

Tamás Beischer-Matyó

# Duo Sonata

transcribed for violin and viola

(1995)



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# Duo Sonata

transcribed for violin and viola

I.

Tamás Beischer-Matyó

Allegro ♩ = 126-132

Violin

*f appassionato*

Viola

*f appassionato*

7

*mf*

*mf*

13

*espressivo cantabile*

*f*

*mp*

*f*

*pizz.*

*f*

*p*

20

*mp*

*p*

*f*

26

*p*

*mf*

*f*

*f*

*p*

31

*sf* *f* *f*

36

*sf* *sf* *più f* *più f*

41

*mf* *mf*

48

*rit. picc.* *a tempo* *p* *mp* *arco* *f* *mf*

54

*pizz.* *arco* *p* *mf* *mf*

60

*mf* *mf*

65 *molto espressivo*

71

76 *sostenendo Poco meno mosso*

81 *rit.*

86 *a tempo*

89

92 *sul G* *sul G* *3* *3* *3* *p* *ff* *sul pont.* *ff*

95 *3* *3* *ff* *p* *ff* *ff* *pizz.* *sul pont.* *pizz.*

100 *3* *3* *3* *p* *ff* *3* *p* *ff* *3* *p* *ff* *rit.* *sul pont.* *poco a poco in modo ord.*

(rit.) *Sostenuto e rubato espressivo* *con tutta forza* *ritornando*

105 *(poco a poco in modo ord.)* *con tutta forza*

(ritornando) *a tempo*

111 *meno f* *meno f*

117

*f*

123

128

*meno f*

134

140

145

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

*ff*

*ritornando* . . . . . *a tempo*

149

154

159

163

167

*rit.* . . . . .



(rit.) ..... Poco sostenuto ♩ = 112-120

173

*p*

*p*

179

186

192

*rit.* ..... *pizz.*

(rit.) ..... ♩ = 104-112, rubato

199

*pp*

*pp*

## II.

Scherzo rustico ♩ = 168-184

pizz. *ff*

9

17 arco col legno *pp* *sfz*

22 *sfz* *sfz* *sfz* *sfz*

26 in modo ord. *tr♭* *tr♭* *tr♭* *tr♭* *tr♭* *tr♭* *ff* *tr♭* *tr♭* *tr♭* *tr♭* *tr♭*

33 *p* *f* *p* *f*

41

*f* *ff*

*f* *ff*

49

*f* *ff*

57

*p* *f* *p*

*p* *f* *p*

65

*ff* *ff*

73

*ff* *ff*

81

*ff* *ff*

sub.*p* *ff*

sub.*p* *ff*

sub.*p* *f*

sub.*p* *mf* *f*

*ff*

*ff*

col legno

*pp* col legno

*pp*

*sfz* *sfz* *sfz*

*sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *ff* in modo ord.

*sfz* *sfz* *sfz* *ff* in modo ord.

133

141

149

157 *sul G*

165

172

179

*ff*

*ff*

*sul G*

## 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* *ffpp* *f* *ffpp*

31

pizz. *ff* arco *mp* pizz. *ff*

33

pizz. *f* arco *ff* arco *f*

35

pizz. *ff* arco *ff*

37

pizz. *ff* arco *ff* *molto appassionato*

The musical score is written for two staves. The first staff (treble clef) and the second staff (bass clef) both contain complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings are placed throughout the score to indicate volume changes. The piece ends with a final measure marked with a 3/4 time signature and the instruction 'molto appassionato'.

16

40

42

44

46

*rit. molto* - - - -

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

49

*f* *espressivo*  
pizz. ed arpeggio

*f*

55

non arp.



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* - - - - -  $\text{♩} = 50-52$  *a tempo*

*pp* *f*

24

29

4 4 4

34

*tr* *tr*

38 *(tr)* *tr*

*ff* *ff*

42

46

50

56

62

67

L'istesso tempo ♩. = ♩

Measures 70-72 of a musical score. Measure 70 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a whole rest, followed by a half note B-flat, and then a series of eighth notes. The bass line consists of eighth notes. Measure 71 continues the eighth-note patterns in both staves. Measure 72 features a dynamic marking of *f* (forte) and includes a triplet of eighth notes in the bass line.

Measures 73-75 of a musical score. Measure 73 continues the eighth-note patterns. Measure 74 introduces a triplet of eighth notes in the bass line. Measure 75 features a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line.

Measures 76-78 of a musical score. Measure 76 features a triplet of eighth notes in the bass line. Measure 77 continues the triplet in the bass line. Measure 78 features a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line.

Measures 79-81 of a musical score. Measure 79 continues the eighth-note patterns. Measure 80 features a triplet of eighth notes in the bass line. Measure 81 features a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line.

Measures 82-84 of a musical score. Measure 82 features a triplet of eighth notes in the bass line. Measure 83 continues the triplet in the bass line. Measure 84 features a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line.

Measures 85-87 of a musical score. Measure 85 features a triplet of eighth notes in the bass line. Measure 86 continues the triplet in the bass line. Measure 87 features a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line.

88

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

97

103

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

114 *a tempo*

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

*pp*

*pp*

125 *a tempo*

*f*

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

*pp*

*pp*

136

*ff*

*p*

141

145

*pp*

*pp*