

LIQUID STATE

Tout doit être joué avec les attaques les plus faibles possible, comme si une grande liaison couvrait chacune de parties. Respirations et attaques après celles-ci très discrètes. Le résultat global doit être une sorte de son continu.

Eric Bettens

$\text{♩} = 54$ Whistle Tone ord.

Fl. *pp*

Ht.

Cl. *ppp*

Ba.

Hrn.

Vi. 1 *pp* *p*

Vi. 2 *pp*

Va. *pp*

Ce. *ppp* *p*

Cb. *ppp* *p* Sul E Sul A

14

Fl.

Htb.

Cl.

Bsn. *pp*

Hn.

V. 1

V. 2

A.

Vc. *p*

C. B. *Sul D*

20

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc. *p*

C. B. *8va*

25

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

mp

p

30

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

8va

35

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

mf

mf



42

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

p

p

Sul D

52

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

mp

mp

f

p

pp

8va

60

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

mf

mf

p

64

Fl. *mf* *mf* *mf* *mf*

Htb.

Cl. *mf* *mf* *mf*

Bsn. *mf*

Hn.

V. 1 *p*

V. 2

A.

Vc. *8va*

C. B. *8va*

68

Fl. *f* *mf* *pp* *mf* *mf*

Htb.

Cl. *mf* *mf* *mf*

Bsn.

Hn. *mp*

V. 1 *f* *p*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

72

Fl. *p* *f* *mf*

Htb.

Cl. *mf* *mf*

Bsn.

Hn. *mp* *fp* *fp*

V. 1

V. 2

A.

Vc.

C. B. *8va*

76

Fl.

Htb.

Cl. *mf* *mf*

Bsn.

Hn.

V. 1 *p*

V. 2

A.

Vc.

C. B. *8va*

80

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

mf

p

fp

p

f

mp

85

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

p

mp

f

p

mp

p

f

p

90

Fl.

Hrn.

Cl.

Bsn.

V. 1

V. 2

A.

Vc.

C. B.

pp

p

f

mf

p

f

p

f

p

f

p

95

Fl.

Hrn.

Cl.

Bsn.

V. 1

V. 2

A.

Vc.

C. B.

p

f

p

f

p

f

p

f

p

f

p

f

p

100

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

p

mf

mp

p

f

p

pizz.

p



105

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

mf

pp

p

mp

sul pont.

sul pont.

gliss.

gliss.

110

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

p

pizz.

p

gliss.

115

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

p

mp

pizz.

p

121

Fl. Htb. Cl. Bsn. Hn. V. 1 V. 2 A. Vc. C. B.

mf *mp*

ord.

This musical score covers measures 121 to 124. It features a woodwind section with Flute (Fl.), Horn in B-flat (Htb.), Clarinet (Cl.), and Bassoon (Bsn.), and a string section with Violin 1 (V. 1), Violin 2 (V. 2), Viola (A.), Violoncello (Vc.), and Contrabass (C. B.). The woodwinds play melodic lines with various articulations, while the strings provide harmonic support with sustained notes and rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present for the Clarinet, and *mp* (mezzo-piano) for the Bassoon. A rehearsal mark consisting of two parallel lines is located to the left of measure 121. A large red watermark 'SPECIMEN' is overlaid diagonally across the score.

125

Fl. Htb. Cl. Bsn. Hn. V. 1 V. 2 A. Vc. C. B.

mf *f*

This musical score covers measures 125 to 128. It continues the instrumentation from the previous system. The woodwinds play melodic lines, with the Bassoon (Bsn.) featuring a dynamic marking of *f* (forte) in measure 127. The strings continue their harmonic support. A rehearsal mark consisting of two parallel lines is located to the left of measure 125. A large red watermark 'SPECIMEN' is overlaid diagonally across the score.

129

Fl. Htb. Cl. Bsn. Hn. V. 1 V. 2 A. Vc. C. B.

mp *p* *mf* *mp*

This system contains measures 129 through 133. The Flute part features a melodic line with slurs and accents. The Clarinet part has a rhythmic pattern with slurs and accents. The Bassoon part has a melodic line with slurs and accents. The Horns are silent. The Violins and Violas play chords with slurs. The Cello and Double Bass parts have a rhythmic pattern with slurs and accents. Dynamics include *mp*, *p*, and *mf*.

134

Fl. Htb. Cl. Bsn. Hn. V. 1 V. 2 A. Vc. C. B.

mp

This system contains measures 134 through 138. The Flute part continues with a melodic line. The Clarinet part has a rhythmic pattern. The Bassoon part has a melodic line. The Horns are silent. The Violins and Violas play chords. The Cello and Double Bass parts have a rhythmic pattern. Dynamics include *mp*.

138

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

p

p

p

arco

p

143

Fl.

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B.

pp

pp

arco

ppp

Sul E

Sul A

Sul D

8va

149

Fl. *p* *p* *mp* *pp* *pp*

Htb.

Cl.

Bsn.

Hn.

V. 1

V. 2

A.

Vc.

C. B. Sul E Sul D 8^{va} Sul E Sul A

153

Fl. *mp* *p* Whistle Tone

Htb.

Cl.

Bsn. *pppp*

Hn.

V. 1 *pppp*

V. 2 *pppp*

A. *pppp*

Vc. *pppp*

C. B. Sul E Sul A *pppp*

pppp