



TORNYAI

ÚJ ANAMORFÓZISOK

NEW ANAMORPHOSES

for ensemble

SCORE



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TORNYAI PÉTER

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Peter Eötvös
.....
Foundation

30 JAHRE
KUNSTSTIFTUNG NRW
JUBILÄUMSPROJEKT

KUNST
STIFTUNG
NRW

FOR PERUSAL

World premiere:

1st December 2019, Budapest Music Center, UMZE Ensemble, cond. Balázs Horváth



Instrumentation

Flute - Piccolo
 Oboe
 Clarinet in A - Bass Clarinet in B \flat

Percussion
 4 Temple-blocks [different pitches]
 4 Cow-bells [g, d', a', e'']
 3 Triangles [different sizes]
 3 Gongs [E (ossia: e), a', b' \flat]
 Tamburo piccolo [without snare]
 Piano [or Pianino]

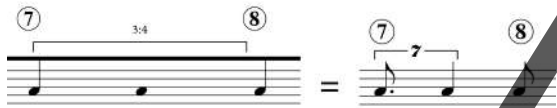
Violin
 Viola
 Violoncello

Instructions, special signs

 : beats of the conductor in asymmetric bars


① ② : beats or signs of the conductor in free or non-metrical parts

②→ : free entrances after sign (non sincr.)



Microtonal alterations:



-30: difference of the 7th natural harmonic (compared to tempered pitch)
 -15: difference of the 5th harmonic
 +/-50: difference of the 11th harmonic

Direction of the articulated glissandi (for easier reading):



Red notes

I: Hoquetus of one single pitch. Connection and good balance to the other notes (in different instruments) of this voice required.

III: Appearance of the 5-chord consonant quotation. These should be always clearly audible but without extra change in dynamics.

IV: (Octave of the) fundamental pitch in the actual spectral harmony. (poco in rilievo)

I
Fantasia upon an Other Note

In tempo (with conducting)
Slow $\text{♩} = 68$

Fl. *p* *legato*

Ob. *p* *legato*

Cl. *p* *legato*

In tempo (with conducting)
Slow $\text{♩} = 68$

Pno. *p* *pp*

Vln. *quasi legato* *sul tasto* *ord.* *quasi legato*

Vla. *(p)* *pizz.* *lasc.vibr.* *arco quasi legato*

Vc. *pp* *p*

6 7 8 9

Fl. *pp*

Ob.

Cl.

Pno. *pp*

Vln.

Vla.

Vc.



poco più mosso

14 $\text{♩} = 78$

Fl. *mp* *pp mp*

Ob. *mp*

Cl. *mp* *pp* *pp*

Perc. Cow-bell *p*

poco più mosso

15 $\text{♩} = 78$

Pno. *mp* *p* *mp p*

Vln. *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

19 20 21 22

Fl. *mf*

Ob. *mf*

Cl. *mf* *pp* *mf*

Perc. Cow-bell *mf*

Pno. *mf* *p* *mf*

Vln. *mf* pizz. III arco I

Vla. *mf* pizz. IV arco

Vc. *mf* pizz. I arco

23 24 25 26

Fl. *p* *f* *p*

Ob. *f* *p*

Cl. *f*

Perc. Triangle

Pno. *mp* cluster 2/#

Vln. *p* *f* *pp* sul tasto

Vla. *p* *f* *p*

Vc. *p* *f* *p*

$\text{♩} = 35$ Slow

10

♩ = 110

Brisk
31

27 28 29 30

Fl. *p* *mf brillante leggero*

Ob. *pp*

Cl. *pp*

Perc. Cow-bells *p* Temple-blocks *mp* Cow-bells *mf* Tamb. picc. *pp* *mf brillante leggero*

Pno. *pp* con Ped.

Vln. *espr.* *mf brillante leggero*

Vla. *espr.* nail pizz. *p* arco *mf brillante leggero*

Vc. *espr.*

♩ = 110

Brisk

32 33 34 35 36

Fl. *mf brillante leggero* *ff* *mf* *frull.*

Ob. *mf brillante leggero*

Cl. *mf brillante leggero*

Perc. Temple-blocks *p* Cow-bells *f* *p*

Pno. *mf brillante leggero* *8va*

Vln. *ff* *mf* *pizz. + arco*

Vla. *ff* *mf*

Vc. *mf brillante leggero* *ff*

37 38 39 40 41

Fl. *8va* *38* *7*

Ob.

Cl.

Perc. *Cow-bells* *Tamb. picc.* *p* *mf*

Pno. *pp* *mf*

Vln. *ricoch.* *p*

Vla.

Vc. *I* *II* *p* *IV*

42 43 44 45 46 47 48 49 50 *attacca*

Fl.

Ob.

Cl.

Perc. *Gong* *lasc. vibr.* *p sonore*

Pno. *molto rall.* *(loco)* *pp* *mp* *p* *attacca*

Vln.

Vla. *arco* *III* *II* *p* *s.p.*

Vc. *eco di Ob.* *p*

II
Mass of Tourn(y)ai

"vivace maestoso"
♩ = 140
sempre molto tenuto

Flute
sempre molto tenuto.
f

Oboe
sempre molto tenuto.
f

Clarinet in A
sempre molto tenuto
f

Percussion
Temple-blocks
f quasi solo

"vivace maestoso"
♩ = 140
sempre molto tenuto

Piano
f

Violin
sempre molto tenuto
poco sul pont.
f

Viola
sempre molto tenuto
poco sul pont.
f

Violoncello
sempre molto tenuto
poco sul pont.
f

13 14 15 16 17 18 19 20 21 22 23 24

Fl.
Ob.
Cl.

Perc.
poco a poco dim. *(p)*

Pno.

Vln.
Vla.
Vc.

25 26 27 28 29 30 31 32 33

Fl.

Ob.

Cl.

Perc. Cow-bells *p* *poco a poco cresc.*

Pno.

Vln.

Vla.

Vc.

34 35 36 37 38 39 40 41 42 43

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

44 45 46 47 48 49 50

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.



51 52 53 54 55 56 57 58 tenuto

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

59 60 61 62 63 64 65 66 67 68 69

Fl. *p*

Ob. *p*

Cl. *p*

Perc. *p*
Cow-bells
Gong *mf* lasc.vibr.

Pno. *p*

Vln. *mp* (pizz.) arco sul tasto

Vla. *mp* (pizz.) arco sul tasto

Vc. *p* sul tasto

70 71 72 73 74 75 76 77 78 79

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

Fl. *pp* *poco a poco cresc.*

Ob. *pp* *poco a poco cresc.*

Cl. *pp* *poco a poco cresc.*

Perc. *p* Tamb. picc. quasi ricochet al rallentatore (accel. in trem.) Triangles *p*

Pno. *poco* *sf* *p* *poco a poco cresc.* *pp* *poco a poco cresc.*

lasc. vibr. con Ped.

Vln. *mp* ricochet *ric.* *ric.*

Vla. *pizz. behind the bridge* *p* *poco cresc.* *mf*

Vc. *pizz. behind the bridge* *p* *poco cresc.* *mf*

Fl. 92 93 94 95 96 97 98 99 100 101 102

Ob.

Cl.

Perc.

Pno. *f*

Vln. *pizz.* *p* *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

103 104 105 106 107 108

Fl. *mf* *sempre cresc.*

Ob. *mf* *sempre cresc.*

Cl. *mf* *sempre cresc.*

Perc. Tamb. picc. *pp*

Pno.

Vln. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

109 110 111 112

Fl. *f* sub. fine

Ob. *f* sub. fine

Cl. *f* sub. fine Change to B. Cl.

Perc. *poco* *sub ff* *rall.* *mp* *p* ♩ = 60

Pno. sub. fine

Vln. *f* *poco pressato* sub. fine: Bogenstop

Vla. *f* *poco pressato* sub. fine: Bogenstop

Vc. *f* *poco pressato* sub. fine: Bogenstop

attacca in tempo

attacca in tempo

III
Kaiser's Crossword Puzzle

sempre vivace $\text{♩} = \text{♩} = 60$ (in 1) **(l'istesso tempo)** $\text{♩} = 90$ (sempre stacc.)

Flute *p* *f* *p*

Oboe *f* *p* *pp*

Bass Clarinet in B \flat *p* *pp* quasi gliss. *p*

Percussion Tamb.picc. (*p*)

Piano *press cluster silently 2/4* *p* *pp*

Violin *p* saltato ma preciso *f* *p* *pp*

Viola *p* *f* *p* c.l. batt. *p*

Violoncello *p* *sf* *f* *p* *p* c.l. batt.

6 7 8 9 10

Fl. *p*

Ob. *mp* *f* *mf*

B. Cl. *pp* *mp* *sub* *f* Change to Cl.

Perc. Temple-blocks *mf* [sincr. con Pno.] *p* Cow-bells *f*

Pno. *mp* *sub* *f* [sincr. con Perc.] damped* *pp* *sub* *f*

Vln. *mp* *arco* *p* *mf* pizz.

Vla. *arco batt. III IV III IV arco* *p* *mf*

Vc. *sub* *f* *mf*

* if Piano: supersord.-Ped.

11 12 13 14

Fl. *f* *mf*

Ob. *f* *mf* *f*

Cl. Clarinet in A *p* *p* *p* *mf* *p*

Perc. Coww-bell *p* *mf*

Pno. (ord.) *p* *mf* *f*

Vln. *p* *f* *mf*

Vla. *p* *mf*

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

15 16 17 18

Fl. *mp*

Ob. *mp* *f*

Cl. *mp*

Perc. *p* *sim. lasc.vibr.*

Pno. *mp* *mp*

Vln. *f* *p*

Vla. [con Vln.] *f* *p*

Vc. *pizz. tap (ossia: arco batt.)* *p* *0* *III* *IV* *III* *0*

19 20 21 22

Fl. *mp* *p* *sim.*

Ob. *p* *sim.*

Cl. Change to B. Cl.

Perc.

Pno. *mp* *mf*

Vln. *p* *p* *sim.*

Vla. *p* *p* *sim.*

Vc. *arco* III IV *mf*

23 24 25 26

Fl. *sim.*

Ob. *sim.*

Cl.

Perc.

Pno. *sim.*

Vln. *sim.*

Vla. *sim.*

Vc. *sim.*

27 28 29 30

Fl. *p cresc.*

Ob. *p cresc.*

B. Cl. Bass Clarinet in B \flat slapt. *f p*

Pno. *p cresc.*

Vln. *p cresc.* III IV

Vla. *p cresc.*

Vc. *p cresc.*

31 32 33 34

Fl. *f mf*

Ob. *f p f*

B. Cl. *(p) f*

Perc. Cow-bell Temple-blocks *p f*

Pno. *f*

Vln. *f*

Vla. *f*

Vc. *f p* I III III

35 36 37 38 39

Fl. *pp* *mp*

Ob. *pp* *mp*

B. Cl. *pp*

Pno. *pp* *mp*

Vln. *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *pp* *mp*

40 41 42 43 44 45 46

Fl. Change to Picc. *fp*

Ob. *p*

B. Cl. *p*

Perc. Cow-bell Triangle dead-stroke *f* *p*

Pno. *fp* *p* *mf*

Vln. *f* *p*

Vla. *mf* *p*

Vc. *mp*

47 48 49 50 51

Picc. *pp* *mf* Change to Fl.

Ob. *mp*

B. Cl. *pp* *mp*

Pno. *pp* *mp*

Vln. *mf* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

52 53 54 55 56

Picc. *mf* *mf* *mf* *mf* *mf*

Ob. *mf*

B. Cl. *sub f*

Perc. Temple-blocks *mp* Tamb. picc. *sub f* Triangles secco *f* Cow-bells *p*

Pno. *sub f*

Vln. *f* *mf* *mf* *mf* *mf*

Vla. *f* *mf* *mf* *mf* *mf*

Vc. *f* *mf* *mf* *mf* *mf*

57 58 59 60 61

Fl. *sf* *f* *mf* *mf* *sim.*

Ob. *sf* *f* *mf* *f* *sim.*

B. Cl. *f* *mf* *in rilievo* *Change to Cl.*

Pno. *mf* *secco*

Vln. *sf* *f* *mf*

Vla. *sf* *f* *mf*

Vc. *sf* *f* *mf*

62 63 64 65 66 67 68

Fl. *mf* *pp*

Ob. *f*

B. Cl. *mp* *Clarinet in A* *pp*

Perc. *Gong* *ppp*

Pno.

Vln. *pp*

Vla. *pp*

Vc. *pizz. gliss.* *p* *arco* *pp*

69 [con Vln.] 70 71 72

Fl. *sempre pp*

Ob.

Cl. (omit notes in parenthesis for breathing if needed) *sempre pp*

Perc. Temple-blocks *pp*

Pno. *sempre pp*

Vln. [con Fl.] *pp* *sim.*

Vla. *sempre pp*

Vc. *sempre pp*

73 74 75 76 77 78

Fl. *p pp f*

Ob. *f*

Cl. *p pp f*

Perc. sub. *(pp)* Triangles *mf* Cow-bells *mf*

Pno. *p pp f*

Vln. *p pp f*

Vla. *p pp f*

Vc. *p pp f*

79 80 81 82

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

83 84 85 86 87 88 89 90

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

Temple-blocks

Tamb. picc. *p*

p

f

p

f

p

f

pizz. (non arp.)

ff

pizz. (non arp.)

f

ff

pizz. (non arp.)

ff

p

ff

in rilievo

p

ff

pizz. (non arp.)

f

ff

pizz. (non arp.)

ff

p

ff

91 92 93 94 95 96 97

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

f

98 99 100 101 102 103 104

Fl.

Ob.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

sff

attacca

IV

Anamorphose des couleurs

quasi senza tempo ① ② 2① ② ③

Flute

Oboe

Bass Clarinet in B \flat *Change to B. Cl.* Bass Clarinet *pp*

Percussion (lasc.vibr.) Triangles

Piano *mp*

Violin arco ponticello *pp* III ord.

Viola arco ponticello *pp* ord.

Violoncello arco ponticello *pp* IV ord.

in tempo* (ritenuto) * in tempo \neq in tempo

senza tempo **larghetto** ① (sincr. appross.)

3 ① ② ③ ④ ⑤ ⑥ ⑦ ① ② ③ ① ②

Fl. *p* *pp senza colore individuale*

Ob. *p*

B. Cl. *p* *pp* *senza colore individuale* *Clarinet in A*

Perc. Gong Temple-block *ppp*

Pno. *pp* *pp*

Vln. *p* *pp senza colore individuale* (non flag.)

Vla. *p* *pp senza colore individuale*

Vc. *p* *pp senza colore individuale*

* in tempo \neq in tempo

in tempo

6 ① ② ③ ④ ⑤ ⑥ ⑦ 7 ① ② ③ 8 ① ② ③ 9 ① ② ③ 10 ① ② ③

Fl. *p* *p* *pp eco*

Ob. *p* *p* *pp eco*

Cl. *p* *p* *pp eco*

Perc. *p* Cow-bells

Pno. *p* *pp* *mp* *mf*

Vln. *p* *p* *pizz.* *p*

Vla. *p* *p* *pp eco*

Vc. *p* *pp* *p* *p in rilievo*

11 ① ② ③ 12 ① ② ③ 13 ① ② ③ 14 ① ②→ ③→ 15 non veloce ①- ②- ③- ④- ⑤- ⑥- ⑦- ⑧- ⑨- ⑩- 16 ①- ②- ③- ④- ⑤-

Fl. *mp* *pp*

Ob. *mp*

Cl. *mp* *pp*

Perc. Triangle trem. ril.

Pno. *mp in rilievo* *f* *pp* lasc. vibr. non veloce ①- ②- ③- ④- ⑤- ⑥- ⑦- ⑧- ⑨- ⑩- ⑪- ⑫- ⑬- ⑭- ⑮- ⑯- ⑰- ⑱- ⑲- ⑳-

Vln. arco *mp* *pp*

Vla. *mp* *pp*

Vc. *solo* *pp* *mp* *pp*

30

in tempo ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ① ② ③ ④ ① ② ③ ④

Fl. *mf* *ppp* *pp* *pp*

Ob. *mf* *p* *espr.* *pp*

Cl. *mf* *ppp* *pp* *pp*

Perc. Gong *p*

in tempo ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ① ② ③ ④ ① ② ③ ④

Pno. *pp* *mf* *p* *asc. vibr.*

Vln. *mf* *ppp* *pp*

Vla. *mf* *ppp* *pp*

Vc. *mf* *pizz.* *p* *arco III*

con slancio ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

Perc. Temple-block *ppp* Cow-bell *pp*

Pno. *p* *f* *p* *f* *cluster* *8va* *#/4*

Vln. *p* *f* *mf* *p*

Vla. *p* *f* *mf* *p*

Vc. *mp* *f* *mf* *p* *pizz.*

25 26 27 28

Fl. ① ② ③ ④ ① ② ③ ④ ① ② ③ ④ ⑤ ⑥ ⑦

Ob. *p* *p* *mp*

Cl. *p* *p* *mp*

Perc. **Gong** *mp* *pp* *lasc.vibr.*

Pno. ① ② ③ ④ ① ② ③ ④ ① ② ③ ④ ⑤ ⑥ ⑦

Vln. *p* *p* *mp* *arco*

Vla. *p* *p* *mp*

Vc. *p* *p* *mp* *arco*

29 30

Fl. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Ob. *mp* *pp* 3:4

Cl. *mp* *pp* 3:4

Perc. **Cow-bells** *mp* *pp*

Pno. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ *p*

Vln. *mp* *pp* 3:4

Vla. *mp* *pp* 3:4

Vc. *mp* *pp* 3:4

(a tempo: più tranquillo)

31 ① ② ③ ④ ⑤ 32 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ 3:4 PP

Fl. *mf*

Ob. *mf*

Cl. *mf*

Perc. *p*

Pno. ① ② ③ ④ ⑤ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ 3:4 PP

Vln. *mf*

Vla. *mf*

Vc. *mf*

(a tempo: più tranquillo)

33 ① ② ③ ④ ① 34 ① ② ③ ① ② ③

Fl. *p*

Ob.

Cl.

Perc. Triangles *pp*

Pno. ① ② ③ ④ ① ② ① ② ③ ① ② ③ *pp* *pp* *sim.* *ppp* *p*

Vln. [tune I (eⁿ) up to eⁿ] *sim.* I

Vla. *p* *sim.* IV

Vc. *p* *sim.* II III

adagio sostenuto ma non lento cantabile (hoquetus)

Epilogue

in memoriam Zoltán Jeney

molto adagio (without conducting)

Fl. 45

Clarinet in A

46

whistle tone

47

non sincer.

ppp

ppp (*eco di Vla*)

pp

Perc. Gongs **in tempo** [♩ = 69] *pp lontano*

molto adagio (without conducting)

solo

Vla. *pp espr.*

Vc. III II III IV III

ppp (*eco di Vla*)

48

49

50

51

Fl. **continue ad lib.**
(alternate fundamentals in free durations)

Perc. **continue ad lib.**
(consecutive rep. of one pitch: max. 6)

2019.10.28.