

Tamás Beischer-Matyó

Quainties

suite for string orchestra

Violin II

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I.

Maestoso ♩ = 66

con sord.

Tamás Beischer-Matyó

First system of the musical score for Violin II, measures 1-7. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is Maestoso (♩ = 66) and the instruction is 'con sord.'. The first staff starts with a piano (*p*) dynamic and the second staff with a mezzo-piano (*mp*) dynamic. Both staves show a melodic line with some rests and a crescendo leading to the end of the system.

Second system of the musical score for Violin II, measures 8-14. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is Maestoso (♩ = 66) and the instruction is 'con sord.'. The first staff starts with a piano (*p*) dynamic and the second staff with a piano (*p*) dynamic. Both staves show a melodic line with some rests and a crescendo leading to the end of the system.

Third system of the musical score for Violin II, measures 15-21. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is Maestoso (♩ = 66) and the instruction is 'con sord.'. The first staff starts with a piano (*p*) dynamic and the second staff with a piano (*p*) dynamic. Both staves show a melodic line with some rests and a crescendo leading to the end of the system.

Fourth system of the musical score for Violin II, measures 22-28. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is Maestoso (♩ = 66) and the instruction is 'con sord.'. The first staff starts with a mezzo-forte (*mf*) dynamic and the second staff with a mezzo-forte (*mf*) dynamic. Both staves show a melodic line with some rests and a crescendo leading to the end of the system.

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28

Measures 28-33 of the Violin II part. The music is in A major (three sharps) and common time. Measures 28-31 feature a continuous sixteenth-note arpeggiated pattern in both staves. Measures 32-33 show a change in the lower staff, with a more melodic line. A double bar line is present at the end of measure 33.

34

Measures 34-40 of the Violin II part. The music is in A major. Measures 34-35 are in common time and feature a forte (*f*) dynamic. Measures 36-37 are in 3/4 time, and measures 38-40 are in 5/4 time. The upper staff has a melodic line with some slurs, while the lower staff provides a harmonic accompaniment. A double bar line is present at the end of measure 40.

41

Measures 41-47 of the Violin II part. The music is in A major. Measures 41-47 feature a piano (*p*) dynamic. The upper staff has a melodic line with some slurs, while the lower staff provides a harmonic accompaniment. A double bar line is present at the end of measure 47.

48

Measures 48-53 of the Violin II part. The music is in A major. Measures 48-53 feature a piano (*p*) dynamic. The upper staff has a melodic line with some slurs, while the lower staff provides a harmonic accompaniment. A double bar line is present at the end of measure 53.

II.

Adagio ♩ = 52

(senza sord.)

Allegro vivace ♩ = 138

ppp (senza sord.)

f mf

p f p f

rit. a tempo

p f f mf

f p f p f

Poco meno mosso ♩ = 126

pp

p

p

mp

64 *mf*

68

69 *ff*

74

75 *rall.*

81

82 *Pesante* ♩ = 116

87

88 *accel.* *Allegro vivace* ♩ = 138

94

95 *p* *f* *p* *f*

100

101 *rit. - a tempo*

106

107 *f* *p* *f* *p*

113

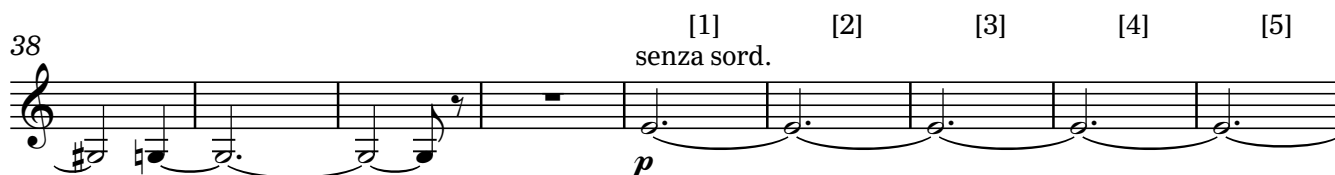
114 *ff*

118

III.

Allegretto grazioso ♩ = 104

con sord.



47 [6] [7] [8] [1] [2] [3] [4] [5]

56 [6] [7] [8] [9]

64

71

79

Vivace ♩ = 126

89



96



102



109



116



123



130



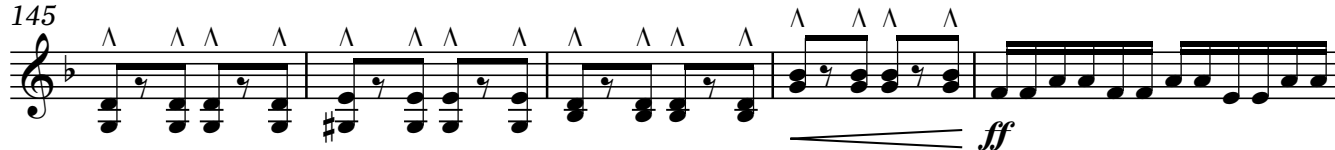
137



141



145



150



154



159



167 *arco*
p

174
mp

181

188
f *ff*

192

196

202
p

208

213
mf

219 *ff* *rall.*

225 *p* *(rall.)*

232 $\text{♩} = 80$ *pp* *rit.*

240 *a tempo* $\text{♩} = 104$ *con sord.* *p*

248 *3*

257 *rall.* $\text{♩} = 80$ *ppp* [1] [2]

265 [3] [4] [5] *Adagio maestoso* $\text{♩} = 56$ *2*

272 *pp*

278 *ppp*