

# Carmilla

suite  
for piano four hands

**Matthew Skala**  
op. 42

καὶ γὰρ αἱ φεύγει, ταχέως διώξει,  
αἱ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,  
αἱ δὲ μὴ φίλει, ταχέως φιλήσει  
κωύκ ἐθέλοισα.

– Ψάπφω

For though she flees, soon she will pursue.  
Though she rejects gifts, soon she will offer them.  
Though she loves not, soon she will love  
even unwilling.

– Sappho

# Prelude

(1)

(2)

(3)

(4)

(5)

(6)

(7)

# 1. Styrian Sonata

## SECONDO

**Andante allemande** ( $\text{♩} = 72$ )

4

**Andante allemande** ( $\text{♩} = 72$ )

5

10

14

19

22

**Andantino** ( $\text{♩} = 84$ )

*Rit.*

*Rit.*

*Rit.*

*Rit.*

*Rit.*

*Rit.*

# 1. Styrian Sonata

**PRIMO**

**Andante allemande** ( $\text{♩} = 72$ )

The musical score consists of six staves of piano music. Staff 1 (top) starts with a dynamic *mf*. Staff 2 (bottom) begins with a dynamic *mp*. Measure 13 introduces a key change to G major. Measure 18 marks the beginning of a new section labeled **Andantino** ( $\text{♩} = 84$ ). Measure 23 continues the Andantino section.

**Measure 1:** *mf*

**Measure 4:** *mp*

**Measure 13:** Key change to G major. Dynamics: *mf*, *tr*, *mp*.

**Measure 18:** Dynamics: *mf*, *mp*.

**Measure 23:** Dynamics: *mf*.

## SECONDO

6

27

*poco meno mosso*

*Rit.* *Rit.*

30

*p*

\*

34

*una corda*

38

*mp*

*Rit.*

41

*mf*

\*

45

*Rit.*

\*

27 8 *poco meno mosso*

31 *mp*

35

39 *mf* *p*

43 *mf*

46

Detailed description: The musical score is for a solo piano. It features two systems of music. The first system begins at measure 27 and ends at measure 39. The key signature changes from one sharp (F#) to four sharps (B, E, A, D). Measure 27 has a dynamic '8' over the first two measures and 'mp' over the last three. Measure 31 starts with a dynamic 'p'. The second system begins at measure 43 and ends at measure 46. The key signature changes to five sharps (G, C, F#, B, E). Measure 43 has a dynamic 'mf'. Measures 27 through 39 consist of eighth-note patterns. Measures 43 through 46 feature sixteenth-note patterns.

## SECONDO

49 **Tempo I° ( $\text{♩} = 72$ )**

*m*p

53

*f*

\* *R*ed.

57

*f*

*R*ed.

**Tempo Iº ( $\text{♩} = 72$ )**

The musical score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 49 starts with a forte dynamic. Measure 53 begins with a eighth-note pulse. Measure 57 features a dynamic marking of *f*. Measure 57 concludes with a trill instruction.

## 2. Vampire Waltz

### SECONDO

**Non vivace** ( $\text{♩} = 84$ )

*mp*

*mf*

*pedala solo II<sup>a</sup> volta*

8

*mp*

15

*p*

*Fine*

21 **poco più mosso**

*mp*

*p*

*mp*

*II<sup>a</sup> volta, al contrario, una corda*

29

*p*

*mp*

*ped.*

*\* ped.*

*\* ped.*

## 2. Vampire Waltz

**PRIMO**

*Non vivace* ( $\text{♩} = 84$ )

8

15

21

*poco più mosso*

29

SECONDO

37 **poco più mosso**  
*pp*

45 **1.**

53 **2.** **Tempo I°** ( $\text{♩} = 84$ )  
*f* **3** **2** **3** **4**  
*mf* **3** **2** **3** **4**  
*piedino*

60 **D.S. al Fine**  
*pp*

37 **poco più mosso**

45

53 **Tempo Iº** ( $\text{♩} = 84$ )

60

*poco più mosso*

*pp*

*pp* *p*

*mp*

*pp*

*1.*

*5*

*2.*

*mf*

*p*

*mp*

*una corda*

*D.S. % al Fine*

### **3. Phantomia SECONDO**

### 3. Phantomia

PRIMO

**Grave** ( $\text{♩} = 48$ )

The musical score consists of six systems of music, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by a mix of sharps and flats. The time signature also varies, including measures in 6/4, 8/8, and 3/4. Dynamics such as *mp*, *p*, *pp*, and *tr* (trill) are used throughout the piece. Articulations like slurs and grace notes are present in many measures. Measure numbers 1 through 14 are visible on the left side of the page.

16

## SECONDO

16

8

18

8

20

Andante ( $\text{♩} = 72$ )

8

23

*R&d.*

\*

*R&d.*

28

poco meno mosso

\*

33

*mp*

*R&d.*

16

18

Andante ( $\text{d} = 72$ )

21

25

poco meno mosso

29

*pp*

33

## SECONDO

37 **a tempo**

*Reed.* \* *Reed.*

41 **poco meno mosso**

*Reed.* \*

47 **a tempo**

*Reed.* \*

51 **maligno**

**poco dolce**

*ff* *f*

56

**tr**

**mf**

**p**

*Reed.*

PRIMO

37 *a tempo*  
*mf*

42 *poco meno mosso*  
*pp*

46 *a tempo*  
*f*

51 *mp*  
*mf*

56 *tr*

## SECONDO

**accelerando****Andantino** ( $\text{♩} = 90$ )

61

66

70

74

78

come uno che rifiuta con rabbia  
un'offerta di odontoiatria estetica

81

## PRIMO

21

*accelerando*

Andantino (♩ = 90)

61

62

63

64

65

66

*mf*

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

5:3

*tr*

6

6

## SECONDO

85 **Adagio** ( $\text{d} = 58$ )

*mp*

\**Red.*

*mf*

\**Red.*

88

*d.*      *d.*      *d.*      *d.*

*o.*

91

*z*      *z:*      *z:*      *z:*

*p*      *d.*      *d.*      *d.*

93

*z:*      *z:*      *z*      *z*

*p*      *d.*      *d.*      *d.*

95

*z*      *z:*      *z:*      *z:*      *z*      *z*

*p*      *d.*      *d.*      *d.*      *d.*      *d.*

\*

98

*z:*      *z:*      *z:*      *z:*      *z*      *z*

*p*      *d.*      *d.*      *d.*      *d.*      *d.*

*Red.*

85 **Adagio** ( $\text{d} = 58$ ) *mp*

87

89

92

95

98 8.

This musical score page contains six staves of music for the 'Primo' part, starting at measure 85. The tempo is 'Adagio' with a duration of 58. The dynamic marking 'mp' is present in the first staff. The music is written in common time with a key signature of one flat. The notation includes two treble clef staves, with the second staff appearing from measure 87 onwards. Measures 85-86 show eighth-note patterns with grace notes. Measures 87-88 feature sixteenth-note patterns with slurs. Measures 89-90 continue with sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 feature sixteenth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 feature sixteenth-note patterns. Measure 98 ends with a repeat sign and a three-measure repeat, indicated by a bracket under the third staff.

## SECONDO

101

101

104

*f*

*più mosso*

*a tempo*

*p*

*mf*

101 8

104 8

107 8 più mosso a tempo

YOUR MOTHER WARNS YOU

110 8

113 8

TO BEWARE OF THE ASSASSIN

116 8 più mosso

26

SECONDO

119

121

Tempo di marcia austriaco ( $\text{♩} = 114$ )

125

129

133

137

8

119

Tempo di marcia austriaco ( $\text{♩} = 114$ )

121

8

125

8

129

133

137

28

SECONDO

141

**meno mosso**

*Sost. Ped.*

146

151

156

162

**a tempo**

**f**

**mf**

**8-**

141

**meno mosso**

*mp*

141

**meno mosso**

*mp*

146

146

151

151

156

156

161

**a tempo**

*ff*

*mf*

161

**a tempo**

*ff*

*mf*

30

## SECONDO

168

8

173

8

*Red.*

178

8 \*

*Red.*

184

8

\**Red.*

189

8 \*

—3—

8.

168

8.

174

8.

179

8.

184

8.

189

8.

## SECONDO

194

**8**

198 **doppio più lento** ( $\text{d} = 57$ )

**pedala solo II<sup>a</sup> volta**

204

**\*** **ff**

210

215

**1.**

**rit.**

**8**

**pp**

**ff**

194

**doppio più lento** ( $\text{d} = 57$ )

198

204

210

215

**4. Gigue**  
**SECONDO**

Alla irlandese (♩ = 110)

1

6

12

17

21

26

30

1.

2.

## 4. Gigue

PRIMO

*Alla irlandese (d. = 110)*

8

5

9

13

17

22

28

1.      2.