

HORVÁTH BALÁZS

**La continuità interrotta
(à Elliott Carter)**

for Soprano Saxophone in B-flat and piano

to Erzsébet Selejto and Irén Selejto

Budapest, 2008/2016

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La continuità interrotta (à Elliott Carter) was composed in 2008 originally for flute and piano. This version (2016) is transcribed for Soprano Saxophone and piano and is dedicated to Erzsébet Selejto and Irén Selejto. (Premier of this version done by the dedicatee on 02/03/2018 at Fuga, Budapest.)

The tempi of the piece are created from rhythmical relations. The principle of the tempo-rhythm relations is influenced by the metric modulations of Elliott Carter's music. *La continuità interrotta* is an homage to the 100 years old composer, Elliott Carter.

The ratio of the given metronome data is more important than the exact metronome markings themselves. You may start the piece slower than the beginning metronome marking suggests. In this case you must follow the metric (and tempo) relations and NOT the exact values.

The metronome markings in the score and a possible slower ratio can be seen below:

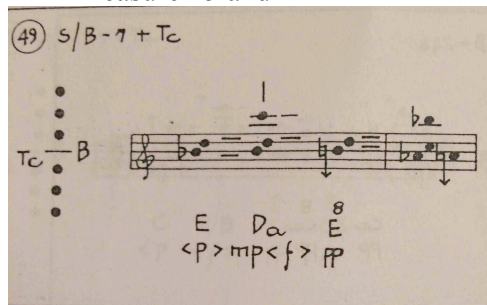
Score: 120 – 96 – 144 – 126 – 168 – 140 – 210 – 175 – 100 – 125
 Slower tempo: 108 – 86,4 – 129,6 – 113,4 – 151,2 – 126 – 189 – 157,5 – 90 – 112,5

Explanations

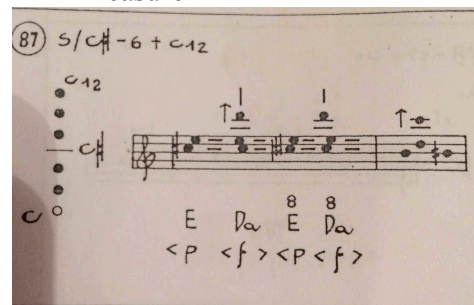


Downward glissando with pressing the pitches down with the lips. If needed, use the fingering of the arrival pitches but make such a soft change that it seems to be a continuous glissando.

Any multiphony where the given pitch dominates.
 Measure 45 and 211



Measure 212



Slap-tongue

csak levegő
 only air

Only air – without tone (or use a bit of tone and many air-noise). Beat with tongue.

La continuità interrotta (à Elliott Carter)

version for Soprano Saxophone in B-flat and piano

HORVÁTH Balázs
(*1976)

♩ = 120

glissando (with lips) - change fingering in case you need to

glissando

4

15

Musical score for measures 15-19. Treble clef with a long slur over measures 15-19. Bass clef has rests.

20

Musical score for measures 20-23. Treble clef with various rhythmic patterns and slurs. Bass clef has rests.

24

$\text{♩} = 96$

Musical score for measures 24-27. Treble clef with complex rhythms and slurs. Bass clef with triplets and a piano (*p*) dynamic marking.

28

Musical score for measures 28-31. Treble clef with complex rhythms and slurs. Bass clef with triplets and a mezzo-forte (*mf*) dynamic marking.

33 *gliss. come prima* *glissando* $\text{—}^3 \text{—} \text{—}$

ppp

Una corda-----

39 $\text{♩} = 144$ *frull.* *f* *p* *f* *ff* *p* *f* *p* *f*

f *p* *f* *ff* *p* *f* *p* *f*

(Una corda)-----

44 $\text{♩} = 126$ *gliss. come prima* *glissando* *multiphonics: M. Weiss-G. Netti: The Techniques of Saxophone Playing (Bärenreiter) - example 49 (see fingering in the preface)*

p *f* *(f)* *p* *p* *p* *p*

Una corda-----

49 *ord.* *gliss. come prima* *glissando* *frull.* *f* *ff* *p* *ppp* *p*

f *ff* *p* *ppp* *p*

(Una corda)-----

54

ff mp f

ppp mp f

Una corda *Λed* poco a poco più *Λed*

58

(poco a poco più *Λed*.)

61

microinterval fingerings
slap + + + glissando ord.
mp p

ppp p

(poco a poco più *Λed*.) Una corda

64

ff
8va
ff

5:2

68

(8va)

72

gliss. come prima . glissando

mp

(8va)

p legato

p
poco a poco più $\lambda\epsilon\delta$

75

78

poco a poco più $\lambda\epsilon\delta$

97 $\text{♩} = 168$

100

103

107

112

p *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

118

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

123

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

129

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

134

p *f* *p* *f* *p*

139

f *p* *f*

ppp

Una corda

143

p *f* *p* *ff* *p* *molto*

148

sub p *molto* *sub p* *sub p*

sub p *molto* *sub p* *sub p*

$\text{♩} = 140$

12

151

sub *p* sub *p* sub *p*

sub *p* sub *p* sub *p*

$\overset{-3}{\text{♩}} = \text{♩}$

♩ = 210

154

ff *ff* *mf* *ppp*

subtone

Una corda

158

ord. hangmagasság nélküli slap (puha) unpitched slap (soft slap) ord. come prima ord.

ff "*f*" (= *pp*) *f* > *pp* *f* > *pp*

ff *pp* *f* > *pp* *f* > *pp*

$\overset{-5.3}{\text{♩}} = \text{♩}$

♩ = 175

161

mf > *pp* *mf* > *p* *mf* > dim.

mf > *pp* *mf* > *p* *mf* > dim.

frull.

165

(dim.) *p* *sub.mf* *dim.* *p*

(dim.) *p* *sub.mf* *dim.* *p*

169

mp *mp* *dim.*

mp *ppp* *mp* *dim.*

Una corda *némán nyomd le*
press silently

173

(dim.) *pp*

(dim.) *pp*

$\text{♩} + \text{♩} = \text{♩}$

$\text{♩} = 100$

slap

179

pp

pp

$\text{♩} + \text{♩} = \text{♩}$

200

$\text{♩} = 125$

203

206

multiphonics: M. Weiss-G. Netti:
The Techniques of Saxophone Playing (Bärenreiter)
- example 87 (see fingering in the preface)

209

gliss. come prima

glissando

f

sub.p

Una corda

213

f *mp* poco a poco cresc.

mp poco a poco cresc.

(Una corda)

216

(cresc.)

(cresc.)

218

(cresc.)

(cresc.)

220

(cresc.)

(cresc.)

223

(cresc.)

(cresc.)

226

(cresc.)

(cresc.)

229

(cresc.)

fff

(cresc.)

fff

ppp

Una corda.

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Explanations



Downward glissando with pressing the pitches down with the lips. If needed, use the fingering of the arrival pitches but make such a soft change that it seems to be a continuous glissando.

Any multiphony where the given pitch dominates.
 Measure 45 and 211

(49) S/B-7 + Tc

E Da E
 <P> mp <f> pp

Measure 212

(87) S/C#-6 + c12

E Da E Da
 <P> <f> <P> <f>

Slap-tongue

csak levegő
 only air

Only air – without tone (or use a bit of tone and many air-noise). Beat with tongue.

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(*1976)

♩ = 120

version for Soprano Saxophone in B-flat and piano

4

7

10

14

19

23

f

p

glissando (with lips) - change fingering in case you need to

glissando

♩ + ♩ = ♩

♩ = 96

27

mf

mf

31

gliss. come prima

glissando

mf

36

gliss.

ord.

frull.

f *p* *f* *ff* *p*

$\text{♩} = 144$

42

f *p* *f* *p* *f*

f *p* *f* *p* *f*

$\text{♩} = 126$

multiphonics: M. Weiss-G. Netti: The Techniques of Saxophone Playing (Bärenreiter)

45 - example 49 (see fingering in the preface)

gliss. come prima

(f)

p

p

glissando

Una corda

50

gliss. come prima

glissando

frull.

f *ff* *p*

54

ff *mp* *f*

ppp *mp* *f*

58

61

microinterval fingerings

slap *+* *+* *+* *+* *+* *+* *+* *+*

glissando

ord.

mp *p*

ppp *p*

64

67

ff

8va

ff

71

gliss. come prima
glissando.

mp

(8^{va})

p

75

3 3 3

78

4 3 3 5 3

poco a poco più ♩

82

glissando

5 3

(poco a poco più ♩) ----- (♩) ----- poco a poco meno ♩

86

3 3 3 3

(poco a poco meno ♩) ----- (senza Ped.)

90

glissando fingering fingering

3 3

Una corda -----

♩. = ♩

94

mf

mf

Detailed description: This system contains measures 94, 95, and 96. The music is written for soprano saxophone in two staves. Measure 94 is in 10/16 time, 95 is in 9/16, and 96 is in 8/16. The melody in the upper staff features eighth and sixteenth notes with slurs and accents. The lower staff provides accompaniment with slurs and a 'mf' dynamic marking.

97

♩ = 168

Detailed description: This system contains measures 97, 98, 99, and 100. The time signatures change from 8/8 to 7/8, then 3/4, and finally 7/8. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with slurs.

101

glissando

frull.

dim.

mf

Detailed description: This system contains measures 101, 102, and 103. The time signatures are 7/8, 8/8, and 7/8. The upper staff features glissando and flutter-tonguing ('frull.') markings. A 'dim.' marking is placed below the staff with a dashed line. The lower staff has a melodic line with slurs and a 'mf' dynamic marking.

104

glissando

gliss.

glissando

pp

molto

f

(dim.)

Detailed description: This system contains measures 104, 105, 106, and 107. The time signatures are 3/4, 3/4, 3/4, and 3/4. The upper staff has glissando and gliss. markings. A 'pp' marking is followed by a 'molto' hairpin. A 'f' dynamic is at the end. A '(dim.)' marking is at the beginning with a dashed line. The lower staff has a rhythmic accompaniment with slurs.

108

p

f

p

f

p

4:5J

Detailed description: This system contains measures 108, 109, 110, 111, and 112. The time signatures are 8/16, 4/16, 8/16, 4/16, and 8/16. The upper staff has a melodic line with slurs and accents. Dynamics are p, f, p, f, p. A '4:5J' marking is above the final measure. The lower staff has a rhythmic accompaniment with slurs.

113

p

f

p

f

6:5J

Detailed description: This system contains measures 113, 114, 115, 116, and 117. The time signatures are 4/16, 8/16, 4/16, 8/16, and 4/16. The upper staff has a melodic line with slurs and accents. Dynamics are p, f, p, f. A '6:5J' marking is above the fourth measure. The lower staff has a rhythmic accompaniment with slurs.

118 $\overset{6}{\curvearrowright} \overset{5}{\curvearrowright}$

p *f* *p* *f* *p*

123

f *p* *f* *p* *f*

128

p *f* *p* *f* *p*

133

f *p* *f* *p* *f*

138

p *f* *p* *f* *p*

144 $\overset{-5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

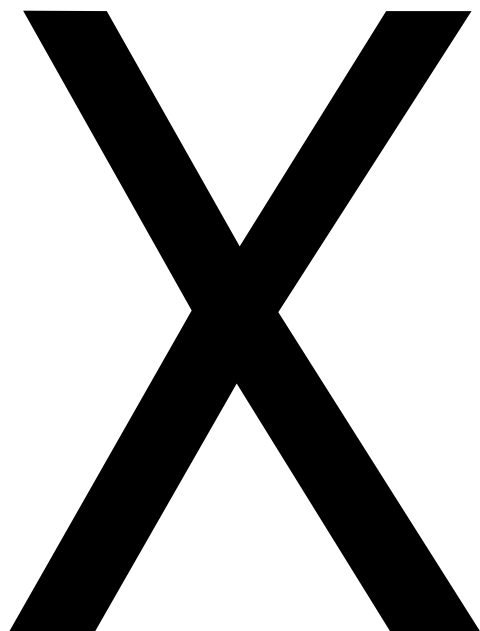
f *p* *ff* *p* *molto* *sub p* *molto*

149

sub p *sub p* *sub p* *sub p*

153 $\overset{-3}{\curvearrowright}$

sub p *ff* *subtone*



Sassofono Soprano in Si \flat

-5:3 11
♩ = ♩

158 ord. *hangmagasság nélküli slap (puha)*
unpitched slap (soft slap)
ord. come prima ord.

ff *f' (= pp)* *f > pp* *f > pp* *mf > pp*

162 $\text{♩} = 175$ *frull.*

mf > p *mf >* *dim.* *p*

166

sub.mf *dim.* *p* *mp* *ppp*

171 $\text{♩} + \text{♩} = \text{♩}$

mp *dim.*

176 $\text{♩} = 100$ *slap*

(dim.) *pp* *(dim.)* *pp*

182 $\text{♩} = 125$

pp

187 **3**

3

194

p

$\text{♩} = \text{♩}$
 $\text{♩} = 125$

+ ord. +

198

+ ord. + ord.

$\text{♩} = \text{♩}$
 $\text{♩} = 125$

202

206

mp

mp

multiphonics: M. Weiss-G. Netti:
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 - example 87 (see fingering in the preface)

multiphonics: see m. 45

209

f

f

gliss. come prima

glissando

glissando

213  *f* *mp* *poco a poco cresc.*

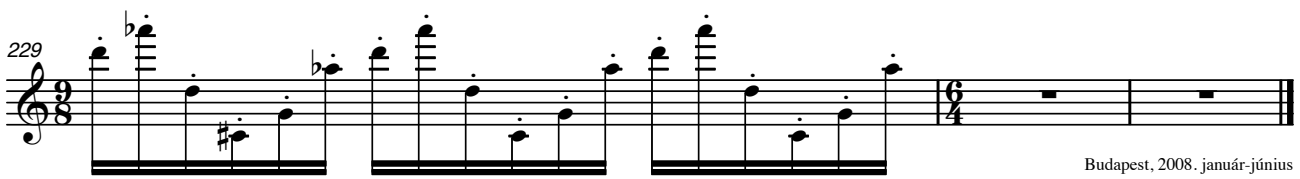
216  *(cresc.)*

218  *(cresc.)*

220  *(cresc.)*

223  *(cresc.)*

226  *(cresc.)*

229  *(cresc.)* *fff*

Budapest, 2008. január-június