

**HORVÁTH BALÁZS**

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

for flute and piano

*to Noémi Győri and Nóra Füzi*

Budapest, 2008

© Balázs HORVÁTH, 2008

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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

Budapest, 05/06/2008

*Balázs Horváth*

### Explanations



Downward glissando with turning the flute away from lips. While turning the flute out slowly, play the motive using the previous pitches. Due to this turn-out the pitches will descend with approximately quarter-tone or semiton (see the terminating pitches).



Any multiphony where the given pitch dominates.

tongue-  
pizz.



Tongue-pizzicato

csak levegő  
only air



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

# La continuità interrotta (à Elliott Carter)

HORVÁTH Balázs  
(\*1976)

$\text{♩} = 120$

*f*

*f legato*

4

8

11

*ppp*

*f*

*f legato*

Una corda

glissando

ord.

$\text{♩} = 120$

15

20

24

$\text{♩} = 96$

28

33 *glissando*  $\overset{\curvearrowright}{\text{U}}$   $\overset{-3}{\text{J}} = \text{J}$

*ppp*

*Una corda*.....

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

*f p f ff p f p f*

*(Una corda)*.....

44  $\text{J} = 126$  *p f (f) p* *glissando*  $\overset{\curvearrowright}{\text{U}}$

*p f (f) p* *glissando*

*Una corda*.....

49 ord. *f ff p* *glissando*  $\overset{\curvearrowright}{\text{U}}$  ord. frull. *p*

*f ff p* *glissando* *p*

*(Una corda)*.....

54

Musical score for measures 54-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 54 starts with a *ff* dynamic, followed by *mp* in measure 55, and *f* in measure 56. A triplet of eighth notes is marked in measure 56. The bottom staff has a *Una corda* instruction at the beginning and a *ped.* (pedal) instruction with a dashed line extending across measures 54-57. The text "poco a poco più *ped.*" is written below the dashed line.

58

Musical score for measures 58-60. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 58 has a *mp* dynamic. Measure 59 has a *f* dynamic. Measure 60 has a *f* dynamic and a triplet of eighth notes. The bottom staff has a *ped.* (pedal) instruction with a dashed line extending across measures 58-60. The text "(poco a poco più *ped.*)" is written below the dashed line.

61

Musical score for measures 61-63. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 61 has a *mp* dynamic and a *glissando* instruction with a curved arrow above the staff. Measure 62 has a *ppp* dynamic. Measure 63 has a *p* dynamic and an *ord.* (order) instruction. The bottom staff has a *Una corda* instruction at the end of measure 63. The text "(poco a poco più *ped.*)" is written below the first two measures, and "Una corda" is written below the last measure.

64

Musical score for measures 64-66. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 64 has a *ff* dynamic. Measure 65 has a *ff* dynamic. Measure 66 has a *ff* dynamic and a *5th:2* (5th finger, 2nd octave) instruction. The bottom staff has a *8va* (8th octave) instruction above the staff in measure 66. The text "8va" is written above the staff, and "5th:2" is written below the staff.

68

(8va)

72

*mp*

*p* poco a poco più  $\text{leg}^o$

75

ord.

*p* poco a poco più  $\text{leg}^o$

78

*p* poco a poco più  $\text{leg}^o$

82 *glissando* *ord.* *staccato*

(poco a poco più *ped.*) ----- (*ped.*) ----- poco a poco meno *ped.* -----

86

(poco a poco meno *ped.*) ----- | (senza Ped.)

90 *glissando* *ppp* *Una corda*

Una corda ----- |

94 *ord.* *mf* *mf* *6*

Una corda ----- |

♩ = 168

97

Musical score for measures 97-99. The score is in 3/4 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features complex rhythmic patterns with many beamed notes and rests. The key signature has one flat.

100

Musical score for measures 100-102. The score is in 3/4 time and consists of three staves. Measure 100 includes a *glissando* marking and a *dim.* (diminuendo) hairpin. Measure 101 includes a *mf* (mezzo-forte) dynamic marking. Measure 102 includes a *dim.* hairpin. The notation includes various rhythmic values and articulation marks.

103

Musical score for measures 103-106. The score is in 3/4 time and consists of three staves. Measure 103 includes *ord.* (ordinando), *frull.* (trill), and *glissando* markings. Measure 104 includes a *sim.* (sforzando) marking. Measure 105 includes a *pp* (pianissimo) dynamic marking. Measure 106 includes a *molto* marking. The notation includes various rhythmic values and articulation marks.

107

Musical score for measures 107-111. The score is in 3/4 time and consists of three staves. The music features a series of dynamic changes: *f* (forte), *p* (piano), *f*, *p*, *f*. The notation includes various rhythmic values and articulation marks.

112

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

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

118

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

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

123

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

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

129

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

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

134

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

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

139

*f* *p* *f*

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

Una corda.....!

143

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

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

148

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

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

♩ = 140

151

sub.p sub.p sub.p

sub.p sub.p sub.p

154

ff

glissando

$\text{♩} = 210$

ff mf ppp

Una corda

158

ord. csak levegő only air ord. sim. ord.

ff pp f pp f pp

ff pp f pp f pp

161

mf pp mf p mf dim.

mf pp mf p mf dim.

165

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

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

169

*mp* *mp* *dim.*

*mp* *ppp* *mp* *dim.*

*Una corda* *némány nyomd le press silently*

173

*(dim.)* *pp*

*(dim.)* *pp*

$\text{♩} = 100$  *tongue-pizz. (ord.)*

179

*pp*

*5J:2J* *5J:2J*

$\overset{-5}{\text{J}} = \text{J}$

$\text{J} = 125$

184

188

192

$\text{J} = \text{J}$

$\text{J} = 125$

196

$\text{♩} = \text{♩}$   
♩ = 125

200

203

206

209

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.)

226

(cresc.)

229

(cresc.)

*fff*

*ppp*

Una corda



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tongue-  
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Győri Noéminak és Fűzi Nórának

# La continuità interrotta (à Elliott Carter)

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(\*1976)

$\text{♩} = 120$



$\text{♩} + \text{♩} = \text{♩}$

$\text{♩} = 96$



27

*mf*

*mf*

31

*glissando*

36

*gliss.*

*f p f ff p*

*f p f p f*

*♩ = 144*

*ord.*

*frull.*

42

*f p f p f*

*f p f p f*

45

*♩ = 126*

*(f)*

*glissando*

*p*

*p*

*Una corda*

FLAUTO GRANDE

50 *f* ord. *glissando* *ff* *p* frull. 3

54 *ff* *mp* *f* 3 *ppp* *mp* *f* 3

58

61 *mp* *p* ord. *glissando* 3

64

67 *ff* 3 *ff* 3

Detailed description: This page of a musical score for Flauto Grande contains measures 50 through 72. The score is written for two staves. Measures 50-53 are in 4/4 time, featuring a melodic line with a glissando and a bass line with triplets. Measures 54-57 are in 4/4 time, with a complex rhythmic pattern in the bass line. Measures 58-60 are in 4/4 time, showing a melodic line with a glissando and a bass line with triplets. Measures 61-63 are in 4/4 time, with a melodic line featuring a glissando and a bass line with triplets. Measures 64-66 are in 4/4 time, with a melodic line and a bass line. Measures 67-72 are in 9/16 time, with a melodic line and a bass line. The score includes various dynamics such as *f*, *ff*, *p*, *mp*, and *ppp*, as well as performance instructions like *ord.*, *glissando*, and *frull.* (trills). There are also slurs and accents throughout the piece.

FLAUTO GRANDE

71

*glissando*

*mp*

*p*

75

ord.

78

*poco a poco più  $\text{Ped.}$*

82

*glissando*

ord.

*(poco a poco più  $\text{Ped.}$ )* ----- *( $\text{Ped.}$ )* ----- *poco a poco meno  $\text{Ped.}$*

86

*(poco a poco meno  $\text{Ped.}$ )* ----- *(senza Ped.)*

90

*glissando*

*Una corda*

♩. = ♩

94 ord.

*mf*

*mf*

♩ = 168

97

101

*mf*

ord. → U

ord. → U

ord. → U

frull.

sim.

*dim.* -----

104

*glissando*

*gliss.*

*glissando*

ord.

*f*

(*dim.*) ----- *pp* *molto*

108

*p*

*f*

*p*

*f*

*p*

4:5

113

*p*

*f*

*p*

*f*

6:5

118  $\overbrace{6 \cdot 5 \cdot 3}^{\text{trill}}$

*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

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

$\text{♩} = 140$

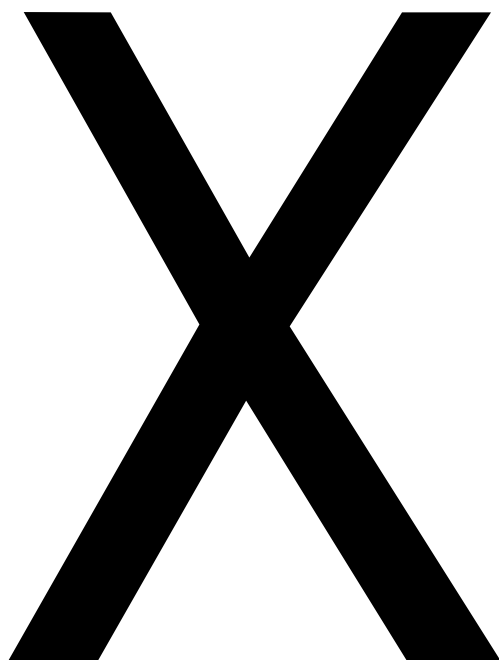
149

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

$\text{♩} = 210$

153

*sub p* *ff* *glissando*



FLAUTO GRANDE

-5:3 11  
♩ = ♩

158 ord. csak levegő only air ord. sim. ord. >

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

162 ♩ = 175 frull.

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

166

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

171

*mp* *dim.*

176 ♩ = 100 tongue-pizz. (ord.) +

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

182 ♩ = 125

*pp*

187

**3**

194

*p*

*J. = 125*

+ ord. +

198

*J. = 125*

+ ord. + ord.

202

206

*mp*

209

*f*

*glissando*

ord. → U

213 


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

216 

*(cresc.)*

218 

*(cresc.)*

220 

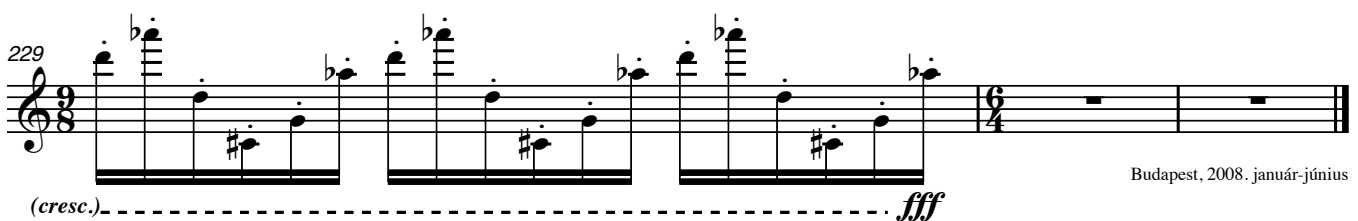
*(cresc.)*

223 

*(cresc.)*

226 

*(cresc.)*

229 

*(cresc.)* *fff*

Budapest, 2008. január-június

