

- TIMELESS -

Eric Bettens

♩=60

Clarinette en Sib

Tam-tam

Piano

Violon I

Violoncelle

The score is written for five instruments: Clarinet in Bb, Tam-tam, Piano, Violin I, and Cello. The tempo is marked as 60 beats per minute. The time signature is 3/4. The Clarinet part consists of a series of dotted quarter notes, with dynamics ranging from *pp* to *ff*. The Tam-tam part consists of dotted quarter notes with a dynamic of *mf*. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamics of *pp* and *f*. The Violin I and Cello parts consist of sustained notes with dynamics of *pp*, *ff*, and *p*. A large red watermark 'SPECIMEN' is overlaid on the score.

21

Cl. *mp*

T.-t.

Vib. *f* *mf* *f* *p* *mf* *f*

P. *p* *mf*

VI. I *mf*

VI. II *mf*

Alto *mf*

Vc. *mf*

Cl. *mf* *f* *ff* *mp* *f*

Timb. *pp* *fp*

Vib.

P. *f* *mf* *Ped.*

VI. I

VI. II

Alto

Vc. *p* *f* *mf*
sul pont. pizz.

The musical score is for a section starting at measure 27. The Clarinet (Cl.) part features a complex melodic line with triplets, a sextuplet, and a nonuplet, with dynamics ranging from mezzo-forte (mf) to fortissimo (ff) and mezzo-piano (mp). The Timpani (Timb.) part has a simple rhythmic accompaniment with dynamics from pianissimo (pp) to fortissimo-piano (fp). The Piano (P.) part consists of a left hand with sustained chords and a right hand with a rhythmic pattern of eighth notes and triplets, with dynamics from forte (f) to mezzo-forte (mf) and a Pedal (Ped.) marking. The Violin I (VI. I), Violin II (VI. II), and Alto parts are held in sustained chords. The Violoncello (Vc.) part has a sustained chord with dynamics from piano (p) to forte (f) and mezzo-forte (mf), with performance instructions for sul ponticello (sul pont.) and pizzicato (pizz.).

34

Cl.

p *mf* *sfz*

T-t.

mf

Vib.

p *f*
Ped.

P.

f

Alto

mf

Vc.

arco *mf*

5

38

Cl.

T-t.

Vib.

P.

VI. I

VI. II

Alto

Vc.

mp

f

42

Cl. *fp*

Cl. tub. *mp*

Vib. *mf*

P. *mf*

VI. I *mp* *f* *mp* pizz. *mp*

VI. II *f* *mp* pizz. *mp*

Alto *f* *mp* pizz. *mp*

Vc. *f* *p* sul pont.

47 **accel.**

Cl. I

Cl. tub.

Vib.

P.

VI. I

VI. II

Alto

Vc.

ord.

mf

52 $\text{♩} = 84$

Cl. f

Cl. tub.

Xyl. f

Vib.

P. ff ff

VI. I arco f *marcato* fpp ff

VI. II arco f *marcato* fpp ff

Alto arco f *marcato* fpp ff

Vc. ord. f *marcato* fpp ff

57

Cl. *ff* *mf*

Vib. *f* *mf*

P. *ff* *f* *mf*

VI. I

VI. II

Alto *mf*

Vc.

The musical score is for measures 57-61. The Clarinet part features a triplet of eighth notes followed by a quintuplet of eighth notes, then a series of triplets of eighth notes. Dynamics range from fortissimo (ff) to mezzo-forte (mf). The Vibraphone part consists of a series of chords, starting with a forte (f) dynamic and moving to mezzo-forte (mf). The Piano part has a forte (f) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand, with several triplet patterns. The string parts (VI. I, VI. II, Alto, Vc.) are mostly silent, with the Alto part playing a melodic line in mezzo-forte (mf) dynamics.

71

Timb.

p

P.

VI. I

mf

VI. II

mf

Alto

mf

Vc.

mf

77

T.-t. *mp*

Cl. tub. *mp*

Mar. *mf*

P.

VI. I *f* *gliss.*

VI. II *f* *gliss.*

Alto

Vc. *pizz.*

83

Cl.

T.-t.

Cl. tub.

Mar.

P.

VI. I

VI. II

Alto

Vc.

f

f

gliss.

arco

89

Cl.

Mar.

P.

VI. I

VI. II

Alto

Vc.

Musical score for measures 95-100. The score includes parts for Clarinet (Cl.), Clarinet in Bass (Cl. tub.), Maracas (Mar.), Piano (P.), Violin I (VI. I), Violin II (VI. II), Alto, and Violoncello (Vc.).

- Cl.:** Measure 95 starts with a melodic line marked *p*. Measure 96 has a rest.
- Cl. tub.:** Measure 95 has a rest. Measure 96 has a melodic line marked *mf* with a triplet of eighth notes.
- Mar.:** Measure 95 has a rhythmic pattern marked *f*. Measure 96 has a rest. Measure 97 has a rhythmic pattern marked *f*. Measure 98 has a rhythmic pattern marked *pp*. Measure 99 has a rhythmic pattern marked *pp*. Measure 100 has a rest.
- P.:** Measure 95 has a rhythmic pattern marked *mf* and *ped.*. Measure 96 has a rhythmic pattern marked *f*. Measure 97 has a rhythmic pattern marked *f*. Measure 98 has a rhythmic pattern marked *pp*. Measure 99 has a rhythmic pattern marked *pp*. Measure 100 has a rhythmic pattern marked *pp*.
- VI. I & VI. II:** Measure 95 has a melodic line marked *f*. Measure 96 has a melodic line marked *f*. Measure 97 has a melodic line marked *f*. Measure 98 has a melodic line marked *f*. Measure 99 has a melodic line marked *f*. Measure 100 has a melodic line marked *f*.
- Alto:** Measure 95 has a melodic line marked *f*. Measure 96 has a melodic line marked *f*. Measure 97 has a melodic line marked *f*. Measure 98 has a melodic line marked *f*. Measure 99 has a melodic line marked *f*. Measure 100 has a melodic line marked *f*.
- Vc.:** Measure 95 has a rhythmic pattern marked *f* and *pizz.*. Measure 96 has a rhythmic pattern marked *f*. Measure 97 has a rhythmic pattern marked *ff*. Measure 98 has a rhythmic pattern marked *f*. Measure 99 has a rhythmic pattern marked *f*. Measure 100 has a rhythmic pattern marked *f*.

101

Cl.

Vib.

P.

VI. I

VI. II

Alto

Vc.

p

mp

mf

fp

ped.

The musical score for page 17, measures 101-104, is arranged in a system with seven staves. The instruments are Clarinet (Cl.), Vibraphone (Vib.), Piano (P.), Violin I (VI. I), Violin II (VI. II), Alto, and Violoncello (Vc.). The piano part (P.) is the most prominent, featuring a complex triplet pattern in the right hand starting in measure 102. The vibraphone part (Vib.) includes triplet figures and sustained chords with pedal markings. The strings (VI. I, VI. II, Vc.) provide harmonic support with various articulations and dynamics. The clarinet (Cl.) has a long note in measure 103. Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo piano (fp). Pedal markings (ped.) are used for the vibraphone.

107

Cl. *f*

Timb. *f* *mp*

Mar. *mf*

Vib.

P. *f* *f*

VI. I *p* *ff* *f marcato*

VI. II *ff* *pizz.* *arco* *f marcato*

Alto *f marcato*

Vc. *pizz.* *arco* *f marcato*

111

Cl. *mf*

Timb.

Mar.

P.

VI. I

VI. II

Alto

Vc.

114

Cl.

Timb.

Mar.

P.

VI. I

VI. II

Alto

Vc.

f

ff

ff marcato

117

Cl. *ff* *mp*

T.-t. arco

Mar. *p sub 5 < f*

P. *ff* *p* *f* *ped.*

VI. I *mf*

VI. II *mf* sul pont.

Alto *mp* sul pont.

Vc. *mp*

rall.

122

Cl.

T.-t.

P.

VI. I

VI. II

Alto

Vc.

arco

brosse

5 3 7

nb. ad lib

p

ff

rall.



126 - $\text{♩} = 60$

Cl. *mp*

T-t.

Vib. *p* *Red.*

P. *3*



130 *rall.*

Cl. *3*

Vib. *Red.* *attendre la fin de la résonance*

P. *p* *pp* *attendre la fin de la résonance*