

# L'Ogdoade d'Hermiopolis

Concerto pour 2 clarinettes, percussions  
et orchestre



Eric Bettens

SPEECHIMMUN

# ERIC BETTENS

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## L'OGDOADE D'HERMIOPOLIS

*Concerto pour deux clarinettes, percussions et orchestre en 4 mouvements*

I . NOUN - L'ASPECT LIQUIDE

II . HEH - L'INFINITÉ SPATIALE

III . AMON - CE QUI EST CACHÉ

IV . KEKOU - LES TÉNÈBRES PROFONDES

Clarinette I  
Clarinette II / Clarinette basse

Percussions (*vibraphone, marimba, Glockenspiel, Wood blocks, grosse caisse, tam tam, triangle, gong, timbale, grosse grosse caisse (pied), cymbales suspendues, cloches tubulaires*)

1 Flûte piccolo  
1 Flûte  
1 Hautbois  
1 Cor anglais  
basson 1  
basson 2 : contrebasson

4 cors  
2 trompettes  
2 trombones  
1 trombone basse  
1 tuba Bb

Harpe  
Célesta

Cordes

**SPECIMEN**

# L'Ogdoade d'Hermopolis

Concerto pour deux clarinettes, percussions et orchestre

## I. NOUN - L'aspect liquide

ERIC BETTENS

**System 1:** Clarinet 1 and 2 (tempo  $\text{♩} = 60$ ), Maracas, Violin I and II, Viola, Cello. Dynamics: *mf*, *div. mp*, *con sord.*, *ppp*.

**System 2:** Clarinet 1 and 2, Maracas, Oboe, Cor Anglais, Bassoon, Horns, Celesta, Harp. Dynamics: *f*, *pp*, *mp*, *mf*, *p*, *mf*, *pp*.

**System 3:** Violin I and II, Viola, Cello, Double Bass. Dynamics: *pp*, *mf*, *p*, *pp*, *mf*, *p*.

Performance instructions: *con sord.*, *ppp*, *mf*, *pp*, *ppp*, *con sord.*, *ppp*, *ppp*, *con sord.*, *ppp*, *tr*, *mf*, *pp*, *mp*, *mf*, *p*, *f*, *p*, *pp*, *mp*, *mf*, *pp*, *pp*, *ord. senza sord.*, *ord. senza sord.*, *senza sord.*, *mf*, *senza sord.*, *sul pont.*, *p*, *pizz*, *p*.

Cl. 18

Cl.

Mar.

Picc.

Fl.

Ob.

C. A.

Bsn.

Hns.

Trp. Ut

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Nb notes ad lib.

*ff*

*fff*

*mf*

*p*

*f*

*fp*

*pf*

*tr*

*mf*

*ff*

baissier le pitch vers le bas, max un demi ton, et revenir en position originale

baissier le pitch vers le bas, max un demi ton, et revenir en position originale

34

34

34

23

Cl.  $\frac{3}{4}$   $\text{♩} = 120$   $\frac{4}{4}$  *mf*

Cl.  $\frac{3}{4}$   $\text{♩} = 120$   $\frac{4}{4}$  *mf*

Mar.  $\frac{3}{4}$   $\text{♩} = 120$   $\frac{4}{4}$

W.B. *ff*

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Bsn. *ff* *mf*

Hns. *f* *mp* *mf*

Trp. Ut *f* *mp*

Cel.

Hp.

Vln. I  $\frac{3}{4}$   $\text{♩} = 120$   $\frac{4}{4}$  *p* *f* *ff* *gliss.* *mf*

Vln. II *p* *f* *ff* *gliss.* *mf*

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

Vc. *pizz* *p* *Pizz - Random note and rythm* *p no cresc.* *arco* *p* *mf* *p*

Db. *pizz* *p* *Pizz - Random note and rythm* *p no cresc.*

34

Cl. *f*

Cl. *ff*

Mar. *mf*

Ob. *f* *mf*

C. A.

Bsn. *mf*

Hns. *mf*

Vln. I *mf* *ppp* sul pon.

Vln. II *mf* *ppp* sul pon.

Vla. *p* *mf* *p* *f* *p* *mf* *ppp* sul pon.

Vc. *p* *mf* *p* *f* *p* *mf* *ppp* sul pon.

Db. *p* *mf* *ppp* sul pon.

3/4 4/4 3/4 4/4

salir le son, avec bcp d'air sans notes, jouer les doigts très rapidement

42

Cl. *f*

Cl. *f*

Picc. *mp*

Ob. *mp*

C. A. *mp*

Bsn. *mp*

Hns. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Cl. *with Vibra*  
*ppp*

Vib. *libre*  
*with Cl.* 5

Cel.

Hp.

Vln. I *mvt. circulaires avec l'archet, allant du pon à tasto, pitch bend +/- 1/2 ton*

Vln. II *mvt. circulaires avec l'archet, allant du pon à tasto, pitch bend +/- 1/2 ton*

Vla. *mvt. circulaires avec l'archet, allant du pon à tasto, pitch bend +/- 1/2 ton*

Vc. *mvt. circulaires avec l'archet, allant du pon à tasto,*

Db. *mvt. circulaires avec l'archet, allant du pon à tasto,*

4/4 *change pitch with lips only*

Cl. *f* *ppp* *mf* 3 6

Cl. *salir le son* *f* *ppp* *mf* 3 6 6

Glock.

Vib.

Ob. *mf*

C. A. *mf*

Bsn.

Hns. *mute*  
*pp*  
*mute*  
*pp*

Cel. *mf*

Hp. *p*

Vln. I *p* *gliss.* *gliss.* *gliss.*

Vln. II *p* *gliss.* *gliss.* *gliss.*

Vla. *p* *gliss.* *gliss.* *gliss.*

Vc. *con sord.* *div. punta d'arco* *p*

Db. *pp* *pp*





71

Cl. I

Cl. II

Bsn.

Vln. I

Vln. II

Vla.

Vc.

80

Cl. I

Cl. II

Mar.

Picc.

Fl.

Ob.

C. A.

Bsn.

Hns.

Trp. Ut.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*mf*

*f*

*f*

*mf*

*ff*

*p*

*ff*

*p*

*f*

*ppp*

*ff*

*ppp*

*ppp*

*mf*

*mf*

rythme aléatoire rapide, très staccato

rythme aléatoire rapide, très staccato muted

open

div.

pizz

pizz

85

Cl. *ff mp* *pp f*

Cl. *ff mp* *pp f pp*

T.-t. *pp*

Timp. *pp*

Picc. *f*

Ob. *f*

C. A. *f*

Bsn. *mf sfz mf sfz*

Hns.

Tbn. *f* open

B. Tbn. *f*

Tba. *f*

Cel. *f*

Hp. *f*

Vln. I *f gliss. p pizz*

Vln. II *f gliss. p pp*

Vla. *f p mf*

Vc. *f p arco ppp*

Db. *f p pizz pp ppp*

95

Cl. *ppp* *fff*

Cl. *ppp* *fff*

Timp. change pedal pitch

Cymb. Cymb. on timpani *f* bow *f* bow *f*

Picc. *f* *p* flat *f*

Fl. *p* flat *f*

Ob. *f* *pp*

C. A. *f* *pp*

Bsn. *pp* *mf* *f*

Hns. *mf* *ppp*

Trp. Ut *mf* muted *mf* *f*

Tbn. *mf* *ppp* *p*

B. Tbn. *mf* *ppp*

Tba. *mf* *ppp*

Cel. *f*

Hp. *mf* hit with left hand *ff*

Vln. I arco con sordino *p* *ff* *pp* Pizz - Random note and rythm *pp* *ff* *p* *ff*

Vln. II *p* *ff* pizz *ff* Pizz - Random note and rythm *p* *ff*

Vla. *p* *mf* *f* *p* Pizz - Random note and rythm *ff* arco *pp*

Vc. *pp* *mf* *f* *pp* Pizz - Random note and rythm *ff* arco *pp*

Db. arco div *pp* *mf* *f* *pp* *ff* *pp sub* arco

105

Cl. *fp pp* *fff* *fp pp* *ff* *fff*

Cl. *fp pp* *fff* *fp pp* *ff* *fff*

change pedal pitch

Timp.

Glock.

Vib.

Cymb.

Picc. *f* *6* *f marc.*

Fl. *f marc.*

Ob. *f* *6* *f marc.*

C. A. *f* *6* *f marc.*

Bsn. *f marc.*

Hns. muted *fp* *fp* flat *ff* *pp*

Trp. Ut *mf* *3* *f*

Tbn. *fp* *fp* *f*

B. Tbn. *fp* *fp* *ff*

Tba. *fp* *fp* *ff*

Cel. *f* *6* *f*

Hp.

Vln. I arco *pp* *ppp sub* *f marc.*

Vln. II col legno bat *mf* *f* *ff* *pp sub* *ppp* *f marc.* ord. sul tasto ord.

Vla. *mf* *f* *pp sub* *ppp* *f* ord. sul tasto ord.

Vc. *mf* *f* *pp sub* *ppp* *f* ord. sul tasto ord.

Db. *mf* *f* *pp sub* *ppp* *f* ord. sul tasto ord.

114

Cl. 5/4 4/4

Cl. 5/4 4/4

Vib. 5/4 4/4

Picc.

Ob.

C. A.

Bsn. *p* *mf*

Cel.

Hp. *f* *tr*

Vln. I *p* *mf* 5/4 4/4

Vln. II *p* *mf*

Vla. *mf* *mf*

Vc. *mf* *p* *mf*

Db. *p* *mf*

119 **4/4**

Cl. *ff*

Cl. *ff*

Vib. *f*

Picc. *f* *pp*

Fl. *mf*

Ob. *mf* *f*

C. A. *f*

Bsn. *mp* *f*

Cel. *f*

Hp. *f*

Vln. I *f* *pp* *mf* *pp* *pp* *f* *div*

Vln. II *f* *pp* *mf* *pp* *ff* *pizz*

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

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

Db. *f* *pizz*

128

Cl. *p* *f*

Cl. *p* *f*

Bat. *f*

Vib. *f*

W.B.

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Bsn. *f*

Hns.

Trp. Ut. *f* open

Hp.

Vln. I *ff* *marc.* *f* Div à 3 Div à 3 div.

Vln. II *ff* *marc.* *f* Div à 3 Div à 3

Vla. *ff* *marc.* *f* *mf* *p* *mf* *p* div.

Vc. *ff* *marc.* *f* *mf* *p* *mf* *p* div.

Db. *f* *mf* *p* *mf* *p* arco div.

137

Cl. *f*

Bat.

W.B.

Tub. B. *f*  
Reo

Picc. *f*

Ob. *f*

C. A. *mp*

Bsn. *f*  
*mp*

Hns. *f*  
open

Trp. Ut *fp*  
plunger mute  
open

Tbn. *fp*  
plunger mute  
*f*  
open

B. Tbn. *fp*  
plunger mute  
*f*  
open

Tba. *fp*  
*f*

Cel. *f*

Hp. *f*

Vln. I *mf*

Vln. II *mf*  
div.

Vla. *mf*

Vc. *mf simile*

Db. *mf simile*

143

Cl. *p*

Bat.

Mar. *f*

Picc. *f*

Ob. *f*

C. A. *f*

Bsn. *f*

Hns.

Trp. Ut

Tbn. *p* *f*

B. Tbn. *p* *f* *mf*

Tba. *p* *f* *mf*

Cel. *f*

Hp.

Vln. I *p* *spic* *p* *f*

Vln. II *p* *spic* *p* *f*

Vla. *p* *spic* *p* *f*

Vc. *p* *spic* *p* *f*

Db. *p* *f*

150

Cl. *mf*

Cl. *mf*

Bsn.

Trp. Ut *mf*

Tbn. *mf* *f*



162 rit. A tempo

Cl. *mp* *mf*

Cl. *mp* *f*

Vib. *mf*

Picc. *f* *pp*

Fl.

Ob. *f*

C. A.

Bsn. *mp*

Hns.

Trp. Ut

Tbn.

B. Tbn.

Tba.

Cel. *f*

Hp. *f*

Vln. I rit. A tempo *f* *mf* *mf* *pp*

Vln. II *f* *mf* *mf* *pp*

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

Vc. *pp* *mf* *pp*

Db.



## II. HEH - L'infinité spatiale

4/4  $\text{♩} = 60$  *mp*

WB

Vibraphone *mf* Arco

Hautbois  $\text{♩} = 60$

Cor Anglais *f* Solo

Basson *f* Solo

Cors en Fa *pp* *ppp*

Harpe I

V1 a *pp* *mp* *mp* *mp* *mp* *mp* senza vib.

V1 b *mp* *mp* *mp* *mp* *mp* senza vib.

V2 a *mp*

V2 b *pp* sul tasto ord.

V2 c *pp* sul tasto

V2 d *pp* sul tasto ord.

V2 e *pp* sul tasto

Va a *pp*

Va b *pp* sul tasto ord.

Va c *pp* sul tasto

Vc a *mp*

Vc c *mp*

Cb a *mp*

Cb b *mp*



27

Cl. *mp* *mf*

Perc. Clar. en Sib *p* *mp*

Vib.

Hp.

V. 1a *p* *mf* *p* *mf*

V. 1b *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

V. 1c *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

V. 1d *pp*

V. 1e *pp*

V. 2a *pp*

V. 2b *pp*

V. 2c con sord. *pp*

V. 2d con sord. *pp*

V. 2e con sord. *pp*

Va a con sord. *p*

Va b con sord. *p*

Va c con sord. *p*

Vc.a *p*

Vc.b *p*

Vc.c *p*

Cl. 37

Cl.

Vib.

Glock.

Ob.

C. A.

Bsn.

Hp.

V. 1a

V. 1b

V. 1c

V. 1d

V. 1e

V. 2a

V. 2b

V. 2c

V. 2d

V. 2e

Va a

Va b

Va c

Vc.a

Vc.b

Vc.c

C. B.a

C. B.b

*p* *mp* *mf* *f* *p < f*

44

Cl.

Cl.

Vib. *p* — *f*

W.B.

Ob.

C. A.

Bsn.

Trp. Ut SOLO *f*

Hp.

V. 1a

V. 1b

V. 1c

V. 1d

V. 1e

V. 2a

V. 2b

Va a

Va b

Va c

Vc.a

Vc.b

Vc.c

C. B.a

C. B.b

*mf*

49

Cl. *mp* *p* *pp*

Cl. *mp* *p* *pp*

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

W.B. *f* *fff* *p*

Ob. *mf*

C. A. *f*

Bsn. *p* *pp*

Hp.

V. 1a *pp* *pppp*

V. 1b *pp* *pppp*

V. 1c *pp* *pppp*

V. 1d *pp* *pppp*

V. 1e *pp* *pppp*

V. 2a *pp* *pppp*

V. 2b *pp* *pppp*

V. 2c *pp* *pppp*

V. 2d *pp* *pppp*

V. 2e *pp* *pppp*

Va a *pp* *pppp*

Va b *f* *ppp* *ff* *pp* *pppp*

Va c *f* *ppp* *ff* *pp* *pppp*

Vc.a *pp* *pppp*

Vc.b *ppp* *ff* *pp* *pppp*

Vc.c *f* *ppp* *ff* *pp* *pppp*

C. B.a *f* *ppp* *ff* *pp* *pppp*

C. B.b *f* *ppp* *ff* *pp* *pppp*

3'59"

### III. AMON - Ce qui est caché

0° 1° 2° 4° 6° 7° 9° 10° 11° 12° 13° 14° 16° 17° 18° 19°

Cl. 1  
Cl. 2  
Batterie  
Tam-tam  
Timbales  
Glockenspiel  
Vibraphone  
Triangle  
Marimba  
Piccolo  
Flûtes  
Hautbois  
Cor Anglais  
Basson  
Corno en Fa  
Trompette en Ut  
Trombones  
Trombone basse  
Tuba  
Celesta  
Harpe I  
Violons I  
Violons II  
Altos  
Violoncelles  
Contrebasses

*mf*  
*f*  
*secco*  
*mp*  
*pp*  
*ff*  
*simile*  
*pp*  
*spic.*  
*pp*  
*pizz*  
*pizz div*  
*f*  
*p*

The image shows a page of a musical score for a symphony. The title is "III. AMON - Ce qui est caché". The score is arranged in a standard orchestral format with multiple staves for different instruments. At the top, there are rehearsal marks from 0° to 19°. The instruments listed on the left include Cl. 1, Cl. 2, Batterie, Tam-tam, Timbales, Glockenspiel, Vibraphone, Triangle, Marimba, Piccolo, Flûtes, Hautbois, Cor Anglais, Basson, Corno en Fa, Trompette en Ut, Trombones, Trombone basse, Tuba, Celesta, Harpe I, Violons I, Violons II, Altos, Violoncelles, and Contrebasses. The score contains various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *secco*, *mp*, *pp*, *ff*, *simile*, *spic.*, *pizz*, and *pizz div*. There are also time signatures (2/4, 3/4, 2/4, 3/8) and a large red watermark "PREMIER" diagonally across the page.

20° 21° 22° 23° 24° 25° 26° 27° 28° 29° 31° 32° 33° 34° 35°

Cl. *f* *trmm*

Bat.

T.-t.

Timp.

Glock.

Vib. *mf* *f*

Tri.

Mar.

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Bsn. *f*

Hns. *mp* *f* *muted*

Trp. Ut. *f* *muted* *open*

Tbn. *f*

B. Tbn. *f*

Tba. *mf*

Cel.

Hp.

Vln. I *mf* *arco* *p < ff* *simile* *p < ff*

Vln. II *mf* *ord.* *p < ff* *simile* *p < ff*

Vla. *f* *p < ff* *simile* *p < ff*

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

Db. *f* *div* *f* *div* *f*

*div* *col legno saltando*





1'11" 1'13" 1'16" 1'18" 1'19" 1'21" 1'22" 1'23" 1'24" 1'25" 1'26" 1'27" 1'28"

Cl. *ff* *f* *p*

Bat.

T.-t.

Timp. *p*

Glock.

Vib. *p*

Tri.

Mar.

Picc. *f* *mf*

Fl. *f*

Ob. *f* *mf*

C. A. *f*

Bsn. *f*

Hns.

Trp. Ut *f*

Tbn. *f* open

B. Tbn. *f*

Tba. *f*

Cel. *f*

Hp.

Vln. I *f* *col legno saltando* *ord.* *f marcato* *mf*

Vln. II *f* *col legno saltando* *ord.* *f marcato* *mf*

Vla. *f* *pizz* *arco* *f marcato* *mf*

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

Db. *f* *arco* *f marcato* *mf* *pizz*

1'29" 1'30" 1'31" 1'32" 1'33" 1'34" 1'36" 1'37" 1'38" 1'40" 1'42" 1'44" 1'46" 1'48"

72

Cl. *f* *mf*

Bat.

T.-t.

Timp. **6**

Glock. *mf*

Vib. *f*

Tri.

Mar.

Picc. *mf*

Fl. *mf* *p*

Ob. *mf* *p*

C. A. *mf* *p*

Bsn. *p*

Hns. *p* *pp*

Trp. Ut *mf* *pp*

Tbn.

B. Tbn.

Tba.

Cel. *p*

Hp. *mf* *f*

Vln. I *f* *mf* *pizz* *p* arco con sordino

Vln. II *con sordino* *ppp* *pp*

Vla. *con sordino* *pp* *p*

Vc. *arco* *pp* *pizz*

Db.

1'51" 1'53" 1'55" 1'57" 1'59" 2'01" 2'03" 2'06" 2'08" 2'10"

86

Cl. *mf*

Bat.

T.-t. *pppp*

Timp. *4/4*

Glock.

Vib.

Tri.

Mar.

Picc. *mf*

Fl. *mf*

Ob. *p* *mf* *p*

C. A. *p*

Bsn. *mf* *p*

Hns. *mp* *p*

Trp. Ut *open* *mf* *mp* *p*

Tbn.

B. Tbn.

Tba. *mp* *p*

Cel. *p*

Hp. *mf*

Vln. I *pp* *4/4*

Vln. II *pp*

Vla. *p*

Vc. *p* *arco*

Db. *arco* *ff*



227° 231° 236° 240° 244° 248° 253° 257° 301° 306° 310°

99

Cl.

Bat.

T.-t.

Timp.

Glock.

Vib.

Tri.

Mar.

Picc.

Fl.

Ob.

C. A.

Bsn.

Hns.

Trp. Ut

Tbn.

B. Tbn.

Tba.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*Dynamic markings: p, ff, mf, ppp, mp, pp*





34

Cl. (Clarinet): *mf*, *p*, *mp*, *p*

Cl. B. (Clarinet Bass): *f*, *mf*, *mp*

Glock. (Glockenspiel): *ff*

Vib. (Vibraphone): *ff*, *mf*, *f*, *mf*

Picc. (Piccolo): *mf*, *pp*, *ff*

Fl. (Flute): *mf*, *pp*

Ob. (Oboe): *mf*, *pp*

C. A. (Cor Anglais): *mf*, *pp*, *p*, *f*

Bsn. (Bassoon): *mf*, *pp*, *p*, *f*

C. Bsn. (Contrabassoon): *mf*, *pp*

Hns. (Horn): *p*, *f* (muted)

Trp. Ut. (Trumpet): *p* (muted), *f* (muted)

Tbn. (Trumpet): *f* (muted)

B. Tbn. (Baritone Trumpet): *f* (muted)

Tba. (Tuba): *f* (muted)

Cel. (Cello): *p*, *mf*

Hp. (Harp): *ff*, *ff*, *f*

Vln. I (Violin I): *pp*, *p < ff*, *fff*, *p*, *f* (arco), *pizz*

Vln. II (Violin II): *pp*, *p < ff*, *p*, *f* (arco), *pizz*

Vla. (Viola): *f*, *p*, *pp*, *p < ff*, *p*, *f* (arco), *pizz*

Vc. (Violoncello): *f*, *p*, *pp*, *p*, *pp*, *f* (arco), *pizz*

Db. (Double Bass): *f*, *p*, *pp*, *p*, *pp*, *f* (arco), *pizz*





3/4 4/4 ♩=120

Cl. Cl. B. Glock. Vib. Picc. Fl. Ob. C. A. Bsn. C. Bsn. Hns. Trp. Ut. Tbn. B. Tbn. Tba. Cel. Hp. Vln. I. Vln. II. Vla. Vc. Db.

*mf* *mp* *mf* *p* *fff* *pp* *p* *fff* *pizz* *p* *angoissant* *ff* *p* *arco* *angoissant* *ff*

Cl. (Clarinet) *mf*

Cl. B. (Clarinet Bass)

Glock. (Glockenspiel)

Vib. (Vibraphone)

Mar. (Maracas) *f*

Picc. (Piccolo) *mf* 3

Fl. (Flute) *mf* 3

Ob. (Oboe) *f*

C. A. (Cor Anglais) *f*

Bsn. (Bassoon)

C. Bsn. (Contrabassoon)

Hns. (Horn)

Trp. Ut. (Trumpet)

Tbn. (Trumpet)

B. Tbn. (Baritone)

Tba. (Tuba)

Cel. (Cello)

Hp. (Harp) *f*

Vln. I (Violin I) *mf* 3

Vln. II (Violin II) *mf* 3

Vla. (Viola) *f* arco

Vc. (Violoncello) *f* pizz

Db. (Double Bass) *p* pizz *f*

2/4 4/4

4/4 3/4 4/4

Cl. 78 *mf*

Cl. B *mf*

Glock.

Vib.

Mar.

Picc.

Fl.

Ob.

C. A. *p*

Bsn. *p*

C. Bsn.

Hns.

Trp. Ut *muted*

Tbn.

B. Tbn.

Tba.

Cel. *mp*

Hp.

4/4 3/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Db.



3/4

Cl. *mf*

Cl. B *mf*

Glock.

Vib.

Picc.

Fl.

Ob.

C. A.

Bsn.

C. Bsn.

Hns. *mp*

Trip. Ut *mp*

Tbn.

B. Tbn.

Tba. *mp*

Cel.

Hp. *mf*

3/4

Vln. I *mf*

Vln. II *mf* pizz

Vla. *mf* pizz

Vc. arco

Db. arco

101

Cl. 1

Cl. B

Glock.

Vib.

Picc.

Fl. *mf*

Ob. *mf*

C. A.

Bsn.

C. Bsn.

Hns.

Trp. Ut

Tbn. *mf*

B. Tbn. *mf*

Tba.

Cel.

Hp.

Vln. I *pizz* *arco*

Vln. II

Vla.

Vc.

Db.

113

Cl. *f*

Cl. B *f* 3

Glock.

Vib.

Mar. *f*

Picc. *f*

Fl. *f*

Ob. *f*

C. A.

Bsn. *p* *f*

C. Bsn. *f*

Hns. *f* open

Trp. Ut *f* open

Tbn. *f* muted open

B. Tbn. *f* muted

Tba. *f*

Cel. 6

Hp.

Vln. I *p* arco *f*

Vln. II *p* arco *f*

Vla. *p* arco *f*

Vc. *p*

Db. *f*

24

122

Cl. **2/4** **4/4** **5/8** **4/4**

Cl. B *mf*

Glock.

Vib. *mf*

Picc.

Fl. *f*

Ob. *f* *mf*

C. A. *mf*

Bsn.

C. Bsn.

Hns. *f* *open* *stopped* *pp*

Trp. Ut *f*

Tbn.

B. Tbn.

Tba.

Cel.

Hp.

Vln. I **2/4** **4/4** **5/8** **4/4** *ff*

Vln. II *arco* *ff*

Vla. *ff* *p*

Vc. *ff*

Db.



134

Cl. *f*

Cl. B *f*

Glock.

Vib.

Picc.

Fl.

Ob.

C. A.

Bsn.

C. Bsn.

Hns.

Trp. Ut

Tbn.

B. Tbn.

Tba.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**SPÉCIMEN**

34

3/4

♩=84

142

Cl. (Clarinet) and Cl. B. (Bass Clarinet) staves with various dynamics (ff, mp, f) and articulations (trills, slurs).

Perc. (Percussion) and T.-t. (Timpani) staves with dynamic markings (p, mf).

Glock. (Glockenspiel) and Vib. (Vibraphone) staves.

Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), C. A. (Cor Anglais), Bsn. (Bassoon), and C. Bsn. (Contrabassoon) staves with dynamics (ff, f).

Hns. (Horns) staff.

Trp. Ut. (Trumpet), Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), and Tba. (Tuba) staves with "muted" markings.

Cel. (Cello) and Hp. (Harp) staves.

Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass) staves with dynamics (ff, f) and articulations (pizz, pizz<sub>3</sub>).

3/4

♩=84

