

Tamás Beischer-Matyó

# **Concerto antico**

for violin, cello and string orchestra

**Violin I**

# Violin I

dedicated to László G. Horváth, Richárd Rózsa  
and the Anima Musicæ Chamber Orchestra

## Concerto antico

for violin, cello and string orchestra

### I

5 Tamás Beischer-Matyó

Vivace ♩ = 138

pp

pp

13

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25

32

41

46

*ff*

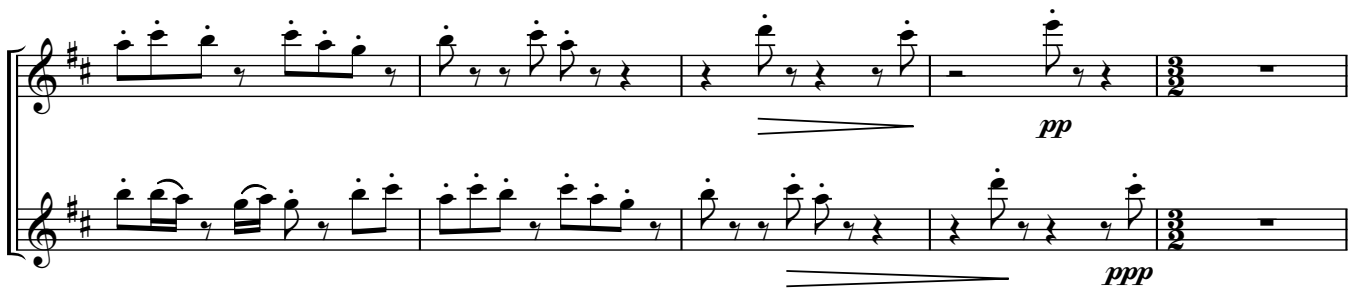
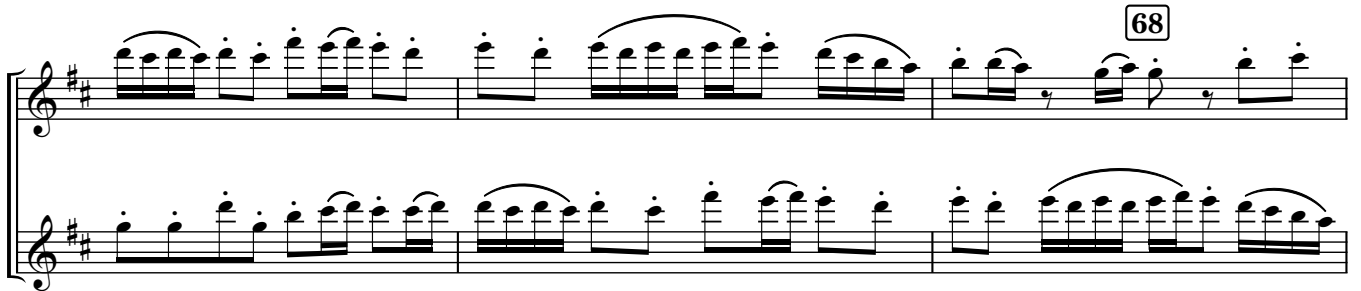
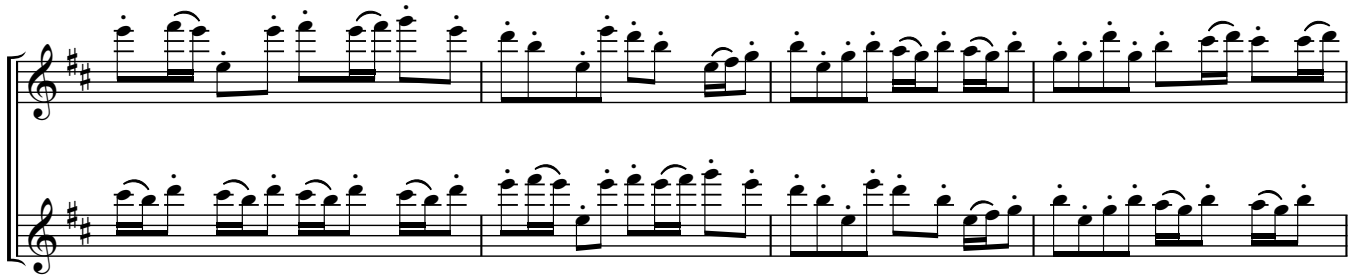
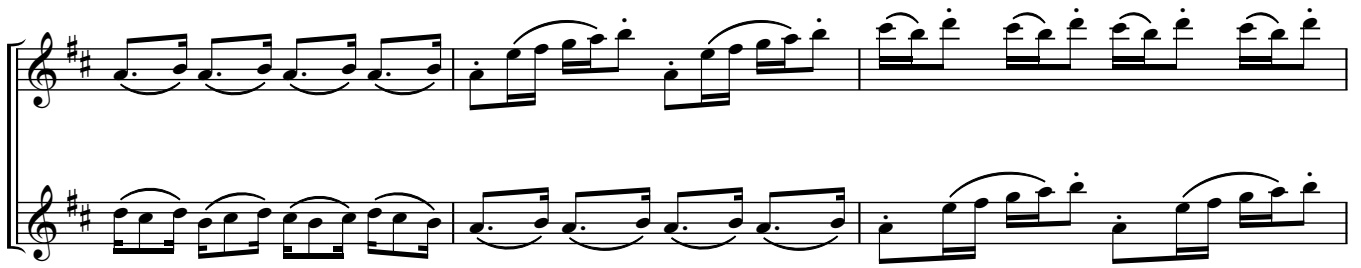
50

*ff*

*ff*

58

*p*



**74** *rit.* **Allegro moderato** ♩ = 88

*pp* *f* *p* *mp* *pizz.* **79**

*pp* *f* *p* *mp* *pizz.*

*f* *arco* *pesante*

*f* *arco* *pesante*

**solo** **83** *p* *pp* *pp*

**solo** **87** **91** *p* *mf* *p* *mf*

*ff* *sfz*

**97** **Vivo** ♩ = 112

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

106

solo

*rit.* ----- *a tempo* ♩ = 112

*ff* *mf*

*mp pp* *f* *p*

111

solo

*ff* *tr* *tr* *tr*

*ff* *tr* *tr* *tr*

*ff*

116

*rall.* ----- ♩ = 76

*gliss* *pp* *mp* *pp*

*rit.* ----- ♩ = 69

*al niente* *2*

*gliss* *pp* *mp* *pp*

*al niente* *2*

125

*rall.* *Adagio* ♩ = 63

*2* *S. vln.* *p* *con sord.* *ppp* *pp* *ppp* *pp*

129

*rall.* ♩ = 60 *rall.* ♩ = 58 *ten.*

135

*rall.* ♩ = 56 *rall.* ♩ = 54 *rall.* ----- ♩ = 52

*ppp*

139

**Vivace** ♩ = 138

senza sord.

*p* molto ritmico

senza sord.

*p* molto ritmico

147

157

162

171

180

The score consists of two staves of music. The first staff begins at measure 139 with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Vivace' with a quarter note equal to 138 beats. The instruction 'senza sord.' (without mutes) is present. The dynamics include *p* molto ritmico and *f*. The second staff continues the piece, also in G major and 2/4 time, with similar rhythmic patterns and dynamic markings. The score includes measure numbers 139, 147, 157, 162, 171, and 180. The music is characterized by fast, rhythmic patterns, often using eighth and sixteenth notes, with some measures featuring triplets or complex syncopation. The dynamics range from *p* (piano) to *f* (forte), with *mp* (mezzo-piano) also appearing.



188

*f* *mp* *f* *mp*

195

1 2 3 4

5 6 7 8 9

203

*ff* *ff*

10 11 12 (13)

*p* *mf* *p* *mf*

210

*p* *mp* *p* *p* *mp* *p*

220

*rit. molto* - - - - -

228

*(rit. molto)* - - - - - *a tempo* ♩ = 138*rall.* - - - ♩ = 88

234

*a tempo* ♩ = 138

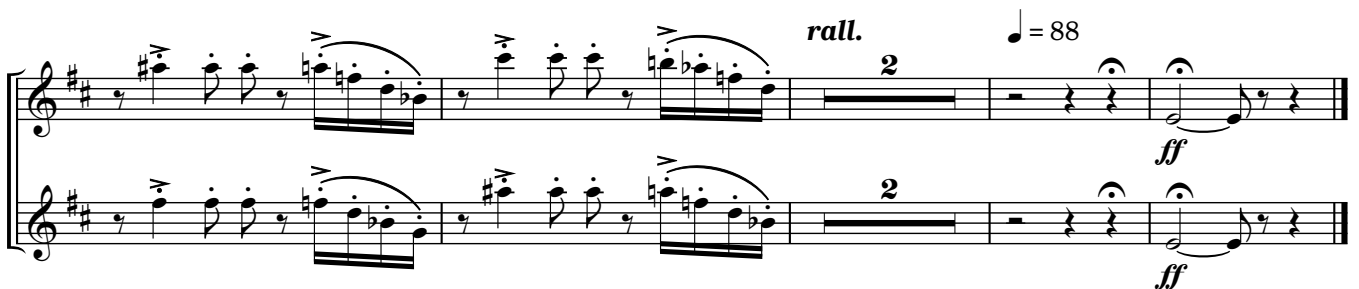
239

*rall.* ♩ = 88

♩ = 138

♩ = 88

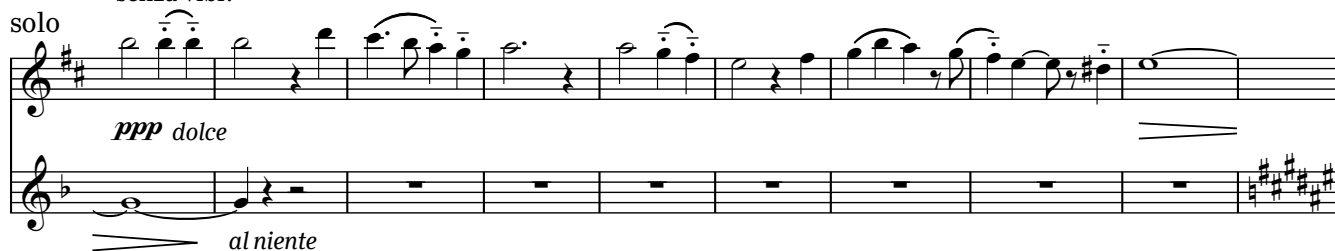
244

*rall.* ♩ = 88

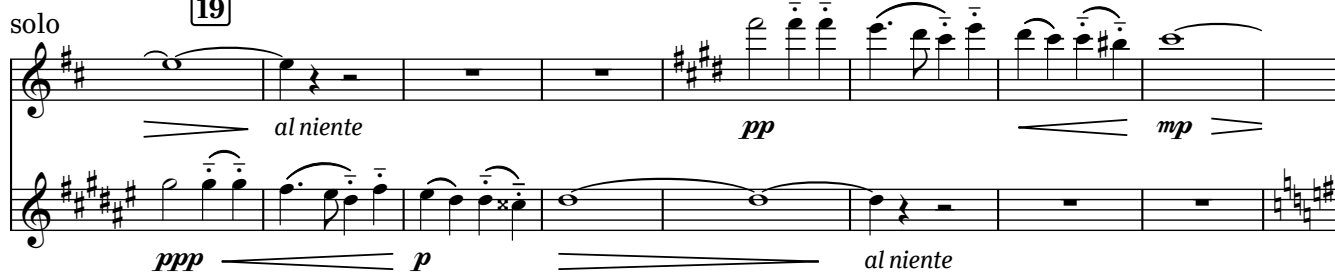
## II

**Con moto** ♩ = 126con sord.  
sul tasto, senza vibr.

10

con sord.  
senza vibr.

19



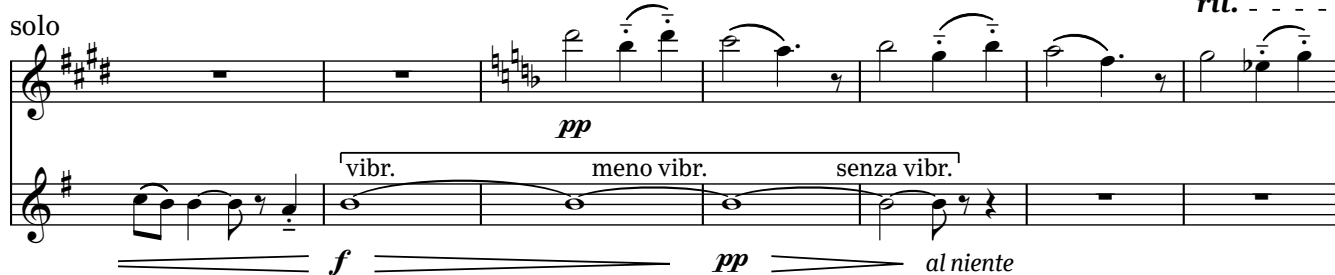
27



33

37

sul tasto (senza vibr.)

solo *(rit.) - - - a tempo*

43

*rall. molto* - - -

47

solo **Un poco agitato** ♩ = 138

*ppp*  
senza sord.  
col legno

*pp*  
senza sord.  
col legno

*pp*

56

**un poco tratt.** ♩ = 112    **a tempo** ♩ = 138  
(senza sord.)

solo

*mf* *pp*

ord.

*p* *ppp*

ord.

*p* *ppp*

61

col legno

*pp* *mp*

col legno

*pp* *mp*

68

**rall.** ----- **un poco tratt.** ♩ = 112

solo

sul tasto  
(senza vibr.)

*ppp*

*pp* *pp*

*pp*

**rit.**

solo  $\text{♩} = 112$  *rit.*  $\text{♩} = 112$  *rit.*

[77] **Con moto**  $\text{♩} = 126$  *rall.* . . . . *un poco tratt.*  $\text{♩} = 112$

*pp* *mp* *ppp*

ord. *ppp* *mp* *ppp*

ord. *ppp* *mp* *ppp*

[89] *con sord.* *rall. molto* . . . . . **Un poco agitato**  $\text{♩} = 138$

*p* *ppp* *tr* *p* *mf*

*con sord.* *p* *ppp*

senza sord. 100 *rall. molto* - - *al*  $\text{♩} = 84$  104 *un poco tratt.*  $\text{♩} = 112$

*pp* *mp* *p cantabile*

senza sord. *pp* *mp* *p cantabile*

110 *rit.*

*a tempo* 114 *col legno*

*mp* *col legno*

120 *f*

*f*

123 *rit.* - - - - - *Appassionato*  $\text{♩} = 168$

*ord.* *ff*

*ord.* *ff*

131

140

*mf*

*mf*

144

*tratt.* ♩ = 152 *rit.* - *a tempo* ♩ = 168

*p*

148

152

156

*mp*

160

*rall.*

*al* ♩ = 84

D. b. col legno

*ppp*

*ppp*

168

**Con moto** ♩ = 126

solo

(D. b.)

*p*

*p*

*p*

177

solo

*p*

*p*

*p*

183

solo

*p*

*p*

*p*

191

*rit.* ..... *a tempo*

solo

*ppp*

(spicc.)

*pp*

(spicc.)

*pp*



197

*rit.* - - - - - *a tempo*

202

*rall.* - - - - - **Lento molto** ♩ = 48

S. vc.

con sord.

211

*rit.* - - - *a tempo* ♩ = 48*rit.* ♩ = 112 *poco accel.*

215

**Un poco agitato** ♩ = 138

S. vln.

mf *tr.* *rall.* *p*

221

♩ = 112

(con sord.)

solo *p* *rall.* *pp* *pp* *f* *pp* *f*

229

♩ = 76

*p* *p* *p* *ppp* *rall.*

## III

**Allegretto** ♩ = 88

sul pont. - - -&gt; ord.

8

sul pont. - - -&gt; ord.

*sfz* *pp* *mp* *pp*

sul pont. - - -&gt; ord.

16

*mp* *pp*

sul pont. - - -&gt; ord.

24

sul pont. - - -&gt; ord.

*mp* *pp* *mp* *pp*

33 sul pont. - - > ord. *mp pp* *mp pp*

42 *pp* *f* *p*

*mp*

52

57 *ff*

66

73 *Meno mosso* ♩ = 76 *ppp*

S. vln.

84 *pp*

92

*mf* *p* *mf* *p*

102 *pp*

110 **Allegretto** ♩ = 88

*f* *ff*

115 *pizz.* *p*

123 arco, sul pont.  
trem. *pp*

col legno *mp*

133 **Allegro vivace** ♩ = 152 *f* *mp*

138 ord. *p*

142 col legno *mp*

146

*mf* *f* *ff*

ord.

153

*mp* *f*

159

*ff*

167

*marcato*

173

*pp* *mp* S. vln. S. vc.

182

*p* *p*

188

S. vln. *mp* *mf* *p* *mp* *mp*

193

199

S. vln. *mf* *mp* *mf* *mf* *mp*

The image shows a musical score for the song "The Rose Tree". It consists of two staves, a vocal line and a piano accompaniment line, both in G major (one sharp). The key signature is indicated by a single sharp (F#) on the F line of the staff. The time signature is 4/4. The score is divided into two measures, 206 and 213. Measure 206 starts with a mezzo-forte (*mf*) dynamic. Measure 213 ends with a piano (*p*) dynamic. The vocal line features a melody with various intervals, including a large leap from G4 to E5 in measure 206. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

[illegible]

225

*ff*

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody consists of eighth and sixteenth notes, with many notes beamed together. There are two measures of rests, each marked with a 'C' time signature. A dynamic marking of *mf* (mezzo-forte) is placed below the staff, with a wedge-shaped hairpin indicating a crescendo leading up to it. A rehearsal mark '240' is enclosed in a box above the staff. The score ends with a double bar line.

