

Beischer-Matyó Tamás

A madár és a leány

kantáta *Pilinszky János* verses meséjére

vocal score

Instrumentation

2 flutes ; 2nd doubling piccolo
2 oboes ; 2nd doubling cor anglais
2 clarinets in B \flat ; 2nd doubling bass clarinet
2 bassoons ; 2nd doubling double bassoon

4 horns in F

soprano solo
alto solo

female choir

10 violins
6 violas
6 cellos
4 double basses

Duration: 18'20"

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kantáta *Pilinszky János* verses meséjére

Molto calmo, adagio ♩ = 66-72

Beischer-Matyó Tamás

pp *ff* *p* *ff* *p* *pp*

A. s. *mf poco parlando* [5]

Jár - ta - tok már a vi - lág part - ján? — Mi - ként a ten - ger - nek van — part - ja,

A. s. [10]

úgy van a vi - lág - nak ha - tá - ra: ten - ger ég - bolt zú - dul a part - - - ra.

A. s. [15]

In - nét in - dul - nak a sze - lek, in - nét a ke - lő reg - ge - lek, és i - de tér meg éj - sza - ká - ra

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www.beischermatyó.hu/a_madar_es_a_leany

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A. s. a fűz - fa ár - nya, nyír - fa ár - nya.

A. s. 20 O-lyan az ég itt, mint a ten - - - ger. Hol tiszt - ta kék és moz - du - lat - lan, mint

A. s. 25 ór - i - ás ke - rek tü - kör - ben fény - lik ben - ne a ko - ra haj - nal; _____ hol meg

A. s. sze - lek - től vi - ha - ros, vil - lám - ló fel - hők - kel ha - bos ha - rag - - - - ja a

30

A. s.

föl-dek-re á - - - - rad, por - ba dönt-ve a föl - - - - di tá - - - jat._

ff

f *pp* *f* *pp*

ff

35

ff *ff*

3 3

40

A. s.

espressivo

Élt itt va-la-ha egy le-ány, _____ el - ha-

p

A. s. - gyat-va a vi-lág part - - - ján; a-kár a ke-lő nap, oly ár - - - va, a-kár a hu-nyó nap,

A. s. — oly hal - vány. — Vi-lág ha-tá - rán egy - ma - ga élt itt egy le - ány va-la-ha,

A. s. — szo-mo-rú, szép és ha - la - vány — ma-gá-nyos csil - lag, egy le -

A. s. - ány. Ma-ga volt, hogy a nap fel-fény -

A. s.

- lett, és éj - sza-ka, hogy szállt a hold, szo-bács - ká - já - ban e-gye-dül, —

60

A. s.

— ál - - - má - ban is csak ma-ga volt.

A. s.

Hi - deg — e - ső - ben át a ré - ten ár - - - -

A. s.

- ván fu - tott, ár - - - ván a szél - - - ben, s mert nem

65

A. s.

volt sen - ki é - - - - - ló tár - sa, ö - rö - kös csönd volt

mp agitato 70

A. s.

há - za - tá - ja. — Asz - tal - ká - ján a gyer - tya - lán,

A. s.

az ab - la - kán az éj - ma - ga, ve - le bú - sult a

f

A. s.

tá - nyér - ká - ja, ké - se, ka - na - la, po - ha - ra; s hogy ve - le e - gyütt ár - - - va volt a

75

A. s.

ke - nyér, mi - be ha - ra - pott: mint - - ha csak

molto rall. *Allegretto* ♩ = 104

A. s.

köny - nye-ket tö - röl - ne, mi - kor a mor - zsá - kat tö - röl - - - te...

mf *f*

80

p espr.

85

A. s.

p ma espressivo

Járt er - re az - tán egy ma - dár, i - de - jött - a vi - lág part - já - ra, és

90

A. s. meg-pil-lan-tot-ta a lányt, _____ meg-lát-ta _____ és szép - - - nek ta -

95

A. s. - lál - ta. _____

100

A. s. Há-za e-lőtt, az al-ko-nyat-ban, _____ kint ült a le-ány moz-du-lat-lan,

105

A. s. szót - lan a vi-lág pe-re-mén, _____ ma - gá - nyos há - - - za kü-sző -

A. s. *- bén.*

110

115

A. s. *Le-vél se rez-dült, ág se reb-bent, a tü-kör - sí - ma al - ko-nyat,*

120

A. s. *mint el - ha-gya-tott a-rany-tó - - - - csa te-rült a sí-ma ég a-latt;*

125

A. s. *sotto voce*

min-den kis por-szem és fű-szál,

130

130

A. s. da-rab-ka rög, pa-rány bo-gár, az e-gész vi-lág hall - - - ga-tott. ____

pp

Largo ♩ = 52

135

Allegro vivace ♩ = 184

mf molto agitato

S. s. „Zöld le-ve-lek - ből, lágy mo-

A. s. Néz-te a le-me-nő na - pot. ____

mp

S. s. - há - ből, pu-ha fű-vek-ből fész-ket rak - tam, ki-bé - - - lel - tem köny - nyű sze-lek - kel,

140

S. s. kö-rül - - - vet - tem kék - lő ma - gas - - - sal! Gyö-nyö - rú

f

S. s. *ff* *molto rall.* - - - -

ár - vá-m, föl a ma - - - gas - - - ba!"

145

Allegretto ♩ = 104

A. s. *p*

- hív - ta a lány - kát, hogy ve-le lak - na, hív - ta az ár - vát a ma - dár.

trb

sub. pp

150

A. s.

ff

155

A. s. *f* *poco rit.* - - - -

Szép volt, na-gyon szép a le -ány.

p *pp*

Allegro vivace ♩ = 184

mp agitato

160

A. s. Szép volt a lány — és szo-mo-rú, — sa nyá - ri ég - bolt,

ff

p

A. s. ha le - het, — a le - ve - lek az á - - - ga - kon,

A. s. rög és bo - gár még csön - - - de -

f

165

A. s. -sebb, még csen - - - de-sebb, még

170 *ff*

A. s. csen - de-sebb, hogy vá - la - szolt, vá - la - sza o - lyan ár - - va volt, —

ff

A. s. — oly — ár - - - va volt sza - va a lány - nak:

subito **175** *Allegretto* ♩ = 104 *f*

A. s. S a - zon - túl

Ch. *mp* „Nem me-he-tek, ki-csi a há - zad! Nem me-he-tek, ki-csi a há - zad!”

p

subito **180** *Allegro vivace* ♩ = 184

A. s. min - den al - ko - nyat - tal meg - jött és hív - ta a ma - dár: —

f

mf agitato

S. s. „Gye-re ve-lem, föl a

185

S. s. ma-gas - ba, si - ess, si-ess, te-lik a nyár! El - múl - nak na-pok és e - gek,

190

S. s. meg - jön - nek a vi - zes sze-lek; el - fogy a - ra - nya a vi - lát - nak!"

f *p*

S. s.

Ch. „Nem me - he - tek, ki - csi a há - zad! Nem me - he - tek, ki - csi a há - zad!”

„Nem me - he - tek, ki - csi a há - - - zad! Nem me - he - tek, ki - csi a há -

195

S. s. *mf*
 „Si-ess, si-ess, kö-ze-le-dik már e-ső és szél, fagy és hi-deg, ma-gad le-szel, ha itt a tél,
 Ch. - - zad!”
tr mp tr mp tr

200

S. s. *f*
 s ha szó-la-nál is, nincs ki - nek! Ak-kor-ra én már — mesz-sze szál-lok, fe-hér hó le-pi
tr mp mf tr# f > pp tr#

S. s. *f > pp*
 a vi-lá-got, be-fagy - nak mind a ten - ge-rek, vi - lág — vé - - gén a
tr# tr f

205

S. s. *ff*
 reg - - - ge-lek. — Ak-kor -
f ff

18

Measures 18-22 of a musical score. The score consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. There are also some markings above the staves, possibly indicating fingerings or articulation.

[illegible]

20

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24

The image shows a musical score for four staves, numbered 20 to 24. Each staff contains musical notation and German lyrics. Staff 20: The lyrics are "Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage." Staff 21: The lyrics are "Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage." Staff 22: The lyrics are "Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage." Staff 23: The lyrics are "Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage." Staff 24: The lyrics are "Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage, / Hörst du, was ich sage."

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The score is written in a cursive, handwritten style.

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The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics 'The Rose Tree' and 'The Rose Tree'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'The Rose Tree' and 'The Rose Tree'. The piano accompaniment continues with the same melody and bass line. The score is written in G major and 4/4 time.

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Handwritten musical score on page 27, featuring multiple staves with notes, rests, and lyrics. The lyrics are written in a cursive script, likely a historical or dialect form. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Handwritten musical score on page 27, featuring multiple staves with notes, rests, and lyrics. The lyrics are written in a cursive script, likely a historical or dialect form. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

The image shows a page from a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a piano accompaniment and vocal lines. The score is written in G major and 4/4 time. The piano part includes a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. The vocal parts enter with the lyrics "Hello, hello, good-bye, good-bye." and "Hello, hello, good-bye, good-bye." The lyrics are written in a stylized font. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The lyrics "Hello, hello, good-bye, good-bye." are repeated throughout the piece. The score is arranged for piano and voice.

[illegible]

The image displays three staves of musical notation, likely for a piano. The notation is in a single system, with each staff containing a different part of the music. The first staff features a treble clef and a key signature of one flat (B-flat). The second staff features a bass clef and a key signature of one flat (B-flat). The third staff features a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The notation is written in a standard musical notation style, with notes and rests clearly visible. The first staff contains a series of eighth notes, followed by a rest. The second staff contains a series of eighth notes, followed by a rest. The third staff contains a series of eighth notes, followed by a rest. The notation is written in a standard musical notation style, with notes and rests clearly visible.

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Measures 34-35 of a musical score. The score is written for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure 34 features a complex melodic line in the top staff with a grace note, while the other staves provide harmonic support. Measure 35 continues the melodic development in the top staff, with a fermata over the final note. The bottom staff shows a steady bass line.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a vocal line (Soprano) and a piano accompaniment. The vocal line includes the lyrics "The Rose Tree" and "பூக்காய்". The piano accompaniment features a melody on the right hand and a bass line on the left hand. The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "The Rose Tree" and "பூக்காய்". The piano accompaniment features a melody on the right hand and a bass line on the left hand.

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Handwritten musical score on three systems. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *pp*, *ppp*, and *ppp*. The first system is marked with a *pp* dynamic. The second system features a *ppp* dynamic and a *ppp* marking. The third system includes a *ppp* dynamic and a *ppp* marking. The notation is dense and appears to be a complex piece of music.