



# bettens-eric

Arranger, Composer, Teacher

Belgium, Courcelles

## About the artist

Eric BETTENS, musician and composer, is a true music lover. A subtle blend of electronic and acoustic sounds sometimes embellished by sounds captured in Nature, the works he composes not only bring the admiration of the public and professionals alike, but have also won numerous awards.

In 2001, the musical career of Eric BETTENS really began when Luc BAIWIR, the famous composer from Liège, convinced him to present NYDHIS - a composition in three parts - at the World Festival of Underwater Pictures in Antibes France. The jury awarded him the François de Roubaix prize, the highest award of the festival.

Eric's style both asserted itself and seduced listeners. From 2002, orders for his work flowed in, constantly. In just a few years, he composed the music for over thirty films and documentaries, including notably, those of Danny VAN BELLE and Mickaël AW; he also took part in the evaluation of several music notation software programmes.

On three occasions, Eric BETTENS was invited by Michael AW to be a jury member at the Celebrate the Sea festival in Singapore, where he gave also two concerts at Suntec City, and in Manila in the Philippines, where several works of his were performed in the closing concert in the presence of former Presiden... (more online)

**Personal web:** <http://www.eric-bettens.com>

## About the piece



<b>Title:</b>	IMAO
<b>Composer:</b>	bettens-eric
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<b>Instrumentation:</b>	Flute and String Quartet
<b>Style:</b>	Contemporary

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# 1 5 7 A O

Pour flûte et quatuor à cordes

Eric BETTENS

5 "

Flûte

sul pont. *tapoter les clés sans souffler dans l'instrument avec rythmes et notes aléatoires*

Violon I

*ppp*

Violon II

Faire glisser légèrement le doigt sur la corde pour perdre et retrouver l'harmonique. Modifier doucement la position de l'archet par rapport au chevalet ( modifie le bruit dans le son, ainsi que la pression de l'archet sur la corde (modifie le grain)

Alto

librement entre *p* et *ppp* (tjs entendre la flûte)

Violoncelle

frotter l'archet sur le chevalet

*ppp*

+/- 12 "

2

partir du souffle arriver à la note      revenir au souffle      revenir à la note ,

Fl.

sul pont.

VI. I

*ppp*

VI. II

*tr*

Alto

Vc.

4 **A** ♩=66

Fl. *mp*

VI. I

VI. II

Alto *p*  
Flautando

Vc. *p*  
Battuto à la pointe

8

Fl. *ppp*

VI. I *ppp* ord.

VI. II *ppp* ord.

Alto *ppp* ord.

Vc. *ppp*

12 **B** Un peu plus allant (♩=72)

Fl. *sf* *mf*

VI. I *mf*

VI. II *mf* *p*

Alto *mf* *p*

Vc. *mf* *p*

16

Fl. VI. I VI. II Alto Vc.

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

3 3 3 3 3

Detailed description: This system contains measures 16, 17, and 18. The flute part (Fl.) features a melodic line with triplets in measures 16 and 18. The string quartet (VI. I, VI. II, Alto, Vc.) provides a rhythmic accompaniment with various dynamics and articulation marks. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano) again. There are also accents and slurs throughout.

19

**C** Encore un peu plus allant (♩=78)

Fl. VI. I VI. II Alto Vc.

*f* *mf* *mf* *mf*

3 3 3 3

Detailed description: This system contains measures 19 and 20. A tempo change is indicated by a box labeled 'C' with the text 'Encore un peu plus allant (♩=78)'. The flute part (Fl.) has a dynamic of *f* (forte). The string quartet continues with triplets and various dynamics like *mf* (mezzo-forte). There are accents and slurs in the string parts.

21

Fl. VI. I VI. II Alto Vc.

*p* *p* *p*

6 6 3 3 3 3

Detailed description: This system contains measures 21, 22, 23, and 24. The flute part (Fl.) has a dynamic of *p* (piano) and features a sextuplet in measure 21. The string quartet also has sextuplets in measures 21 and 22, and triplets in measures 23 and 24. Dynamics include *p* (piano) and *p* (piano) again. There are accents and slurs throughout.

♩=94

24 **D**

Fl.

VI. I

VI. II

Alto

Vc.

pizz.  
col legno battuto  
f  
col legno battuto  
f  
pizz. arco

Fl.

VI. I

VI. II

Alto

Vc.

pizz.  
col. legno battuto  
p

Fl.

VI. I

VI. II

Alto

Vc.

pizz.  
f  
arco

**E**

39

Fl. *fp* *f*

VI. I

VI. II

Alto *mf*

Vc. *mf*

42

Fl.

VI. I *arco*

VI. II

Alto

Vc.

45

Fl.

VI. I *arco*

VI. II

Alto

Vc.

47

Fl. VI. I VI. II Alto Vc.

pizz.

pizz.

Detailed description: This system covers measures 47 and 48. The Flute part (Fl.) begins with a melodic line in measure 47, featuring a triplet of eighth notes. The Violin I (VI. I) and Violin II (VI. II) parts play a rhythmic accompaniment of eighth notes. The Viola (Alto) part also plays eighth notes, with a 'pizz.' (pizzicato) instruction in measure 48. The Violoncello (Vc.) part provides a bass line with eighth notes. The key signature has one sharp (F#) and one flat (Bb).

49

Fl. VI. I VI. II Alto Vc.

arco

arco

Detailed description: This system covers measures 49 and 50. The Flute part (Fl.) continues its melodic line. The Violin I (VI. I) and Viola (Alto) parts are marked 'arco' (arco). The Violin II (VI. II) part has a rest in measure 49. The Violoncello (Vc.) part continues with eighth notes. The key signature remains one sharp and one flat.

51

Fl. VI. I VI. II Alto Vc.

*ff*

*ff*

*ff*

*ff*

*ff*

Detailed description: This system covers measures 51 and 52. The Flute part (Fl.) has a melodic line. The Violin I (VI. I), Violin II (VI. II), Viola (Alto), and Violoncello (Vc.) parts all play eighth notes and are marked with a forte dynamic (*ff*). The key signature remains one sharp and one flat.

**F**

53 Un peu plus lent (♩=88)

Fl. *pp* *mf*

VI. I *pp*

VI. II *pp*

Alto *pp*

Vc. *pp*

accel. . .

59

Fl. *pp* *f*

VI. I *pp*

VI. II *pp*

Alto *pp*

Vc. *pp* *pizz.* *arco*

A tempo

64

Fl. *ff* *pp* *f*

VI. I *ff* *pp*

VI. II *ff* *pp*

Alto *ff* *pp*

Vc. *ff* *f* *pp* *f* *pizz.* *3*

*jouer de plus en plus de notes/mesure tout en respectant la mesure ==> mes73*



69

Fl.

tr

VI. I

VI. II

Alto

Vc.

*tremolo en changeant de note de plus en plus souvent/mesure, en respectant la mesure ==> mes 72*

**G**

72

PLUS LENT ♩=69

Fl.

*pp*

VI. I

VI. II

Alto

Vc.

*arco*

*mf libre*

3 3

76

Fl.

3 3

VI. I

3 3

VI. II

Alto

Vc.

3 3

**H**

+/- 5 "

9

79

Fl. *tapoter les clés sans souffler dans l'instrument avec rythmes et notes aléatoires*

VI. I *p* *rythme libre, articulation libre, mais pas arco*

VI. II

Alto *col legno battuto* *p* *rythme libre*

Vc. *p* *rythme libre*

80  $\text{♩} = 66$

Fl. *mf*

VI. I *p* *pp (echo flute)* *pizz.*

VI. II *p* *ord.*

Alto *mf* *ord.* *pp (echo)*

Vc. *mf* *p* *pizz.*

84 **I**

Fl. *f*

VI. I *p*

VI. II *arco*

Alto *arco*

Vc. *arco* *mf* *mf* *f*

87 rit.

Fl.

VI. I

VI. II

Alto

Vc.

91 **J** punta d'arco

Vc.

94

95 accel. . . . . rall.

Vc.

98

101 pizz. arco

Vc.

104 pizz. arco

Vc.

107 3

Vc.

110 **K** A tempo

Fl.

VI. I

VI. II

Alto

Vc.

112 **molto accel.**

Fl.

VI. I

VI. II

Alto

Vc.

*fff*

*fff*

*fff*

*fff*

115 **Andante**

Fl.

VI. I

VI. II

Alto

Vc.

*pp* sul pont. *f* souffle

*pppp* *pppppp*

*pppp* *pppppp*

*pppp* *pppppp*

*pppp* *pppppp*

*pppp* *pppppp*

tapotement clés

comme au début, entre bruit et harmonique

sur le chevalet

*pppp*

durée : environ 6'08"