

Ajtony Csaba

tum liimus

2019

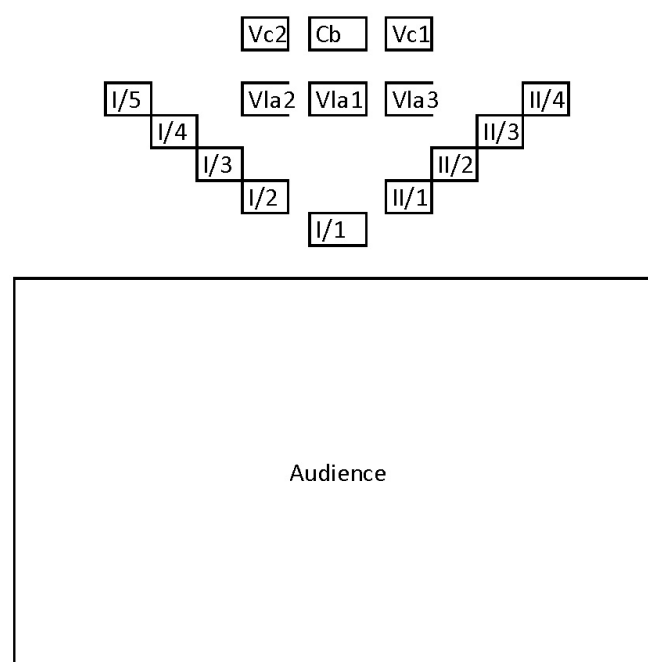
Készült a Bartók Rádió ÁrTRIUM Kortárszenei Szemle felkérésére, az Anima Musicae Kamarazenekar számára.

Commissioned by the ArTRIUM New Music Festival of the Hungarian Radio, for Anima Musicae Chamber Orchestra.

A kanadai Hul'q'umi'num indiánok nyelvén a "tum liimus" kifejezés jelentése: az idő amikor a kanadai ludak V-alakban szállnak észak felé.

In Hul'q'umi'num (Coastal Salish) first nation language, the expression "tum liimus" means the time the Canadian geese fly North in a V-formation.

Ülésrend
Stage setup



A helyszín adottságaira alkalmazandó.

The seating concept is to be applied to the possibilities of the venue.

Minden zenész saját pultot használ.

All players have individual parts and separate music stands.

ebp extreme bow pressure [scratch]
nagyobb vonónyomás kisebb vonósebesség mellett

sp sul ponticello

esp extreme sul ponticello

st sul tasto

est extreme sul tasto

nv. / vib. non-vibrato / vibrato

fl flautando

otb on the bridge/a hídon

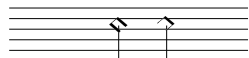
clb coll legno battuto (only wood/csak a fa)

Üveghang-fogás olyan helyen is elő van írva, ahol nincs természetes felhang.
Ennek az eredménye - a fogás erősségétől függően (l. jelmagyarázat) - zajos
multifónia, amit a vonó **st-sp** közti helyzetével tovább lehet finomítani.

Jelmagyarázat Legend



LH: a firm harmonic pressure; will create coloured noise and instable harmonic formations at non-harmonic positions.
LH: *feszes üveghang-nyomás; zajos, instabil képleteket eredményez ott ahol nincs természetes üveghang. (köztihang)*



LH: a loose harmonic pressure; will create coloured noise and instable harmonic formations at non-harmonic positions.
RH: *molto flautando*



ord.- sp

LH: *laza üveghang-nyomás; zajos, instabil képleteket eredményez ott ahol nincs természetes üveghang. (köztihang)*
RH: *molto flautando*

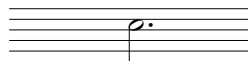


circular bowing (opt. bowposition from-to), further rhythm can be specified for the alternation of directions.

körkörös vonó (opc. vonópozíciótól-ig), a további ritmus az irányok változására vonatkozik.



ord.- sp



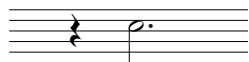
ord.- sp

diagonal bowing (opt. bowposition from-to), further rhythm can be specified for the alternation of directions.

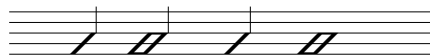
hosszanti vonózás (opc. vonópozíciótól-ig), a további ritmus az irányok változására vonatkozik.



mw



con sordino / senza sordino



"freeze" mozdulatlanul maradni az utolsó játszott hang után (csendben)
freeze in the ending position of before (aka rest)



jété/gettato




nyolcadhang osztású módosítójelek kromatikus sorrendben
8th-tone alterations in up- and downward scale




recsegés, un. "overpressure", kicsit nagyobb vonónyomás és sokkal kisebb vonósebesség, mint megszokott.
overpressure up- and downbow.

tum liimus

Ajtony Csaba

Violin I
4/4, ♩ = 56
LH: harm. → ord.
ord. → 
pppp senza cresc. flautando pppp

Violin II
LH: harm. → ord.
ord. → 
pppp senza cresc. flautando pppp

Viola
4/4, ♩ = 56
st. nv. pp poch. vib. p

Vla/2
st. nv. pp

Vla/3
st. nv. pp

Violoncello
st. nv. pp

Vc/2
st. nv. pp

Contrabass
esp → ord → sp
pp

I. *pppp* *mp* *pppp* *nv.* *vib. nv.* *nv.* 5

Musical score for Violin I (I.). The staff contains a continuous sixteenth-note tremolo pattern. The dynamics start at *pppp*, rise to *mp* during the *nv.* section, and return to *pppp* during the *vib. nv.* section. The piece concludes with a *nv.* section marked with a fermata and the number 5.

II. *pppp* *nv.* *vib. nv.* *nv.* II/1 solo

Musical score for Violin II (II.). The staff contains a continuous sixteenth-note tremolo pattern. The dynamics start at *pppp*, rise to *pppp* during the *nv.* section, and return to *pppp* during the *vib. nv.* section. The piece concludes with a *nv.* section marked with a fermata and the instruction II/1 solo.

Vla *st*

Vla/2 *p*

Vla/3 *(nv.)* *pp*

Musical score for Violins A (Vla). The staff is mostly empty, with a final *staccato* (*st*) note. The Viola 2 (Vla/2) staff has a *p* dynamic marking and a tremolo. The Viola 3 (Vla/3) staff has a *(nv.)* dynamic marking and a *pp* dynamic marking, with a long note.

Vc *st*

Vc/2 *st*

Musical score for Violins C (Vc). The staff is mostly empty, with a final *staccato* (*st*) note. The Violin 2 (Vc/2) staff has a final *staccato* (*st*) note.

Cb *ord.*

Musical score for Cello (Cb). The staff is mostly empty, with a final *ord.* (order) marking.

I. 10

mf pppp *vib. nv.* *nv.* *mf pppp* *vib. nv.*

I/2 *mf pppp* *nv.* *vib. nv.* *mf pppp* *nv.* *vib. nv.*

I/5 *II/5 solo*

II. *mf pppp* *vib. nv.* *nv.* *mf pppp* *vib. nv.*

II/2 *II/tutti* *mf pppp* *nv.* *vib. nv.* *mf pppp* *nv.* *vib. nv.*

Vla *ord* *poco sf > p* *pp* *st* *ord* *poco sf > p* *pp* *st*

Vla/2

Vla/3

Vc *ord* *poco sf > p* *pp* *st* *ord* *poco sf > p* *pp* *st*

Vc/2 *ord* *poco sf > p* *pp* *st* *ord* *poco sf > p* *pp* *st*

Cb *8va* *sp* *ord.* *ord.* *sp* *ord.* *ord.* *poco sf > p* *pp*

14

I.

I/2

I/5

II.

II/2

Vla/2

Vla/3

Vc/2

Cb

LH.

sub sf

mp

LH.

sub sf

LH.

sub sf

LH.

sub sf

<sf>

mf-sf

7

I. *mp*
 I/2 *mp*
 II. *mp*
 II/2 *mp*
 II/3
 Vla *f* *mp*
 Vla/2
 Vla/3
 Vc *f* *mp* *sempre mp*
 Vc/2 *f* *mp* *esp*
 Cb *arco* *sp* *mp* *pp*

17 24 24

Musical score for measures 17-24. The score includes parts for strings (I, I/2, II, II/2, II/3), violas (Vla, Vla/2, Vla/3), violas and cellos (Vc, Vc/2), and a double bass (Cb). The key signature has one flat (B-flat). The time signature is 2/4. The score features various dynamics including *mp*, *f*, *pp*, and *sempre mp*. There are also performance markings such as *arco*, *sp*, and *esp*. The score is divided into measures 17, 24, and 24.

21 $\text{♩} = 120$

I.

I/1 sf pp mp mf sff

I/2 sff

I/3 mp mf sff

I/4 sf pp mp sff

I/5 mp mf sff

II.

II/2 mf

II/3 mp mf sff mf

II/4 sff mf

III.

Vla $\text{♩} = 120$ 4/4 sff mf 3:2 mf 3:2 mf 3:2

Vla/2 sff mf 3:2 mf 3:2 mf 3:2

Vla/3 sff mf 3:2 mf 3:2 mf 3:2

Vc sp st sff

Vc/2 sff

Cb sf arco sff

clb $\text{♩} = 92$

E

24

I. I/1 I/2 I/3 I/4 I/5

mp mp mp mp

pp

mf mf mf mf

3:2 3:2 3:2 3:2

3:2 3:2 3:2 3:2

3:2 3:2 3:2 3:2

mf mf mf mf

pp

Vla Vla/2 Vla/3

mf mf mf

3:2 3:2 3:2

3:2 3:2 3:2

3:2 3:2 3:2

mf mf mf

mf mf mf

Vc Vc/2 Cb

clb clb clb

3 3 3 3 3 3

clb

seconda volta: tacet

seconda volta: tacet

seconda volta: tacet

seconda volta: tacet

4/4

This musical score page, numbered 11, covers measures 30 to 35. It is written in 4/4 time with a tempo of quarter note = 60. The score is divided into three systems, each with three staves. The first system includes Violin I (I.), Violin II (II.), and Clarinet in B-flat (clb). The second system includes Violin II (II/2) and Violin III (II/3). The third system includes Viola (Vla), Viola 2 (Vla/2), Violoncello (Vc), Violoncello 2 (Vc/2), and Contrabass (Cb). The Violin I and II parts feature a complex rhythmic pattern of eighth notes with slurs and accents, marked with dynamics like *ppppp* and *pppp*, and performance instructions such as *simile* and *nv.*. The Viola and Violoncello parts provide harmonic support with sustained notes and some rhythmic patterns. The Clarinet part has sparse entries in measures 30 and 32. The Viola 2 and Violoncello 2 parts play sustained notes. The Contrabass part also plays sustained notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

34

I.
I/2
I/3

II.
II/2
II/3

Vla
Vla/2

Vc
Vc/2

Cb

pppp *nv.* *f* *pppp* *pppp* *pppp*

V

38

I.
I/2
I/3

II.
II/2
II/3

Vla
Vla/2

Vc
Vc/2
Cb

nv.
pppp
c1b

This musical score page contains measures 38 through 41. It is divided into two systems. The first system includes staves for the first violins (I.), first violas (II.), and cellos/contrabasses (I/3, II/3). The second system includes staves for the second violins (II/2), second violas (Vla), second violas/contras (Vla/2), violas (Vc), second violas/contras (Vc/2), and contrabasses (Cb). The score is heavily annotated with performance markings: 'nv.' (no vibrato) is placed above notes in the violin and viola parts; 'pppp' (pianissimo) is used for dynamic markings in the violin, viola, and cello parts; and 'c1b' (crescendo) is marked in the cello part. The string parts feature complex rhythmic patterns with many slurs and accents. The woodwind and brass parts are mostly sustained notes with some articulation marks.

This musical score page, numbered 14, covers measures 42 through 45. It is arranged in a system with three systems of staves. The instruments are: String I (I, I/2, I/3), String II (II, II/2, II/3), Violin A (Vla, Vla/2), Violin C (Vc, Vc/2), and Cello (Cb). The score is written in treble clef for the upper strings and bass clef for the lower strings. Measure 42 begins with a dynamic marking of *pppp* and a *nv* (non vibrato) instruction. The first system (I, I/2, I/3) features a complex rhythmic pattern in the first violin with blue curved lines under the notes, and a *pppp* dynamic in the second violin. The second system (II, II/2, II/3) continues with *pppp* dynamics and includes a *poco f* marking in the second violin. The third system (Vla, Vla/2, Vc, Vc/2, Cb) shows the Violin A part with *pppp* dynamics and *nv* markings, while the Violin C and Cello parts have *pppp* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 15, covers measures 46 through 50. It features a complex arrangement of parts for strings and woodwinds. The string section includes Violin I (I.), Violin II (II.), Viola (Vla), and Cello/Double Bass (Vc/Cb). The woodwind section includes Flute (Fla) and Clarinet (Cl). The score is characterized by dense, rhythmic patterns, often with multiple beamed notes. Dynamic markings such as *pppp* (pianissimo) and *nv.* (non vibrato) are used throughout. Performance instructions include hairpins for dynamics and various articulation marks like accents and slurs. The woodwinds play sustained, often chromatic lines, while the strings provide a complex, rhythmic accompaniment. The overall texture is dense and intricate.

50

I. I/2 I/3 II. II/2 II/3 Vla Vla/2 Vc Vc/2 Cb

nv. pppp sp nv. V

Detailed description: This page of a musical score covers measures 50, 51, and 52. It features a full orchestral ensemble. The string section (I, II, Vla, Vla/2, Vc, Vc/2, Cb) plays a complex, rhythmic pattern with frequent sixteenth-note runs and slurs. The woodwind section (I, II) has more melodic lines with dynamic markings like *pppp* and *nv.*. The brass section (Vla, Vc) provides harmonic support with sustained notes and some melodic fragments. The score includes various performance instructions such as *pppp*, *nv.*, and *sp*, along with dynamic hairpins and articulation marks. The page number '50' is located at the top left of the first staff.

aufhören
wie
abgerissen

53

I. *pppp* *nv.* *ff*

I/2 *pppp* *nv.*

I/3

II. *pppp* *nv.*

II/2 *pppp* *nv.*

II/3 *(mp)*

Vla *pppp* *nv.* *pppp* *nv.*

Vla/2 *(mp)*

Vc *(mp)*

Vc/2 *(mp)*

Cb *(mp)*

69

Ruvido ♩=118

I.

II.

Ruvido ♩=118

Vla

Vla/2

Vla/3

Vc

Vc/2

Cb

61

I. *sf p* *ppp* *p*

II. *sf p* *ppp* *p*

II/2 *sf p* *p < sff* *p < pp*

II/3 *sf p* *p < sff* *p < pp*

II/4 *sf p* *p < sff* *p < pp*

Vla *ord.*

Vla/2

Vla/3

Vc *sf*

Cb *sf*

66 *fl* *pp* *st., fl.* *st., fl.* *st., fl.*

The musical score consists of eight staves. The top staff is for Flute I (I.), marked *fl* and *pp*. The second staff is for Flute II (II/2), with a circled 8 above it. The third and fourth staves are for Violin I (Vla) and Violin II (Vla/2). The fifth staff is for Violin III (Vla/3), showing a complex rhythmic pattern with triplets. The sixth, seventh, and eighth staves are for Violoncello I (Vc), Violoncello II (Vc/2), and Contrabass (Cb), all marked *st., fl.*. The score is divided into measures 66 through 72, with a double bar line at the end of measure 72.

70 **12/8** **9/8** **4/4** flaut- ord.. flaut

I. *mf* **3:4**

I/2 *mf*

I/3 flaut- ord.. flaut **3:4**

I/4 *mf*

I/5 *mf*

II. *mf*

II/2

12/8 **9/8** **4/4**

Vla

Vla/2

Vla/3

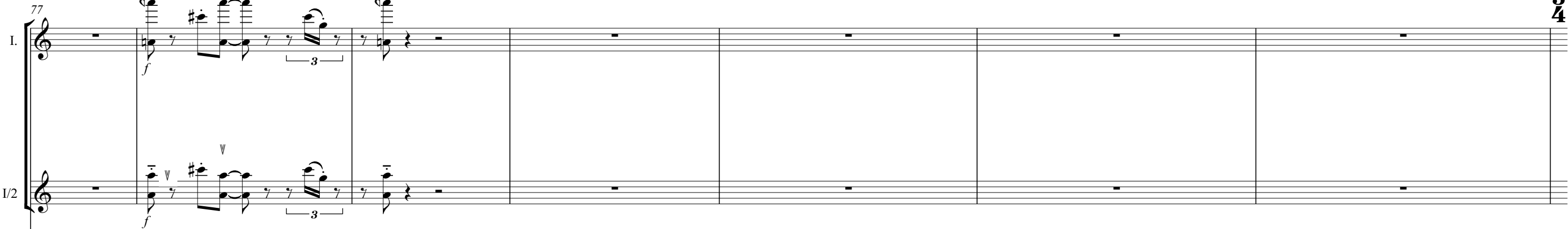
Vc *pp* ord. *mf* ad lib *sff* *8va*

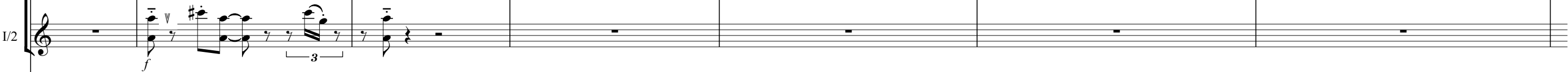
Vc/2 *pp* ord. *mf* ad lib *sff* *8va*

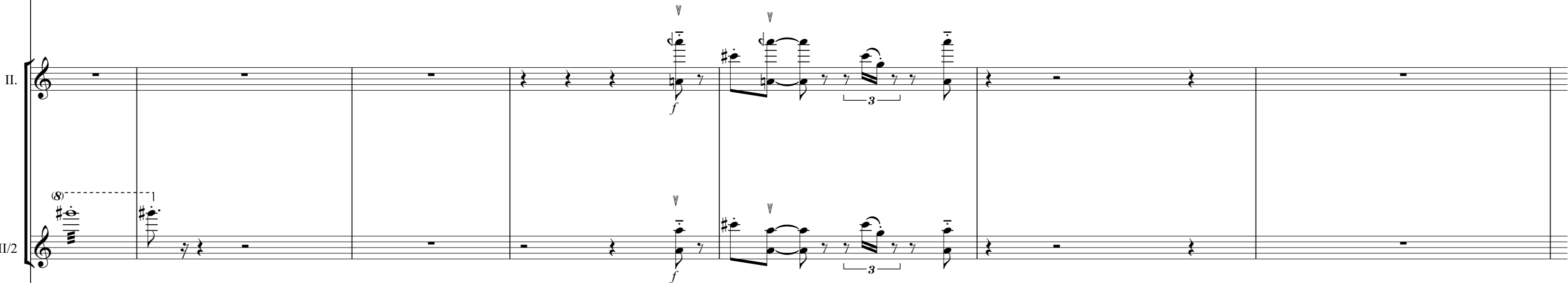
Cb *pp* ord. *mf*

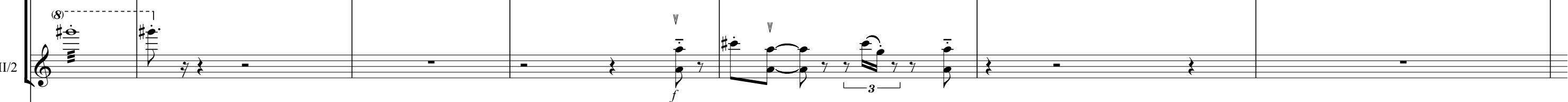
♩ = 150

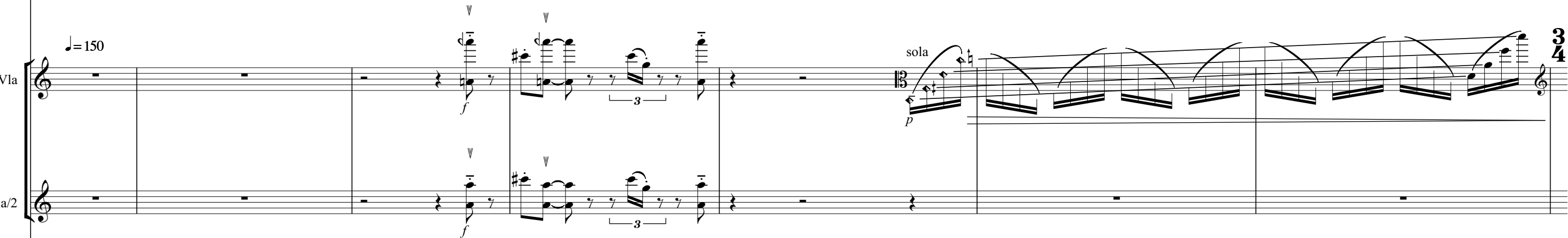
3/4

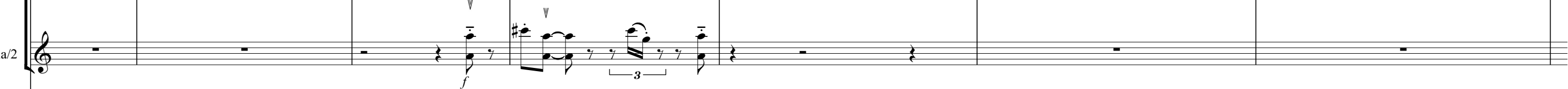
I. 

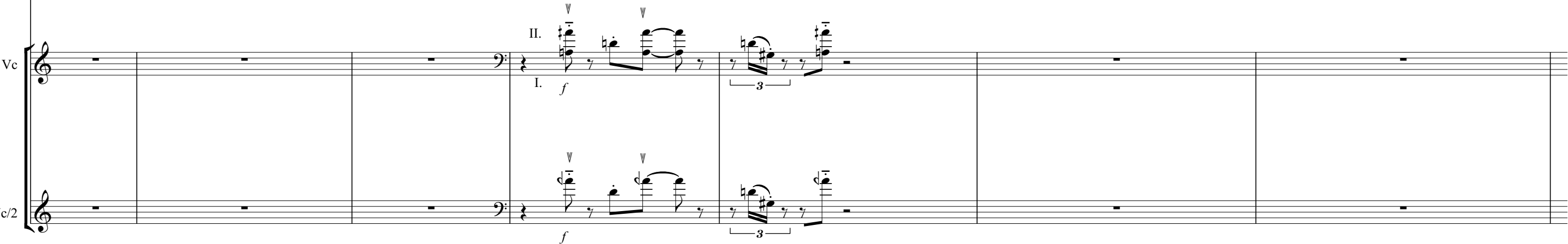
II/2 

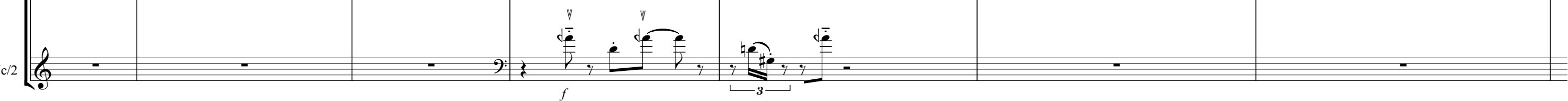
II. 

II/2 

Vla 

Vla/2 

Vc 

Vc/2 

3/4

84 **3/4** **2/4** **1/4**

I. *p* *sff* *p* *sff* *ff*

I/2 *p* *sff* *p* *sff* *ff*

I/3 *p* *sff* *p* *sff* *ff*

II. *p* *sff* *p* *sff* *ff*

II/2 *p* *sff* *p* *sff* *ff*

II/3 *p* *sff* *p* *sff* *ff*

Vla **3/4** *f* *tutti* *f* **2/4** **1/4**

Vla/2 *f* *f*

Vc *f* *f*

Vc/2 *f* *f*

Cb *f* *f*

I. 97 $\frac{1}{4}$ $\frac{3}{4}$

otb, flautando
"p"

II. II/2

otb, flautando
"p"

Vla. Vla/2

$\frac{1}{4}$ $\frac{3}{4}$

flautando (1.) p *meccanico*

otb, flautando
"p"

Vc

non div. p ff

Cb

p ff

♩=60

106

4/4

25

I. Violin I: Complex rhythmic patterns with slurs and accents. Dynamic markings: *pppp*, *mf pppp*, *nv.*, *nv.*

 I/2 Violin I/2: Sustained notes with slurs. Dynamic: *pp*

 I/3 Violin I/3: Sustained notes with slurs. Dynamic: *pp*

 I/4 Violin I/4: Rhythmic accompaniment with slurs. Dynamic: *pppp*

 II. Violin II: Complex rhythmic patterns with slurs and accents.

 II/2 Violin II/2: Sustained notes with slurs. Dynamic: *pp*

 II/3 Violin II/3: Sustained notes with slurs. Dynamic: *pp*

 II/4 Violin II/4: Rhythmic accompaniment with slurs. Dynamic: *pppp*

 Vla Viola: Complex rhythmic patterns with slurs and accents.

 Vla/2 Viola 2: Sustained notes with slurs. Dynamic: *pp*

 Vla/3 Viola 3: Sustained notes with slurs. Dynamic: *pp*

 Vc Violoncello: Sustained notes with slurs. Dynamic: *pp*

 Vc/2 Violoncello 2: Sustained notes with slurs. Dynamic: *pp*

 Cb Contrabass: Sustained notes with slurs. Dynamic: *pp*

Musical score for string and woodwind instruments, measures 115-127. The score includes parts for Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Contrabass.

Violin I (I.): Starts at measure 115 with a dynamic of *mf* and *pppp*. It features a complex melodic line with many accidentals, including naturals and sharps, and is heavily marked with slurs and accents. Dynamic markings include *mf*, *pppp*, and *m.f pppp*. The piece concludes at measure 127.

Violin II (II.): Provides harmonic support with chords and sustained notes. Includes a large fermata in measure 122.

Viola (Vla): Features a melodic line with slurs and accents, mirroring the texture of the Violin I part.

Violoncello I (Vla/2) and Violoncello II (Vla/3): Both parts play in a lower register, often with sustained notes and slurs. Dynamics include *pp* and *ppppp*.

Violoncello I (Vc): Similar to the other cello parts, featuring sustained notes and slurs. Dynamics include *pp*.

Violoncello II (Vc/2): Similar to the other cello parts, featuring sustained notes and slurs. Dynamics include *pp*.

Contrabass (Cb): Provides the lowest bass line with sustained notes and slurs. Dynamics include *pp*.

The score is annotated with various performance instructions, including dynamic markings (*mf*, *pppp*, *m.f pppp*, *pp*, *ppppp*), articulation marks (accents, slurs, fermatas), and fingering suggestions (e.g., *1, V*).

121

I.

II.

Vla

Vc

Vc/2

Cb

RH: ord.
LH: sp

flautando

"mp"

ppppp

pizz

p

pp

p

clb

p

This musical score page contains six staves of music, labeled I., II., Vla, Vc, Vc/2, and Cb. The first staff (I.) features a complex rhythmic pattern of sixteenth notes with slurs and accents, transitioning into a section marked 'sp' (sforzando) and 'flautando' (flautando). The second and third staves (II. and Vla) mirror the initial rhythmic pattern and then transition into a section marked 'sp' and 'mp' (mezzo-piano). The fourth staff (Vc) shows a section marked 'ppppp' (pianississimo) with a complex rhythmic pattern, followed by a section marked 'pizz' (pizzicato) and 'p' (piano). The fifth staff (Vc/2) shows a section marked 'pp' (pianissimo) with a simple rhythmic pattern, followed by a section marked 'pizz' and 'p'. The sixth staff (Cb) shows a section marked 'pp' with a simple rhythmic pattern, followed by a section marked 'clb' (clarinet) and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.