

Tamás Beischer-Matyó

Duo Sonata

for violin and cello

(1995)



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Duo Sonata

for violin and cello

I.

Allegro ♩ = 126-132

Tamás Beischer-Matyó

Violin

Cello

f appassionato

f appassionato

7

mf

mf

13

f

mp

f

pizz.

p

f

20

mp

p

f

26

p

mf

f

f

p

31

36

41

48

rit. picc. a tempo

54

pizz. arco

60

65 *molto espressivo*

71

76 *sostenendo* *Poco meno mosso*

81 *rit.*

86 *a tempo*

89

92 *sul G* *sul G* *p* *ff* *sul pont.* *ff*

95 *ff* *p* *ff* *ff* *pizz.* *sul pont.* *pizz.*

100 *p* *ff* *p* *ff* *p* *ff* *rit.* *poco a poco in modo ord.* *sul pont.*

(rit.) *Sostenuto e rubato espressivo* *con tutta forza* *ritornando* *(poco a poco in modo ord.)* *con tutta forza*

(ritornando) *a tempo* *meno f* *meno f*

117

f

f

6

123

6

6

3

3

3

128

3

3

3

3

meno *f*

meno *f*

134

3

3

140

3

3

145

rit. picc. - - - - - a tempo, ma poco sostenuto e molto appassionato

ff

ff

3

3

ritornando - - - - - *a tempo*

149

154

159

163

167

rit. - - - - -

(rit.)

Poco sostenuto ♩ = 112-120

173

173

p

p

179

p

186

p

192

pizz.

rit.

(rit.)

♩ = 104-112, rubato

199

pp

pp

II.

Scherzo rustico ♩ = 168-184

pizz.

The musical score is for the song "The Rose Tree" and is written for piano. It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has one flat (B-flat). The melody is in the treble staff, starting with a whole rest for the first two measures, followed by a quarter rest in the third measure, and then a series of eighth notes in the fourth measure. The bass staff provides a harmonic accompaniment, starting with a half note in the first measure, followed by a series of eighth notes in the second measure, and then a series of quarter notes in the third measure. The piece ends with a double bar line in the fourth measure. The tempo is marked "Allegretto" and the dynamics are marked "ff" (fortissimo) and "pizz." (pizzicato).

9

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style with eighth and quarter notes. The score is divided into two systems by a double bar line. The first system contains 8 measures, and the second system contains 4 measures. The music is written in a simple, folk-like style with a key signature of one flat (B-flat).

17 arco col legno

 pp

arco col legno

 pp sfz \mathcal{F}^2

22

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto', and the dynamics are 'ffz' (fortissimo, crescendo). The melody is a simple, folk-like tune. The piano accompaniment provides a harmonic and rhythmic foundation. The first system ends with a repeat sign, indicating that the first two measures are to be repeated. The second system ends with a final cadence.

26

in modo ord.

 $\mathcal{S}ffz$ sfz

ff

| *trb* | |
| *trb* |

33

33

41

f *ff*

f *ff*

49

f *ff*

57

p *f* *p*

p *f* *p*

65

ff *ff*

73

3 3 3

3 3 3

81

3 3 3

3 3 3

sub.*p* *ff* sub.*p* *ff*

sub.*p* *mf* *f* *f*

ff *ff*

col legno *pp* col legno *pp*

sffz *sffz* *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *ff* in modo ord. *ff* in modo ord. *ff*

133

141

149

157

sul G

165

172

179

III.

Adagio $\text{♩} = 56-66$

pizz. p

pizz. p

6

10

quasi „accarezzare” la corda E

ppp

arco

p espressivo

15

pp mf

20

arco

f

25

accel. picc. ----- Un poco più mosso $\text{♩} = 72-80$

$sfpp$ f

$sfpp$ f

29

f sfpp

f sfpp

31

pizz.

ff

arco

mp

pizz.

f

arco

mp

33

ff

arco

f

pizz.

arco

f

35

pizz.

arco

ff

f

pizz.

arco

ff

37

pizz.

arco

ff

pizz.

arco

ff

molto appassionato

16

40

42

44

46

(rit. molto) - - - Tempo I. (Adagio) ♩ = 56-66

49

55

60 *un poco accel.*

cresc. sempre

arco

cresc. sempre

65 *a tempo*

p senza colore

pizz.

p

70 *pizz.*

pp

arco

pp

75 *(senza rall.)*

IV.

Allegro non troppo ♩. = 132-138

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

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

7 *mf*

mf

18

14

18 *rit. molto* - - - - - ♩. = 50-52*a tempo*

24

29

34

38

42

46

50

56

62

67

L'istesso tempo ♩. = ♩

Measures 70-72 of a musical score. Measure 70 begins with a treble clef, a whole rest, and a forte (*f*) dynamic marking. The bass line starts with a half note G2, followed by a series of eighth notes. Measures 71 and 72 continue the melodic and harmonic development with various note values and accidentals.

Measures 73-75 of a musical score. Measure 73 features a treble clef and a series of eighth notes. Measures 74 and 75 show a continuation of the melodic line with some chromaticism and a final cadence-like structure.

Measures 76-78 of a musical score. Measure 76 includes a treble clef and a triplet of eighth notes. Measures 77 and 78 show a continuation of the melodic line with some chromaticism and a final cadence-like structure.

Measures 79-81 of a musical score. Measure 79 features a treble clef and a series of eighth notes. Measures 80 and 81 show a continuation of the melodic line with some chromaticism and a final cadence-like structure.

Measures 82-84 of a musical score. Measure 82 includes a treble clef and a triplet of eighth notes. Measures 83 and 84 show a continuation of the melodic line with some chromaticism and a final cadence-like structure.

Measures 85-87 of a musical score. Measure 85 features a treble clef and a triplet of eighth notes. Measures 86 and 87 show a continuation of the melodic line with some chromaticism and a final cadence-like structure.

88

91 $\text{♩} = \text{♩}$. (l'istesso tempo)

97

103

108 *rit. molto* - - - - - $\text{♩} = 50-52$

114 *a tempo*

119 *rit. molto* ♩. = 50-52

pp

pp

125 *a tempo*

f

130 *rit. molto* *Largo* ♩. = 50-52

pp

pp

pp

136

ff

p

ff

p

141

145

pp

pp