

Tamás Beischer-Matyó

Two Songs by Emily

for alto, cor anglais and strings
on poems by *Emily Jane Brontë*

Violins I

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Holiday

Moderato parlando ♩ = 84

1 Agitato ♩ = 132

Tamás Beischer-Matyó

22

pp

2

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www.beischermatyó.hu/two_songs_by_emily

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3 $\text{♩} = \text{♩}$

tr *tr* *tr* *tr* *tr* *tr*

ff *pp*

f

4

p

pp

5

f

6 *rall. molto* - - - - - *Andante mosso* $\text{♩} = 76$

pp

2 5

p

7

pp quasi echo

8

ff *pp* *rall.*

8

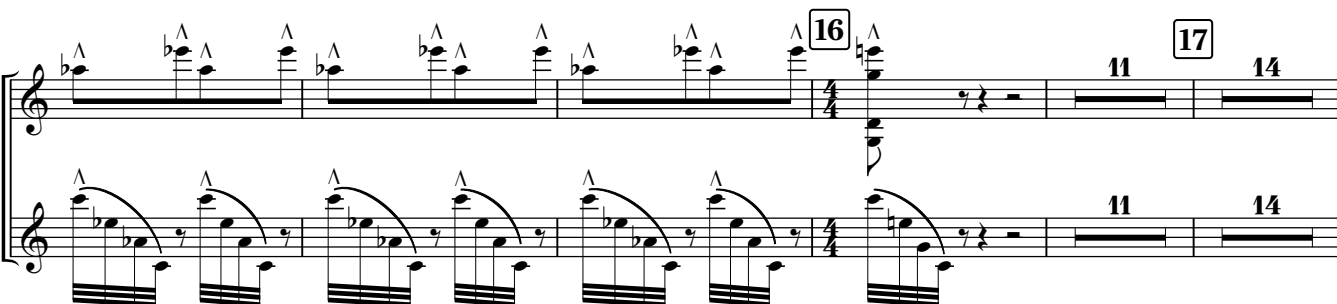
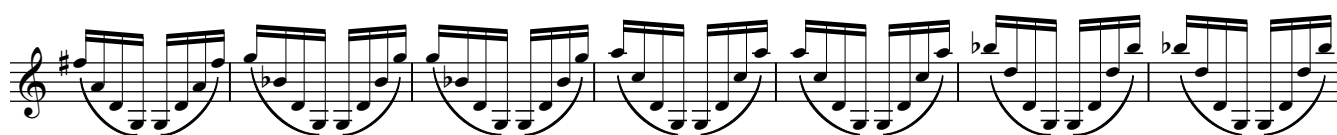
pp *pp*

9 *a tempo* (♩ = 76)

pp

rall. - - - - -

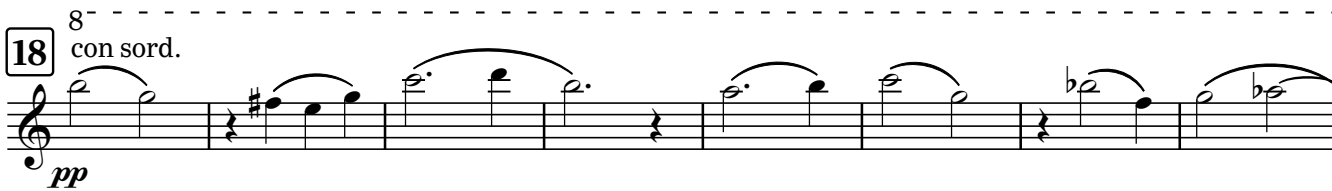
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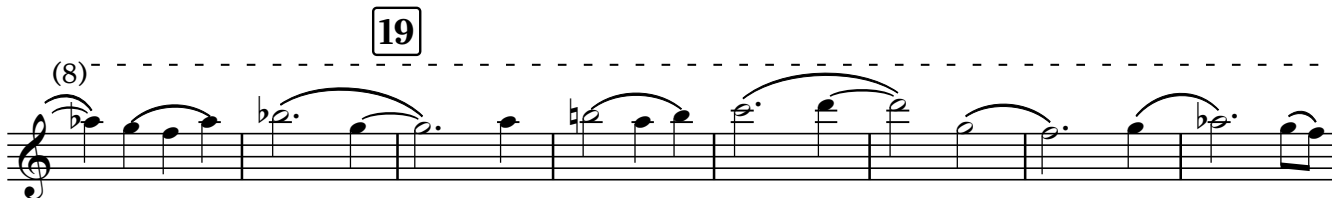
6

Andante mosso ♩ = 76

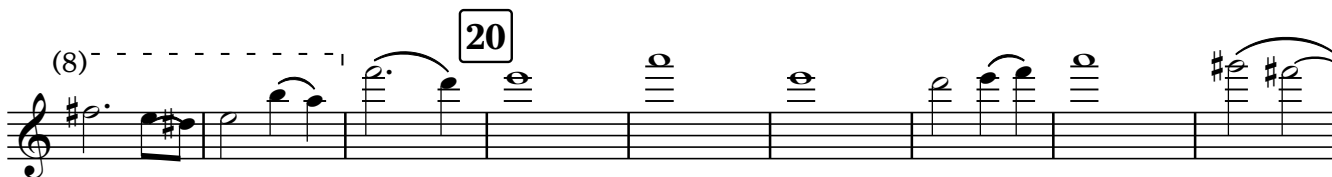
8-
18 con sord.
pp



19
(8)-



(8)- **20**



21



22 senza sord.
f



23



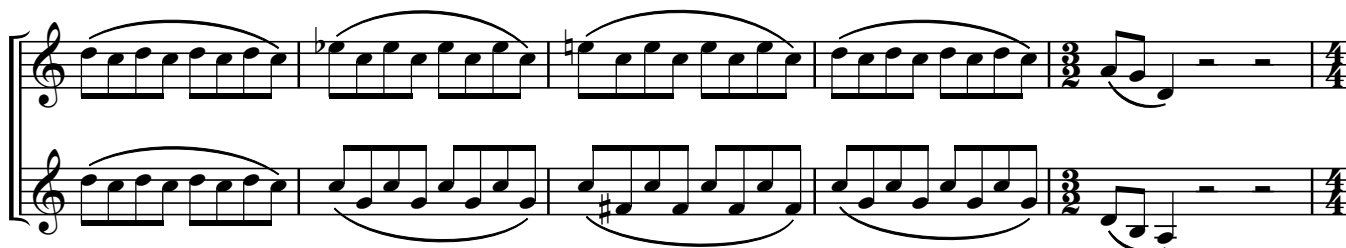
pp



24



25



26

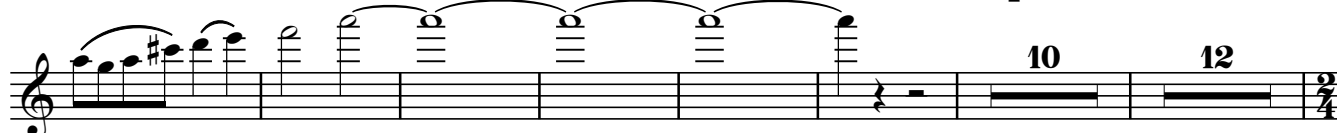


27



28

29

rall. - - Moderato parlando ♩ = 84

30 **Un poco allegretto** ♩ = 116

First system of measures 30-31. The music is in 2/4 time, marked *pp* (pianissimo). The key signature has one sharp (F#). The melody in the upper staff consists of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

Second system of measures 30-31. The upper staff continues the melodic line with some sixteenth-note passages, and the lower staff continues the accompaniment.

First system of measures 31-32. Measure 31 is marked with a box containing the number 31. The music continues with similar melodic and accompanimental patterns.

First system of measures 32-33. Measure 32 is marked with a box containing the number 32. The key signature changes to two flats (Bb and Eb). The melody in the upper staff features a series of descending half notes.

Second system of measures 32-33. The music continues with the new key signature, featuring more complex rhythmic patterns in both staves.

Third system of measures 32-33. The music concludes with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a whole note chord.

Remembrance

Adagio molto ♩ = 52

sfz mp pp

33

6 6 6

34

al niente

35

2 6 4 2

36

Measures 36-37 of the Violins I part. The music is in 4/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics are marked *sffz* (sforzando) and *mp* (mezzo-piano). The notation includes a triplet of eighth notes in measure 36 and a triplet of sixteenth notes in measure 37.

Measures 38-39 of the Violins I part. The music continues with a complex rhythmic pattern. The dynamics are marked *pp* (pianissimo). The notation includes a triplet of eighth notes in measure 38 and a triplet of sixteenth notes in measure 39.

37

rall. - - - **Adagissimo appassionato** ♩ = 44

Measures 40-41 of the Violins I part. The music is in 4/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The dynamics are marked *f* (forte) and *ff* (fortissimo). The notation includes a triplet of eighth notes in measure 40 and a triplet of sixteenth notes in measure 41.

Measures 42-43 of the Violins I part. The music continues with a complex rhythmic pattern. The dynamics are marked *f* (forte) and *ff* (fortissimo). The notation includes a triplet of eighth notes in measure 42 and a triplet of sixteenth notes in measure 43.

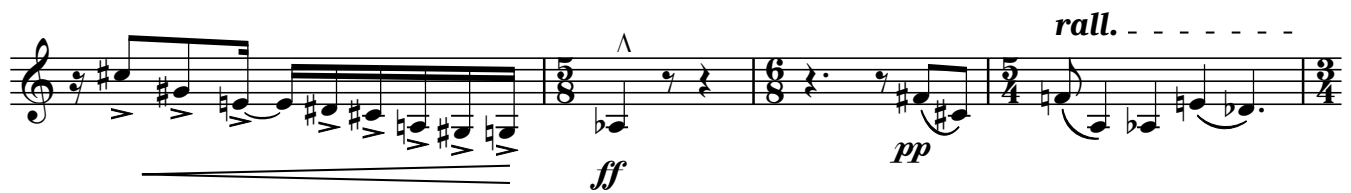
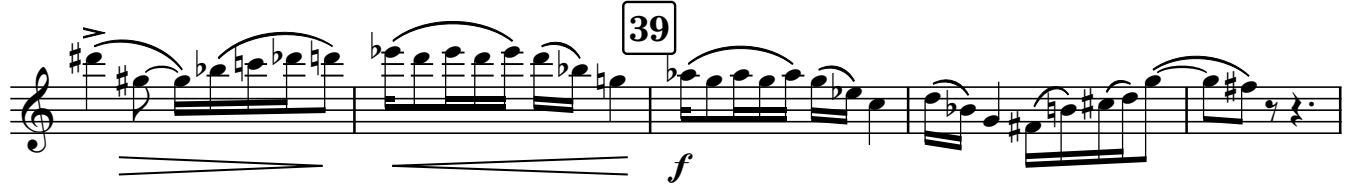
Measures 44-45 of the Violins I part. The music continues with a complex rhythmic pattern. The dynamics are marked *f* (forte) and *ff* (fortissimo). The notation includes a triplet of eighth notes in measure 44 and a triplet of sixteenth notes in measure 45.

38

♩ = ♩ (♩ = 88)



39

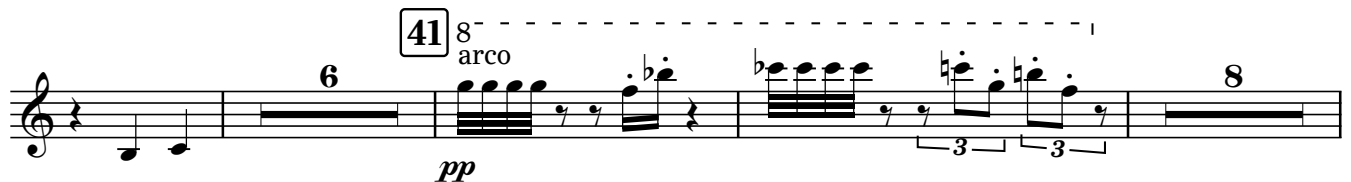


40 **Più moderato** ♩ = 72
pizz.



41

8 arco



Violins I

12

42

pp

pp

(8)

mf

mf

43

ff

ff

44

fff

fff

fff

fff

f *mf* *p* *p*

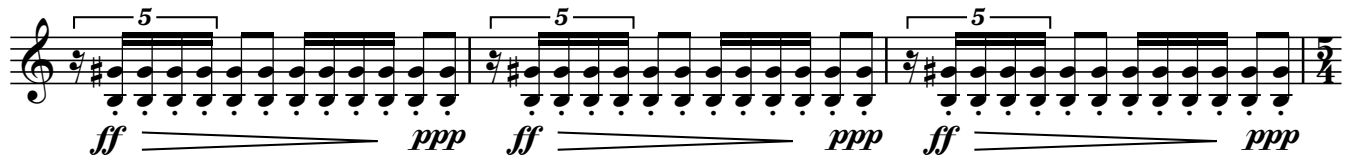
rall. molto

(*rall. molto*) $\text{♩} = 42$

45 *Adagio molto* $\text{♩} = 52$

pppp *mp* *pppp* *mp* *ppp*

46 **47**



48



49



50

