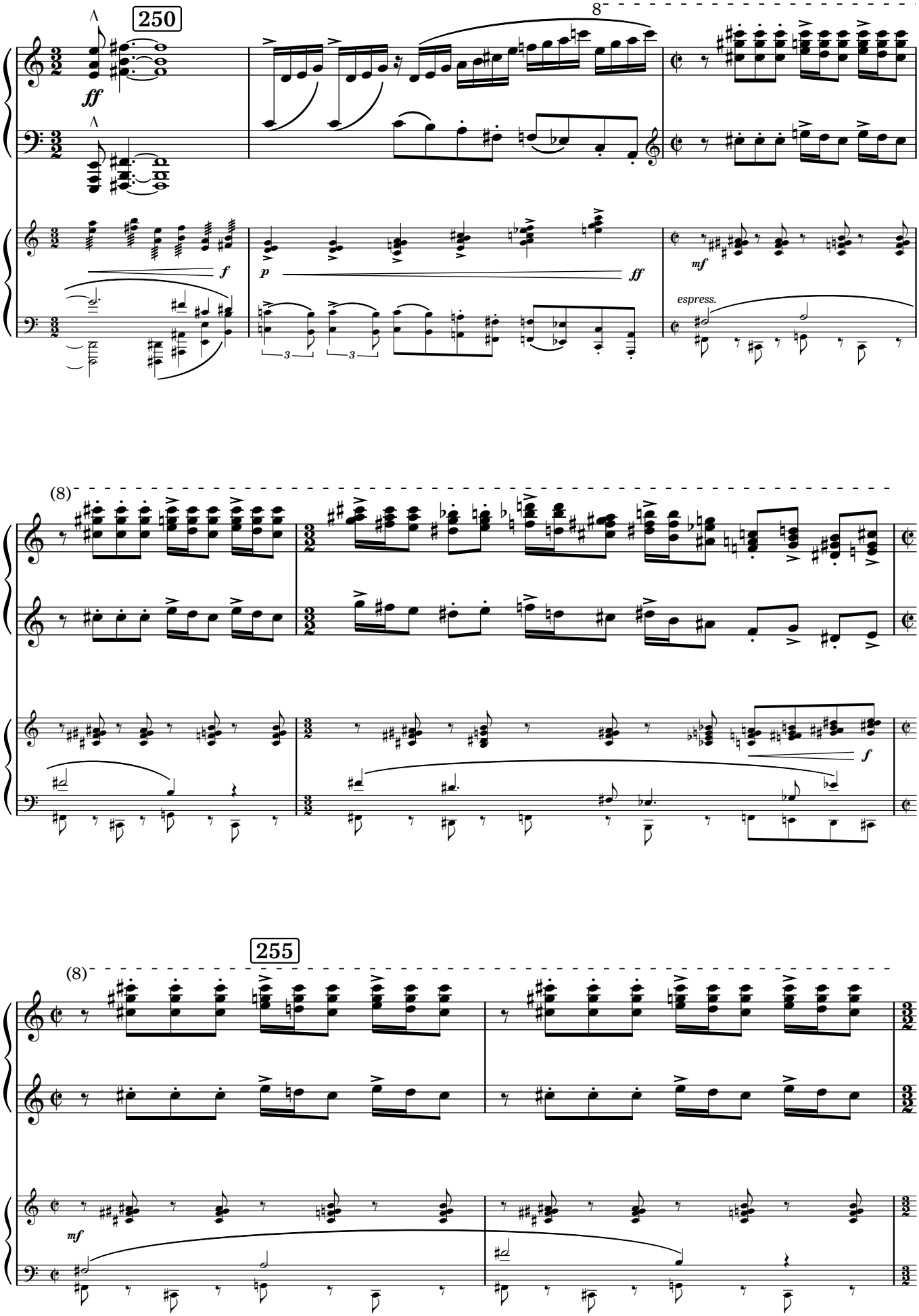

martellato con tutta forza
p (sempre)
210
f
sub. p
mf
215
f
sub. p
mf

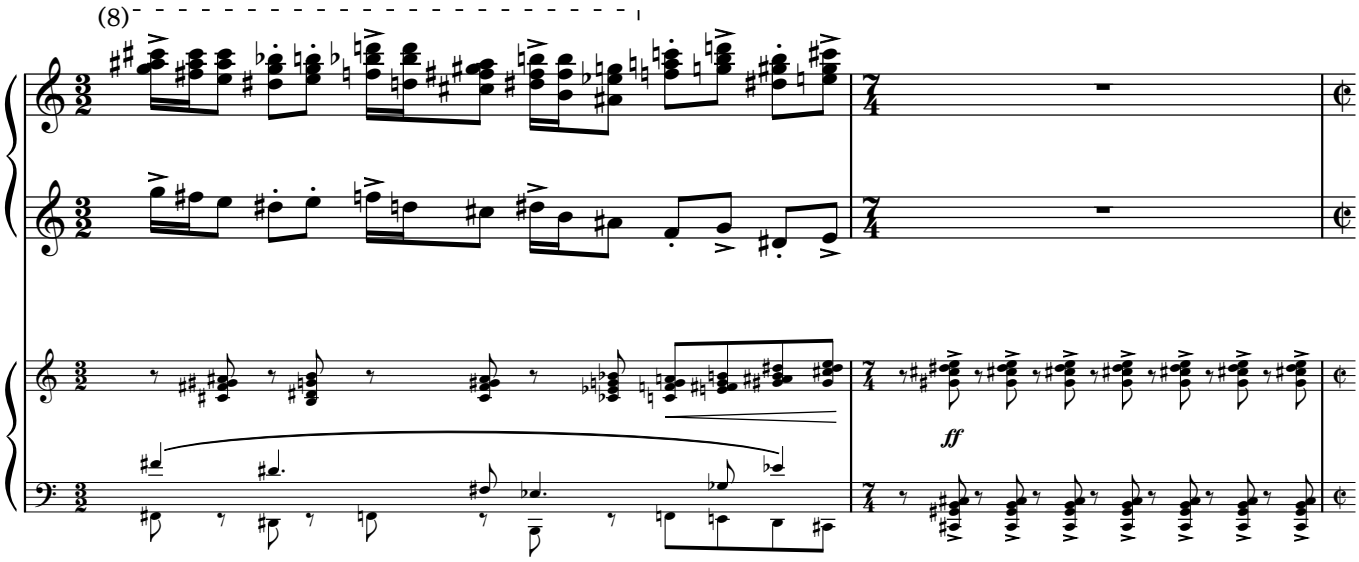


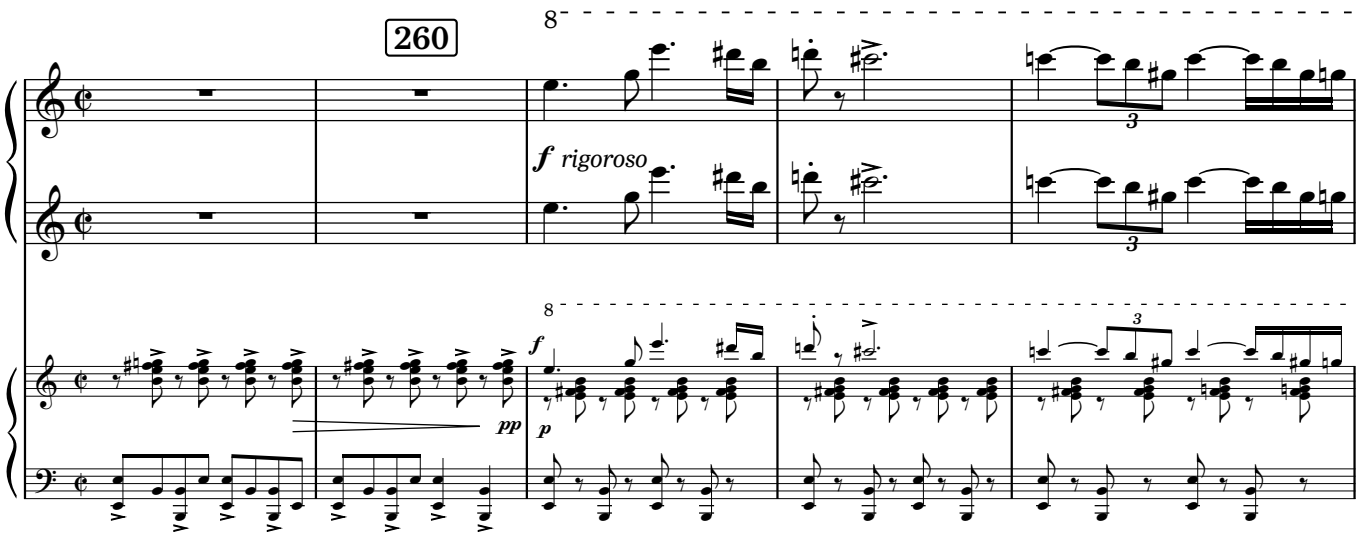
PARTE QUARTA: “RONDÒ”

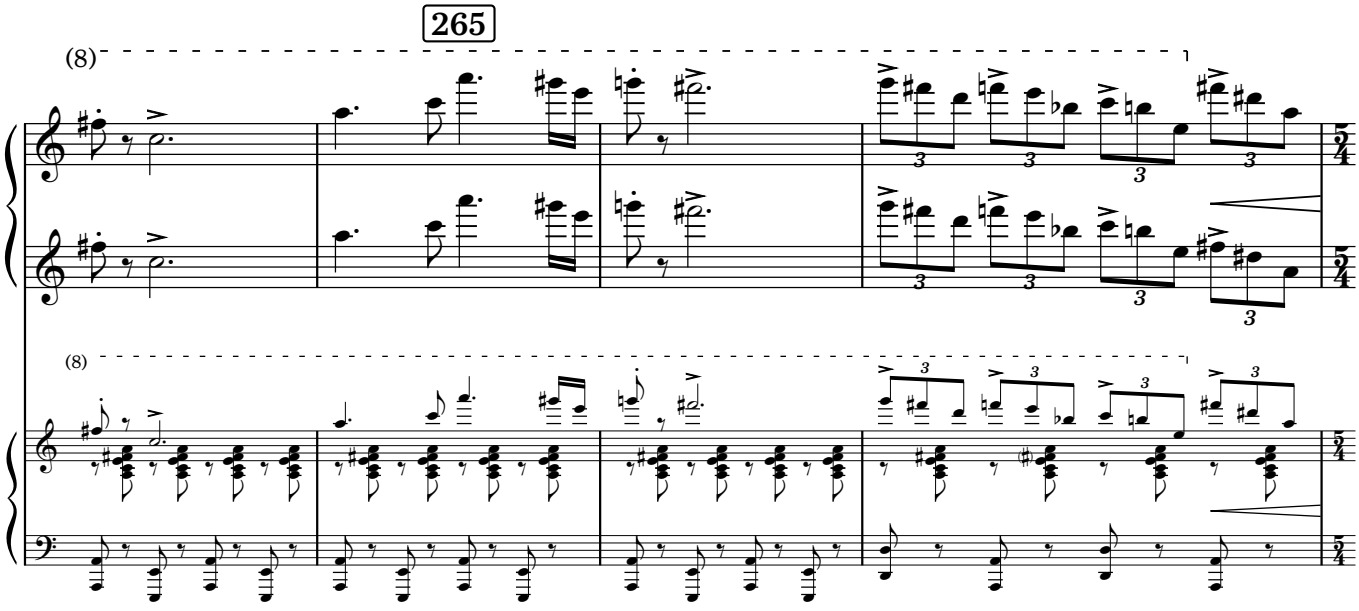


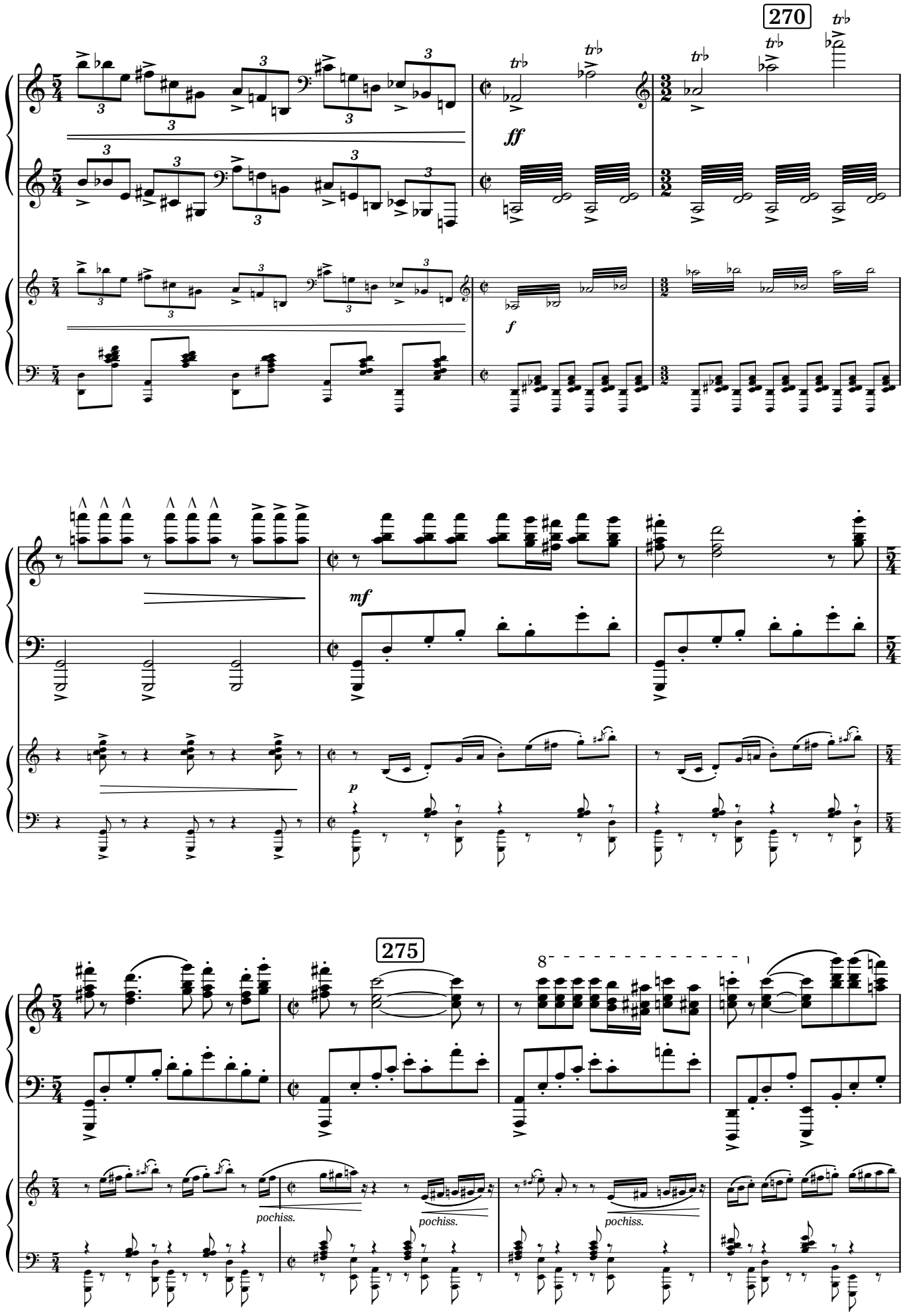

poco rall. a tempo
240
marc.
marc.
245
rall. a tempo
8
(8)
8

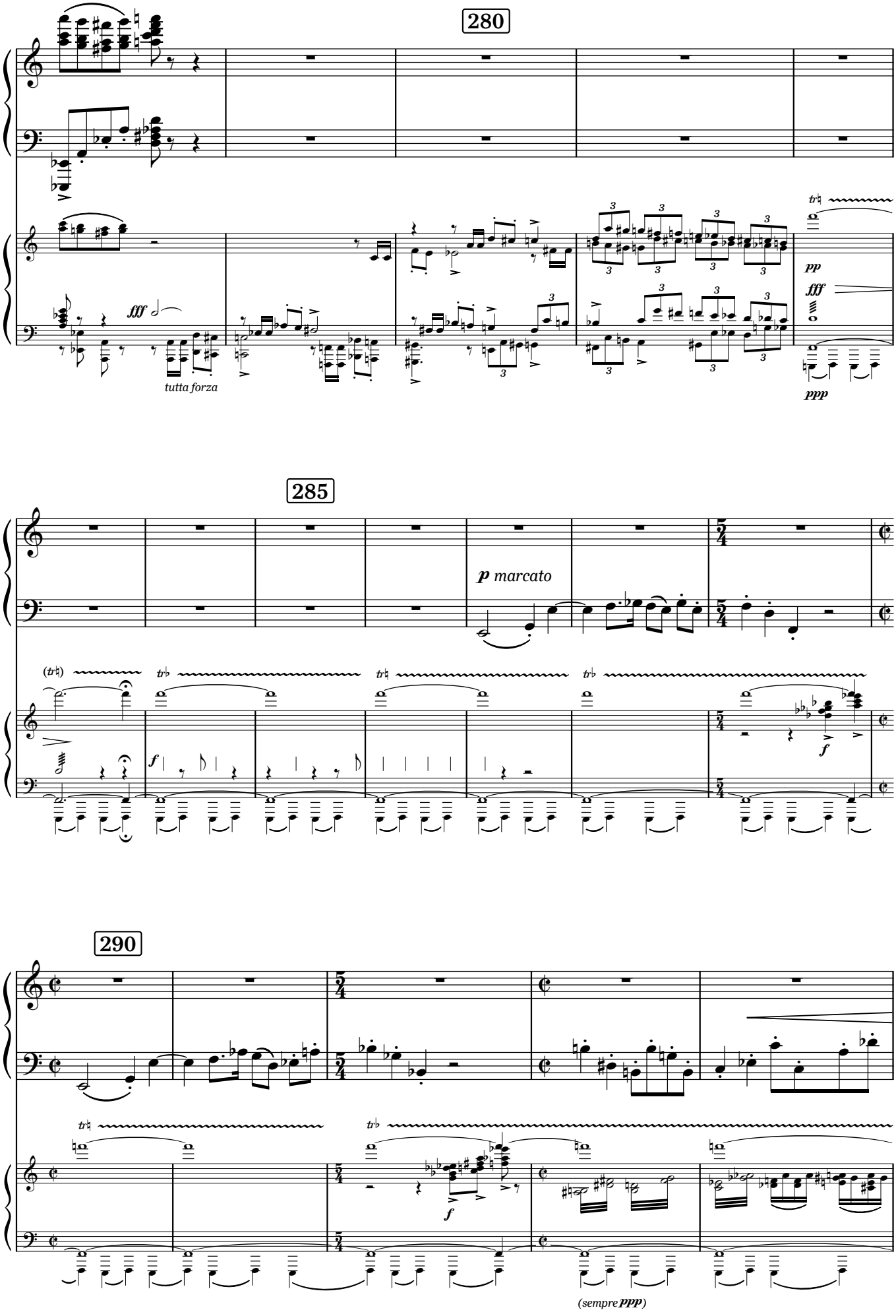

250
8
ff
f
p
ff
mf
espress.
(8)
f
255
(8)
mf

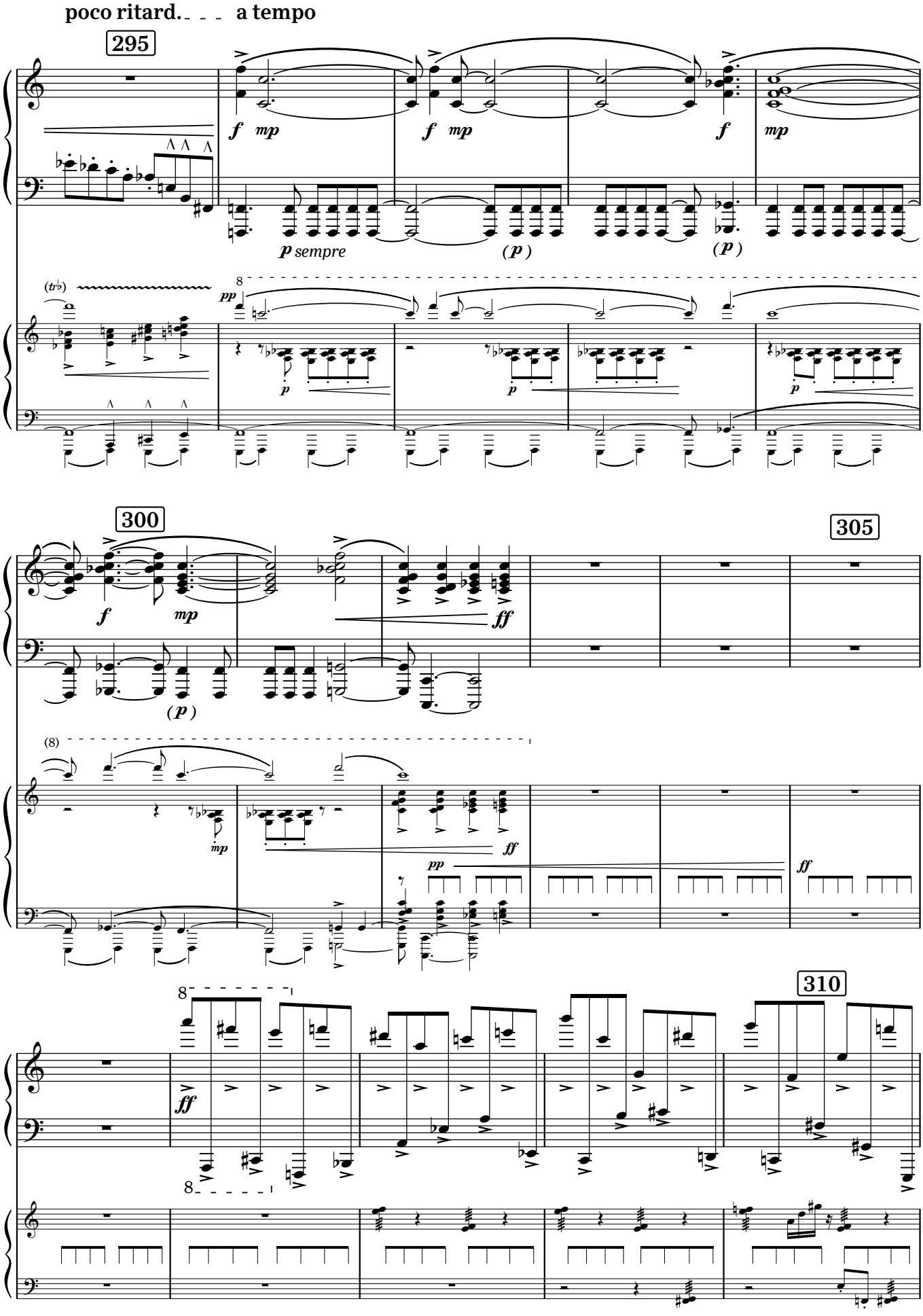

(8)
ff


260
8
f rigoroso
8
f
p
pp


265
(8)
(8)


270
ff
f
mf
p
275
8
pochiss.
pochiss.
pochiss.


280
fff
tutta forza
pp
fff
ppp
285
p marcato
f
f
290
f
(sempre ppp)


poco ritard. - - - a tempo
295
f mp
f mp
f
mp
p sempre
(p)
(p)
(tr♭)
8
pp
p
p
p
300
305
f
mp
ff
(p)
(8)
mp
ff
pp
ff
8
ff
8
310

rall.

8

315

Meno vivace ♩ = 144

ff

f

320

ff

sub. p

325

sf

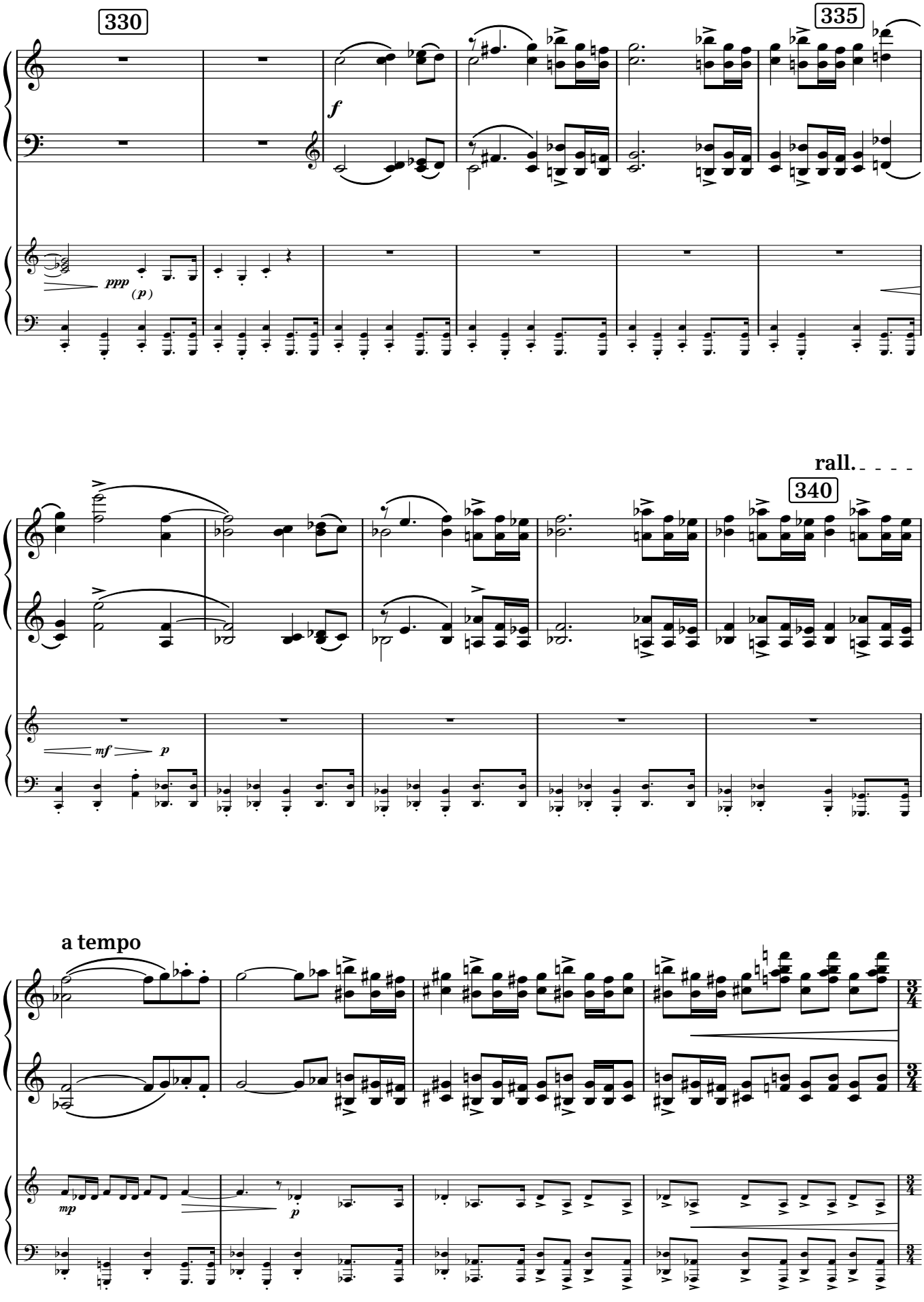
ppp

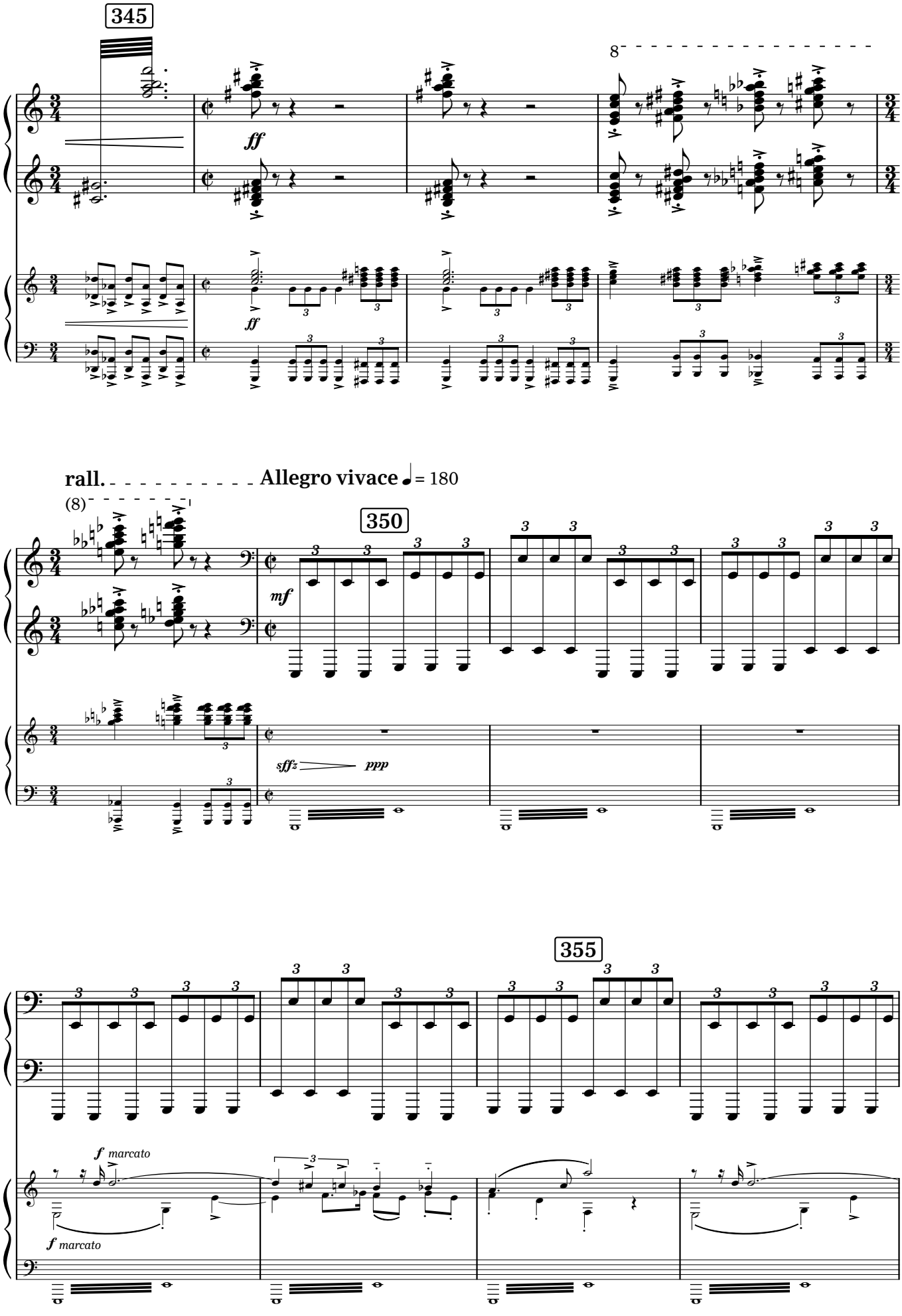
(p)

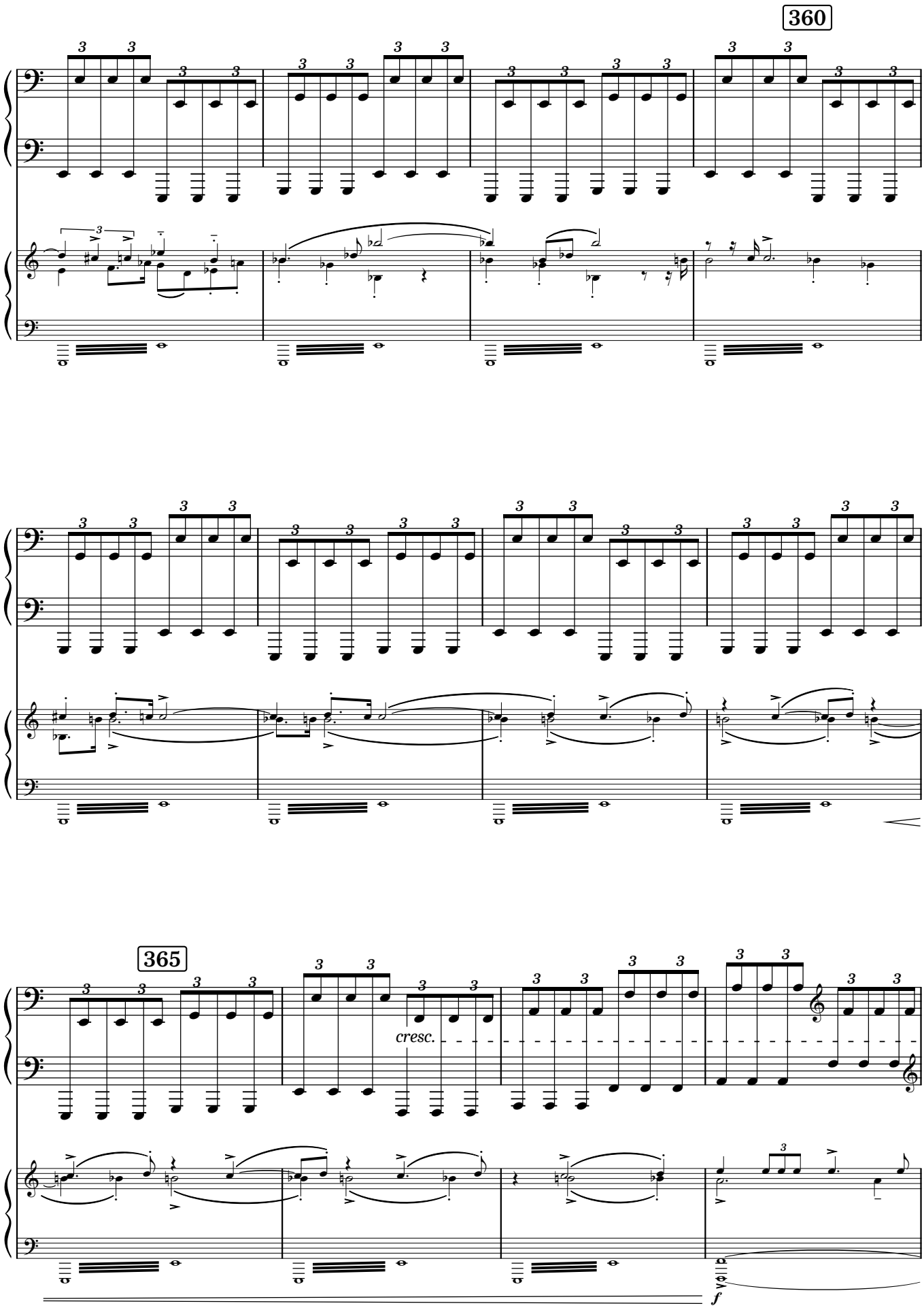
(p)

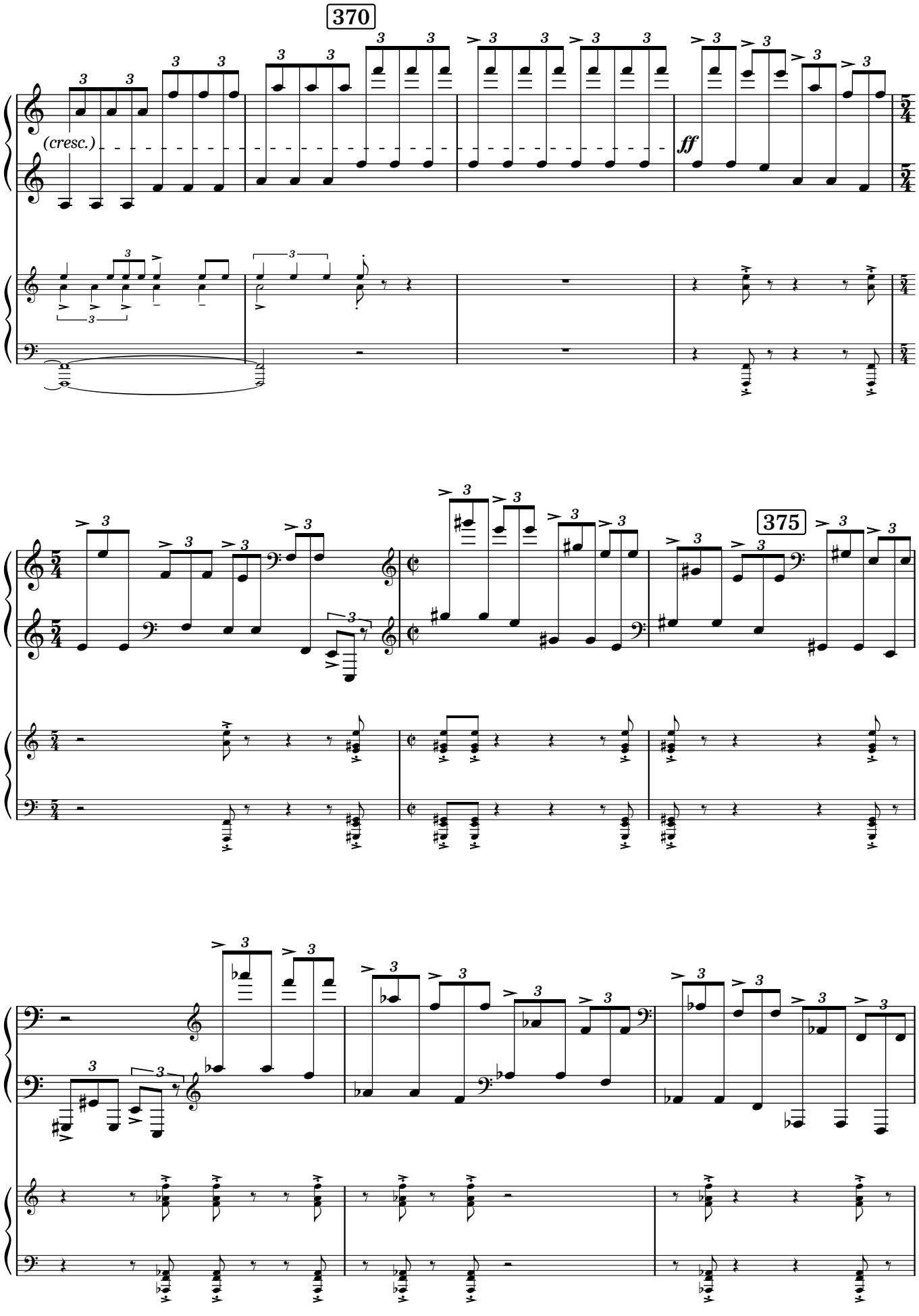
sf

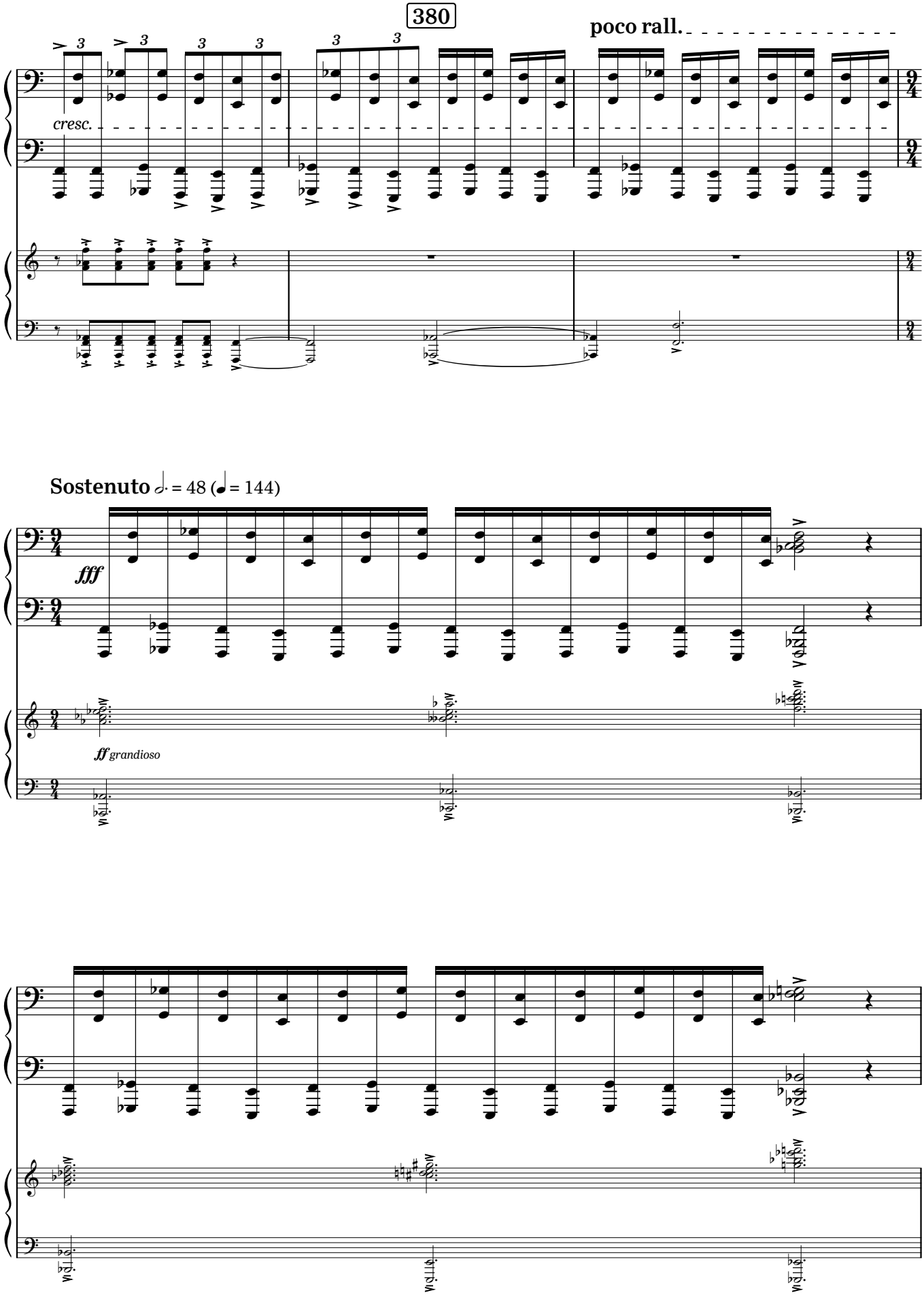
(p)

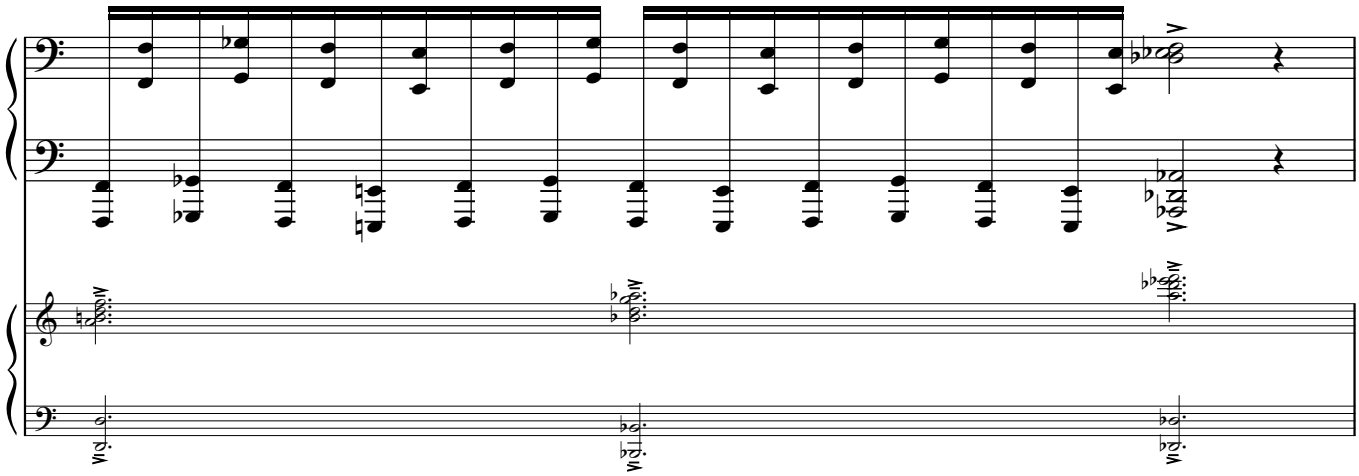

330
335
f
ppp
(p)
rall.
340
mf
p
a tempo
mp
p

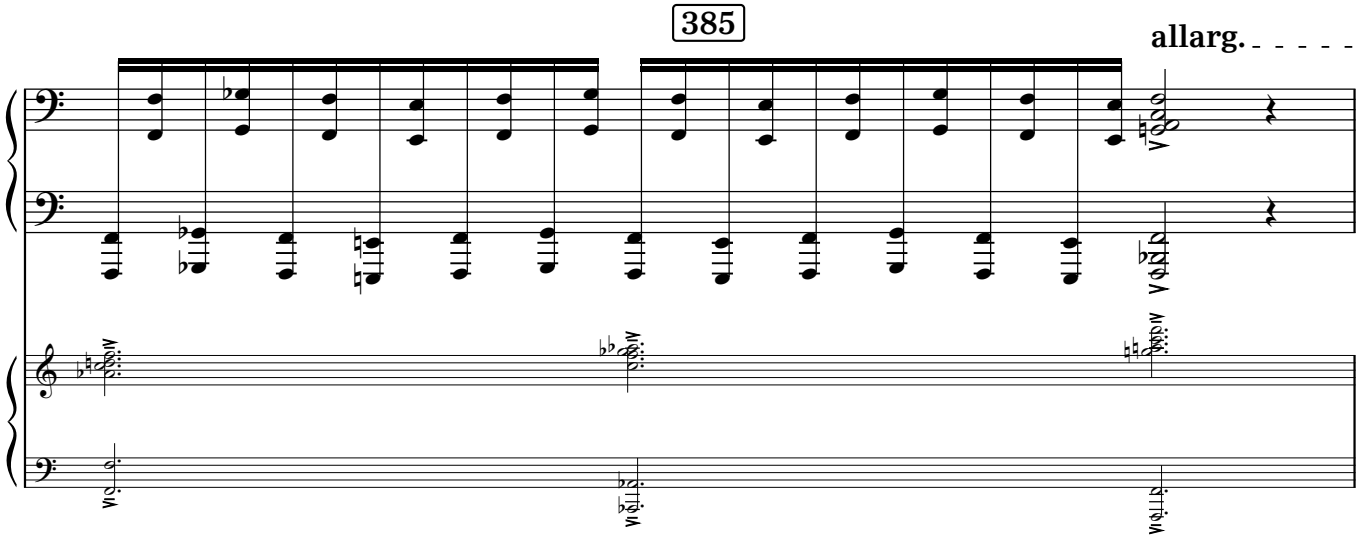

345
8
ff
ff
rall.
Allegro vivace ♩= 180
(8)
350
mf
sffz
ppp
355
f marcato
f marcato

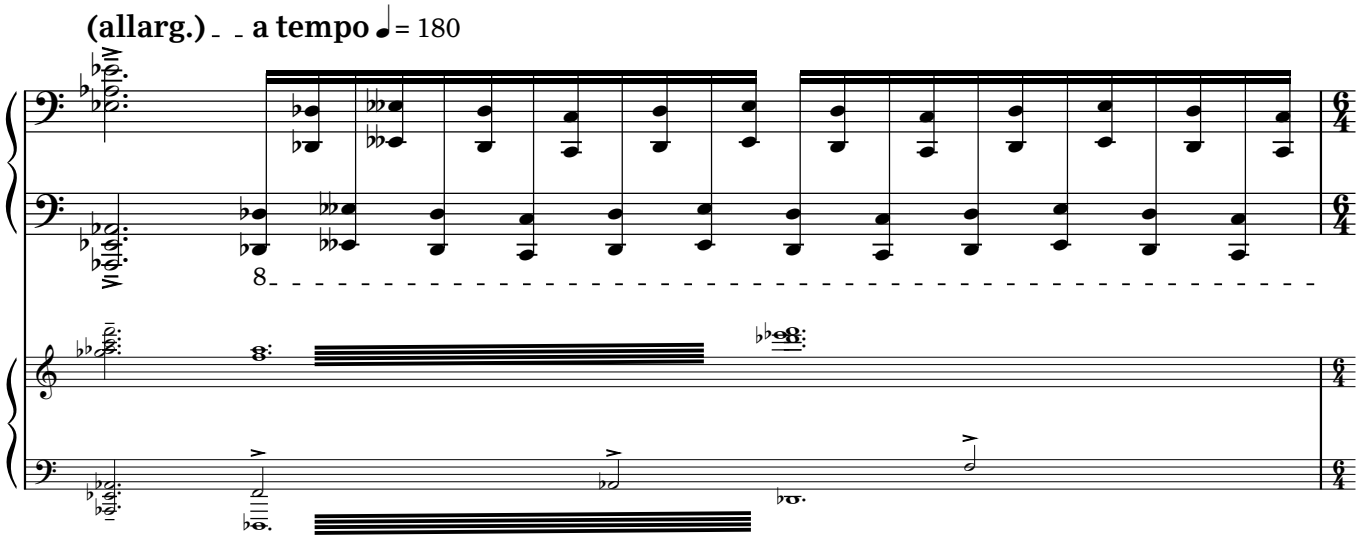

360
365
cresc.
f

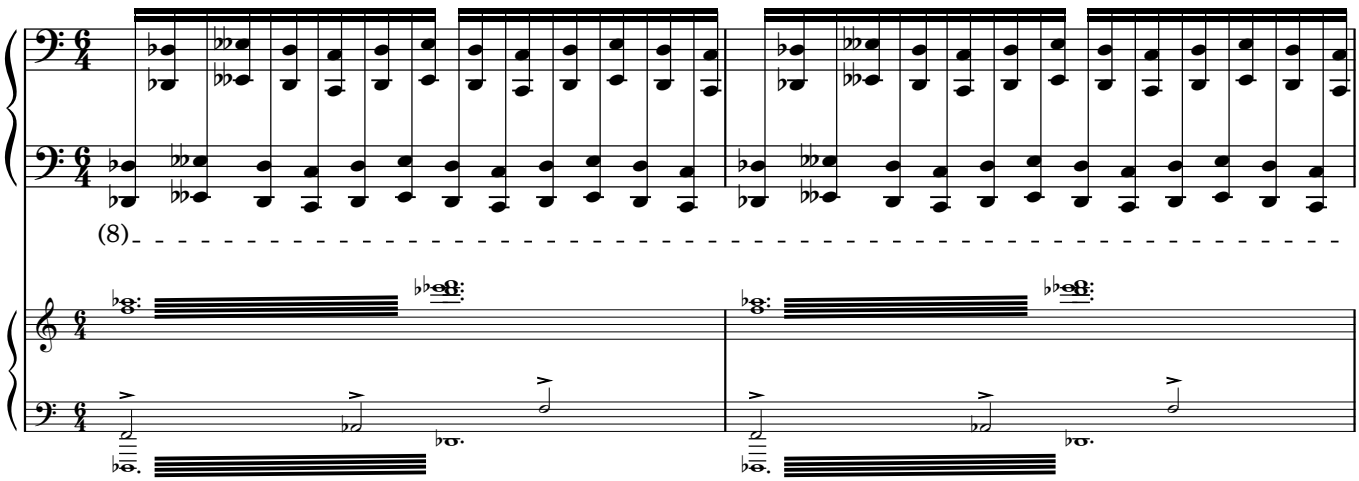

370
(cresc.)
ff
375

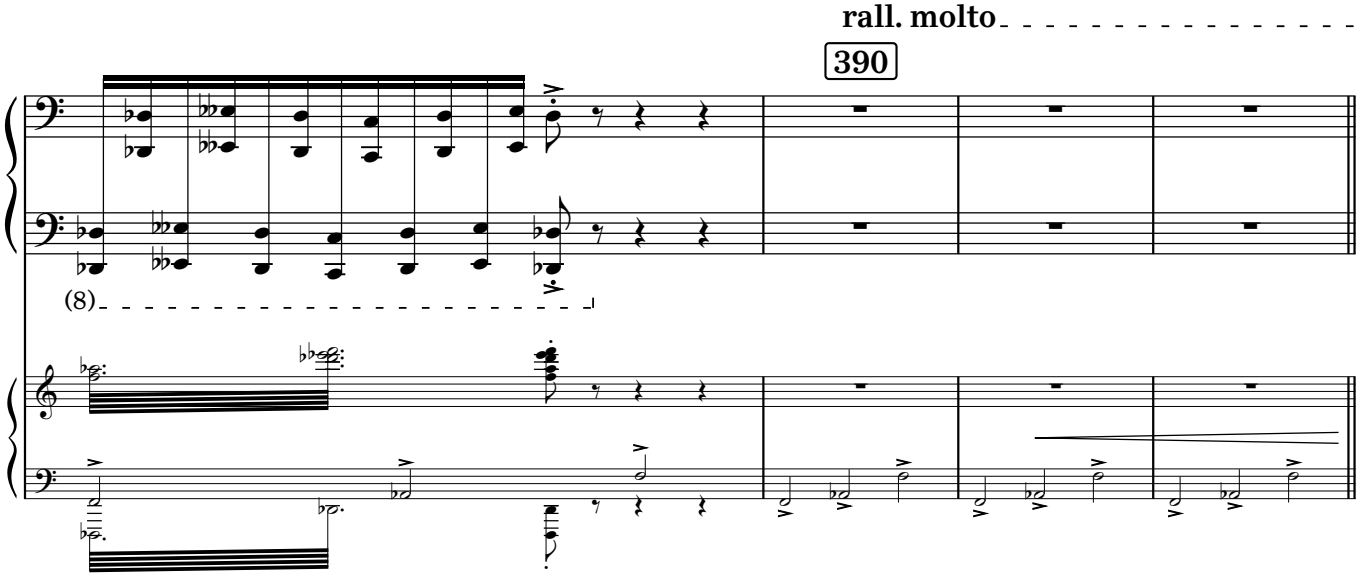

380
poco rall.
cresc.
Sostenuto ♩. = 48 (♩ = 144)
fff
ff grandioso



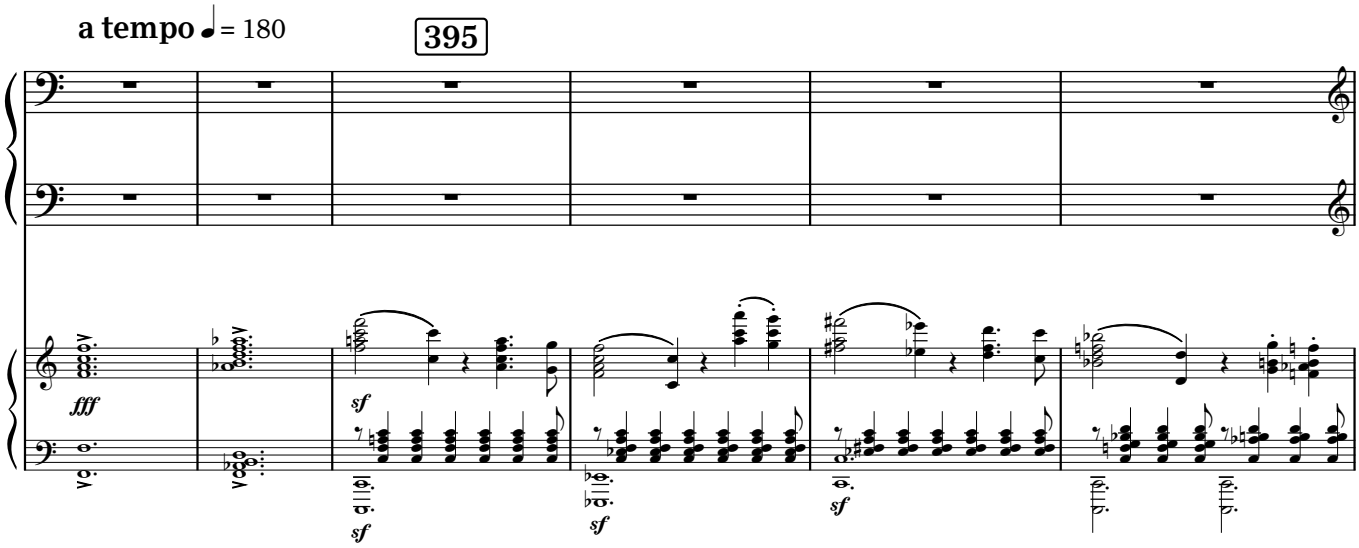

385
allarg.

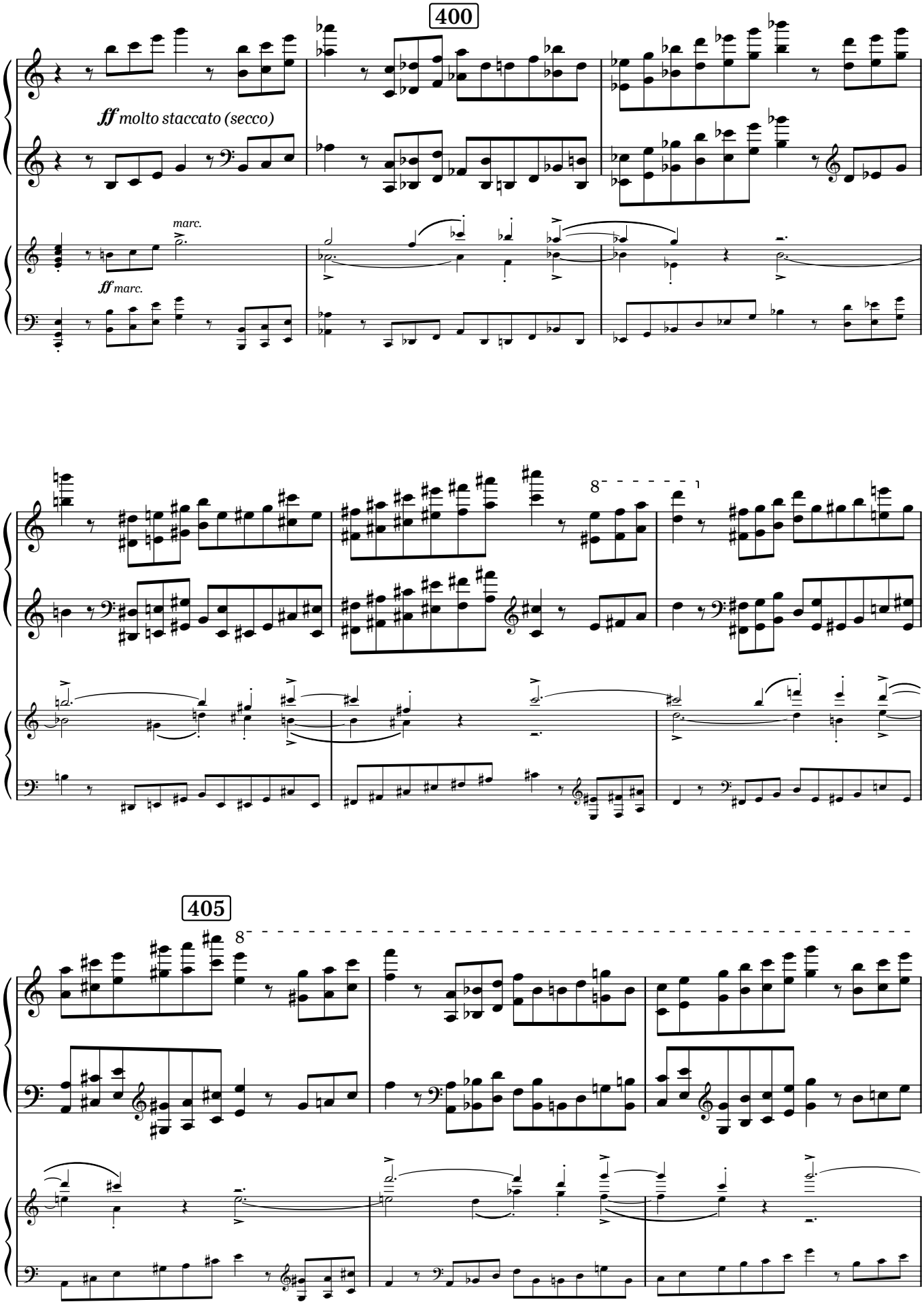

(allarg.) a tempo ♩= 180
8

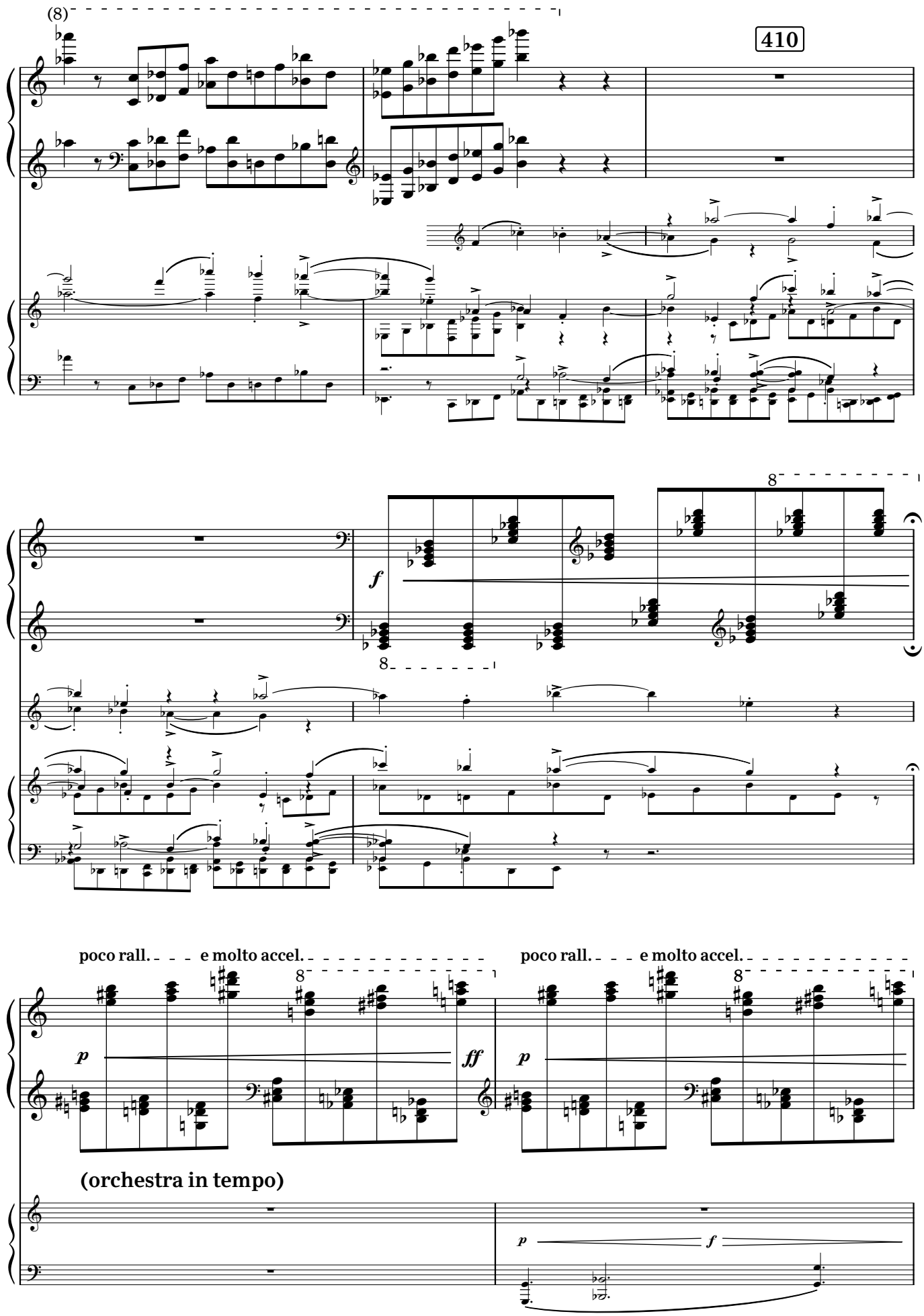


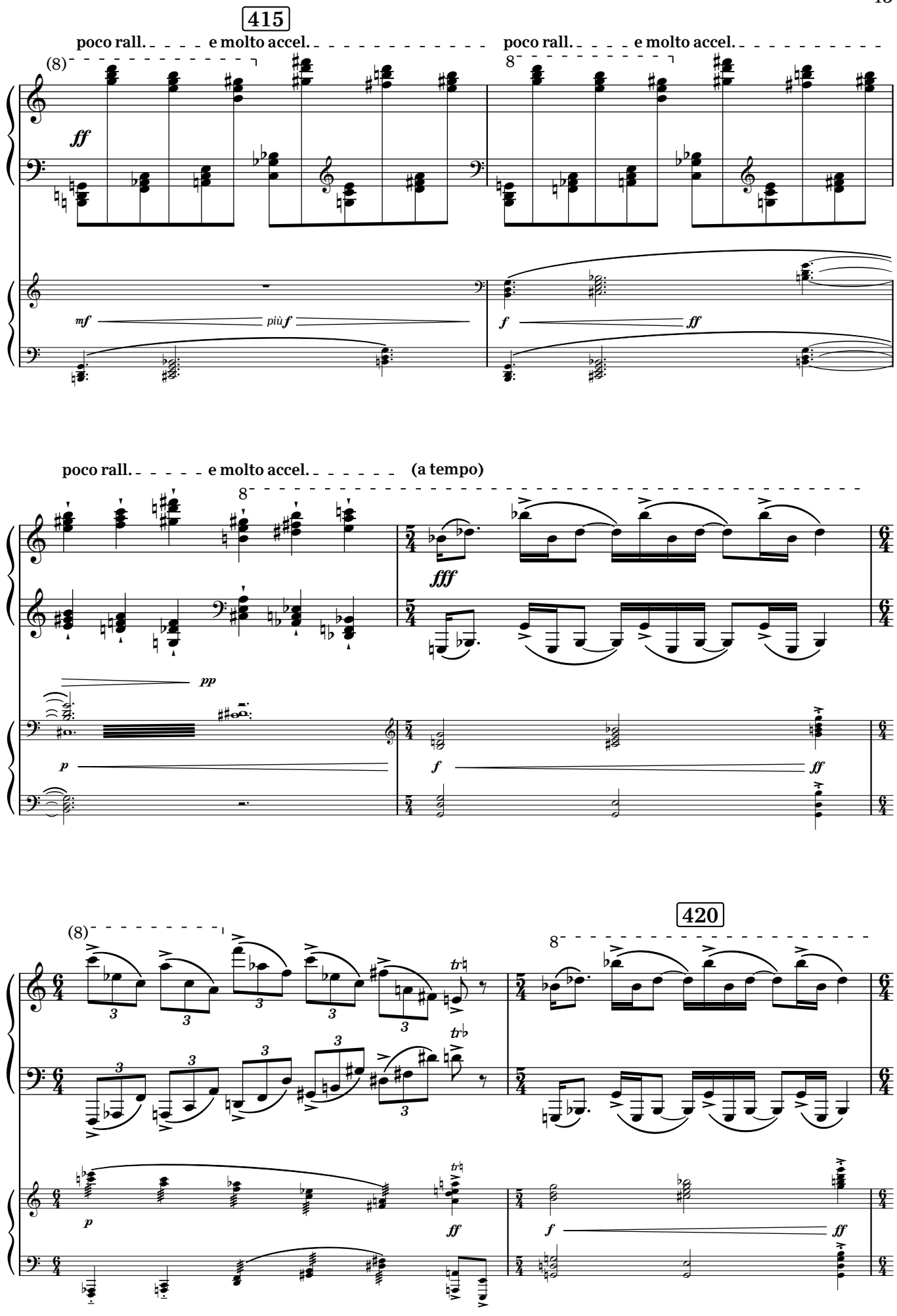


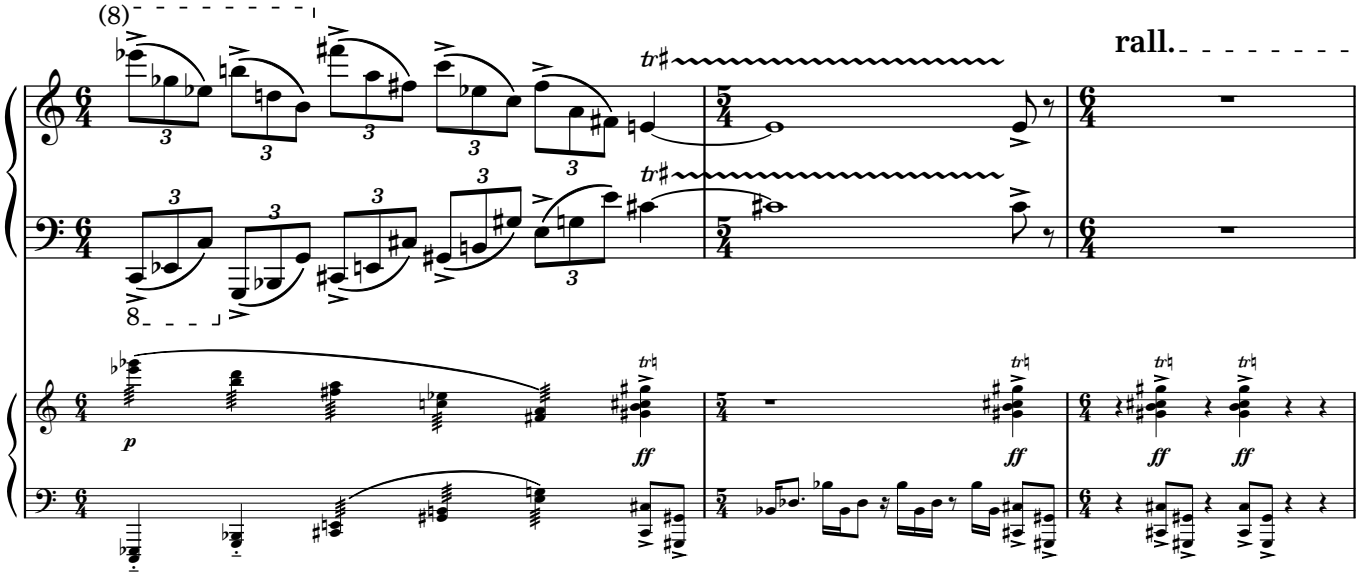
PARTE QUINTA: “CONCLUSIONE”

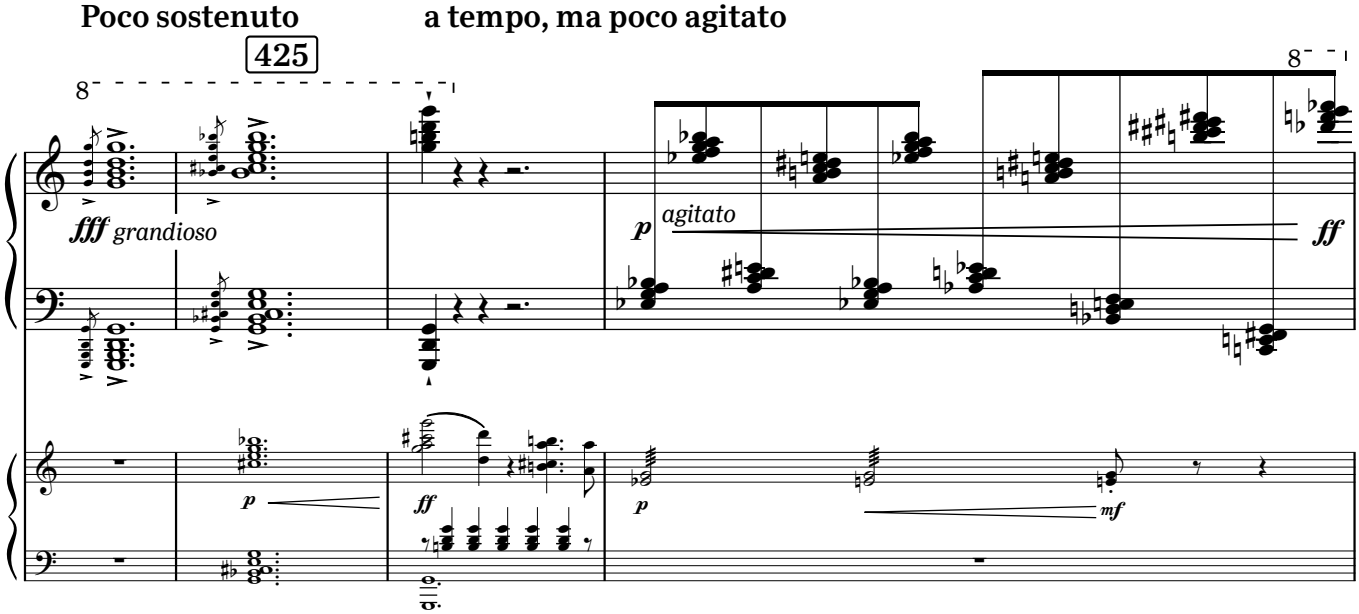


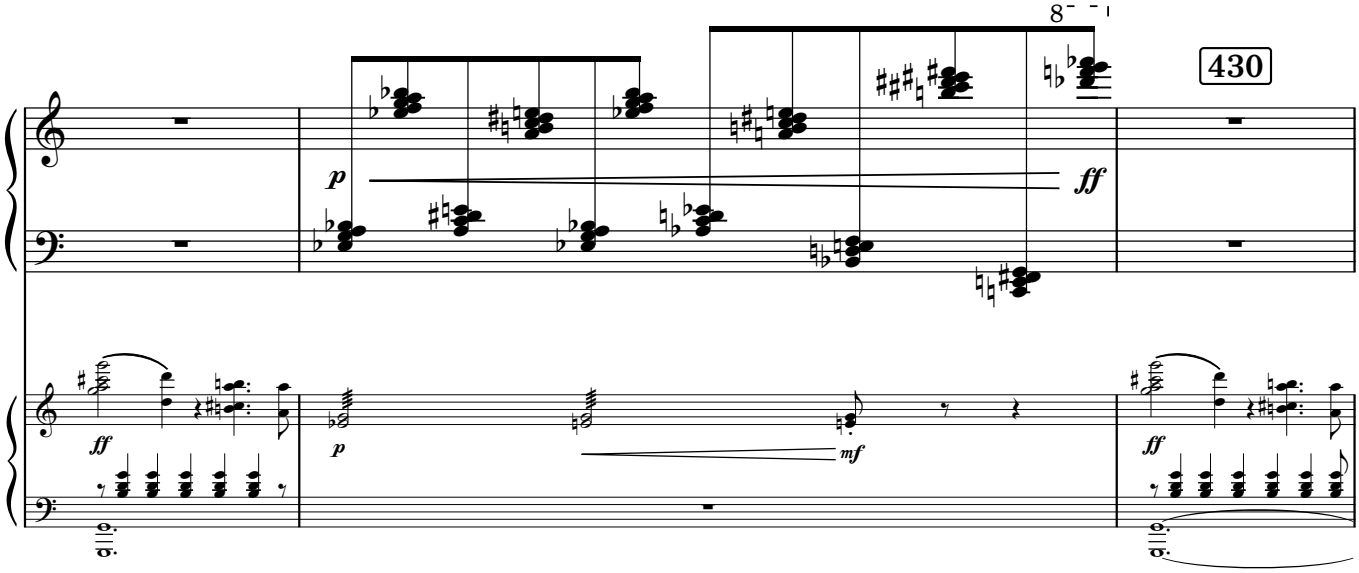

400
ff molto staccato (secco)
marc.
ff marc.
8
405
8

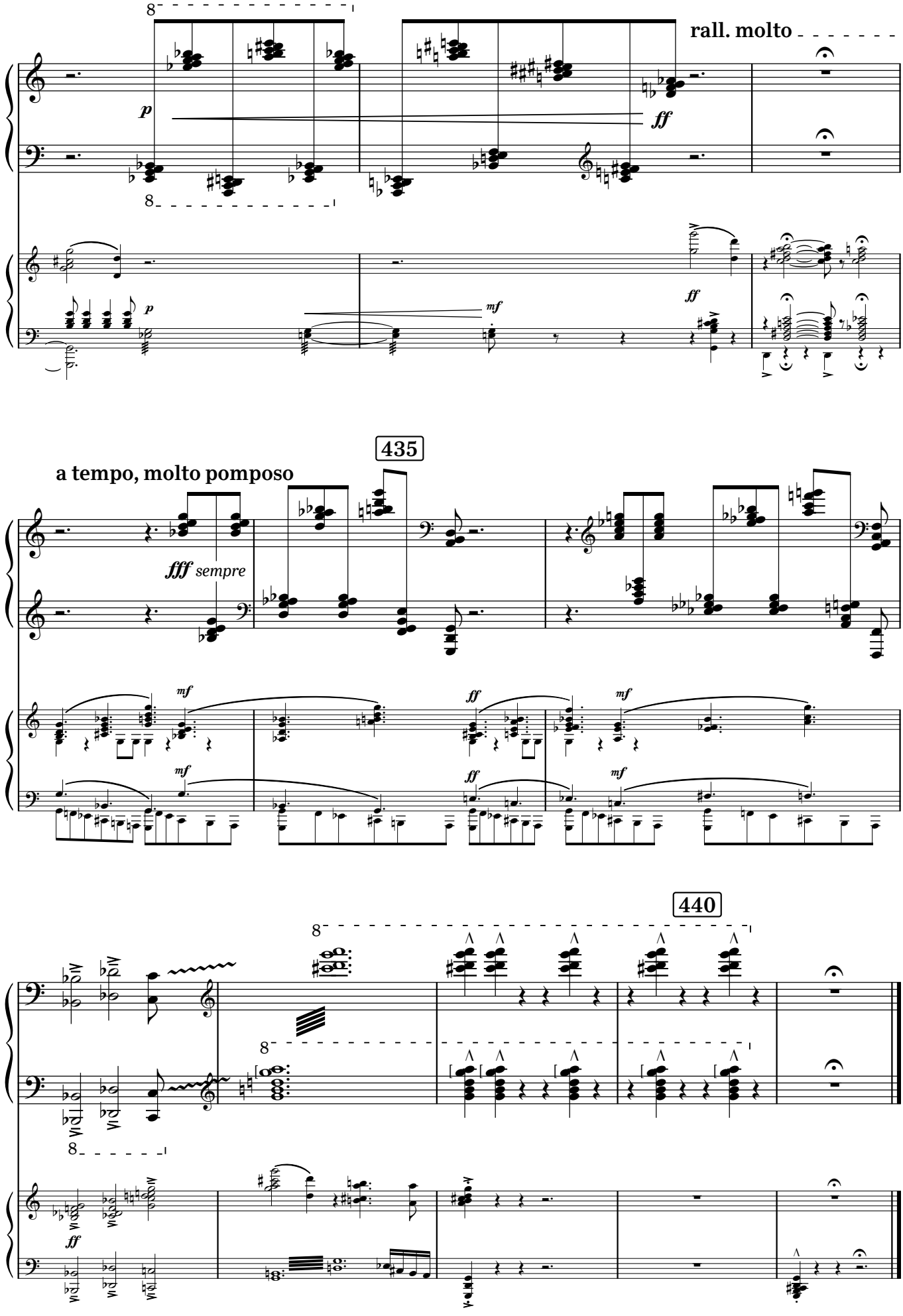

(8)
410
f
8
poco rall.
e molto accel.
poco rall.
e molto accel.
p
ff
p
(orchestra in tempo)
p
f


415
poco rall. e molto accel.
poco rall. e molto accel.
(8)
8
ff
mf
più f
f
ff
poco rall. e molto accel.
(a tempo)
8
fff
pp
p
f
ff
420
(8)
8
3
tr
p
ff
f
ff


(8)
rall.
p
ff


Poco sostenuto
a tempo, ma poco agitato
425
fff grandioso
p
agitato
ff
mf


430
p
ff
mf


rall. molto
435
a tempo, molto pomposo
fff sempre
440