

Tamás Beischer-Matyó

Concerto da camera

per 2 violini, viola, violoncello ed arpa






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CONCERTO DA CAMERA

Largo flebile $\text{♩} = 52$
con sord.

Tamás Beischer-Matyó

violino 1
violino 2
viola
violoncello

Do² Re³ Mi⁴ Fa⁵ Sol⁶ La⁷ Si⁸
Le corde I. e II. accordare Do² e Re³

pp con sord.
pp con sord.
pp con sord.
pp con sord.

mf espressivo
f
naturali
armonici
naturali

8

poco a poco sul ponticello e poi col legno
poco a poco sul ponticello e poi col legno
poco a poco sul ponticello e poi col legno
poco a poco sul ponticello e poi col legno

f *ppp* *ppp* *ppp* *f*
f *ppp* *ppp* *ppp* *f*
f *ppp* *ppp* *ppp* *f*
f *ppp* *ppp* *ppp* *f*

senza sord. *p*
senza sord. *p*
senza sord. *p*

p *f*

14

senza sord. *p*

ff *p* *ff* *p*
ff *p* *ff* *p*
ff *p* *ff* *p*

Do² Mi⁴ Fa⁵

8^{va} 8^{va}

ff pp

ff pp

ff pp

ff pp

18

ff marcato e deciso
Fa²

ff

ff *sempre più f*

ff *sempre più f*

ff *sempre più f*

ff *sempre più f*

23

Do² Mi²

ff

ff *mf* *mp* *pp* *ppp* *pppp* *ppppp*

ff *mf* *mp* *pp* *ppp* *pppp* *ppppp*

ff *mf* *mp* *pp* *ppp* *pppp* *ppppp*

ff *mf* *mp* *pp* *ppp* *pppp* *ppppp*

32

Do² Mi² La²

So² Si²

ffff

38

ff molto appassionato

f molto appassionato

f molto appassionato

f molto appassionato

f

42

accel..... Andante mosso ♩ = 84

rall.....

ff marcato

Mi

50

a tempo ♩ = 52

accel.....

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

p *ff*

Andante mosso ♩ = 84

8^{va}

52

rall. ----- a tempo ♩ = 52

picc. rit. -----

58

a tempo, ma più parlando

63

subito
Doppio movimento ♩ = 208

65

80

rall. ----- a tempo

87

pppp

pppp

pppp

pppp

92

97

col legno

f

pizz.

f

103

pizz.
f

114

poco accel. *Più agitato eca.* ♩ = 120 *accel.*

arco, molto vibrato
p
pizz.
ff
f *8va* *mf* *f* *8va* *mf* *f* *8va* *mf*

f *glissandi armonici sulla corda I.*

120

accel. *al* ♩ = 138 *subito a tempo* (♩ = 52), *ma poco più agitato* *picc. rit.*

p
f *8va* *mf* *f* *8va* *mf*
p
arco
p
p

Si^b *Fa^a*

a tempo, molto appassionato e più agitato, ma non accel.

123

125

rall. *Allegro vivace* ♩ = 152

131

rall. *a tempo* ♩ = 152 *rall.* *rall.*

(rall.)----- a tempo ♩ = 152

139

col legno

148

ff arco col legno

marcato

Do² Re³

154

i tempi dei glissandi armonici tutti liberamenti

Musical score for measures 155-158. It features four staves of music. The first three staves are for string quartet parts, and the fourth is for the double bass. The notation includes dynamic markings such as *ff* and *(non arp.) pizz.*, and articulation marks like upward and downward arrows. The music consists of chords and rhythmic patterns.

159

Piano accompaniment for measures 159-164. The score is written for the right and left hands. It features a continuous pattern of triplets in both hands, creating a rhythmic accompaniment for the string quartet.

Musical score for measures 165-168. It features four staves of music. The first three staves are for string quartet parts, and the fourth is for the double bass. The notation includes dynamic markings such as *arco*, *pp*, and *ff*. The music includes triplets and a section marked *arco* with a *p* dynamic.

165

Piano accompaniment for measures 165-170. The score is written for the right and left hands. It features a continuous pattern of triplets in both hands. The right hand has a *mf* dynamic marking, and the left hand has a *pp* dynamic marking. The piece concludes with a glissando effect in the bass line.

Musical score for measures 170-174. It features four staves of music. The first three staves are for string quartet parts, and the fourth is for the double bass. The notation includes dynamic markings such as *pp* and *mf*. The music includes triplets and a section marked *arco* with a *p* dynamic. The piece concludes with a glissando effect in the bass line.

170

Piano accompaniment for measures 170-174. The score is written for the right and left hands. It features a continuous pattern of triplets in both hands. The right hand has a *mf* dynamic marking, and the left hand has a *pp* dynamic marking. The piece concludes with a glissando effect in the bass line.

Musical score for measures 174-177. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The piano part features a prominent glissando in the right hand, starting from a low register and moving upwards across several measures. The string parts are marked with *ff* (fortissimo) and include triplets and sixteenth-note patterns.

174

Musical score for measures 178-184. The score continues for the string quartet and piano. The piano part features a glissando in the right hand that descends. The string parts include trills (*tr*) and dynamic markings ranging from *pp* (pianissimo) to *f* (forte). The piano part also includes a section marked *f* with the instruction "Sol".

178

Musical score for measures 185-187. The score continues for the string quartet and piano. The piano part features a section marked *f* with the instruction "espressivo". The string parts are marked with *f* and include triplets and sixteenth-note patterns.

185

rall. a tempo

191

Musical score for measures 191-195. The score is for a string quartet and piano. The strings play a melodic line with triplets and slurs. The piano accompaniment is mostly silent, with a few notes appearing at the end of the section.

rall.

196

Musical score for measures 196-200. The score is for a string quartet and piano. The strings play a melodic line with triplets and slurs. The piano accompaniment features a rhythmic pattern of eighth notes with triplets.

a tempo

200

Musical score for measures 200-204. The score is for a string quartet and piano. The strings play a melodic line with triplets and slurs. The piano accompaniment features a rhythmic pattern of eighth notes with triplets. The section ends with a fermata and a 'lunguissimo' marking.

206

8^{va}

lungheissimo pp

lungheissimo pp

ff marcantissimo pp

ff marcantissimo

armonici p naturali

217

sul pont. ppp

ppp

ppp

in modo ord. rall... pp

pizz. arco mf ppp

pizz. arco mf ppp

Do# pp Mi#

230

Largo molto ♩ = 40

rall...

f

glissandi con pedale

Do# Do#

gliss. con ped.

Presto vivace ♩. = 184

237

sul pont.
p

sul pont.
p

sul pont.
p

mp

flessibile

242

sul pont.
p

poco a poco modo ordinario - - - - -
f

poco a poco modo ordinario - - - - -
f

poco a poco modo ordinario - - - - -
f

poco a poco modo ordinario - - - - -
f

mf

f

Solo

247

p

mf

p

mf

p

mf

mp

p

253

mf *mf* *mf* *p*

armonici *f* *naturali* Do²

258

f *p* *f* *p* *f* *p* *f* *p*

ff *ma molto cantabile*

264

mf *p*

269

Musical score for measures 269-273. It features a string quartet with four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in a minor key and consists of eighth and sixteenth note patterns. A piano accompaniment is shown below with two staves, featuring block chords and a melodic line in the right hand. A 'Mi' (Midi) symbol is present in the piano part at measure 273.

274

Musical score for measures 274-278. It features a string quartet with four staves. The music is marked with a forte 'f' dynamic. The string parts have a rhythmic pattern of eighth notes. The piano accompaniment continues with chords and a melodic line. A 'f' dynamic marking is also present in the piano part at measure 278.

279

Musical score for measures 279-283. It features a string quartet with four staves. The music is marked with a forte 'ff' dynamic and includes a 'molto rall.' (molto rallentando) instruction. The string parts feature a complex rhythmic pattern with many sixteenth notes. The piano accompaniment is also marked 'ff' and features a melodic line with a 'Do Sol Si' (D G B) chord indicated in the right hand.

(molto rall.) ----- Largo solenne ♩ = 52

con tutta forza

flute: *con tutta forza*, *f*, *f*, *mf*

oboe: *con tutta forza*, *f*, *f*, *mf*

clarinet: *con tutta forza*, *f*, *f*, *mf*

bassoon: *con tutta forza*, *f*, *f*, *mf*

284

mf *molto legato* *p*

molto rall. -----

mp *p* *pp* appena suona

mp *p* *pp* appena suona

mp *p* *pp* appena suona

mp *p* *pp* appena suona

291

ppp appena toccato