

Alert

for solo flute and chamber orchestra

Robert A. Baker

Commissioned by
The Catholic University of America Symphony Orchestra
and Maestro Simeone Tartaglione

Duration

ca. 11 minutes

Instrumentation

Flute (doubling Piccolo)

Oboe

B \flat Clarinet

F Horn

C Trumpet

Trombone (with F trigger)

Percussion

Triangle Trg.

Crotales Crot.

Suspended Cymbal Sus.Cym.

Wooden Wind Chimes W.W.Ch.
(or Bamboo Chimes)

Timpani Timp.

Solo Flute

Violin I

Violin II

Viola

Violoncello

Contrabass (with C extension)

Score in C

(except standard octave transpositions: Piccolo, Crotales, and Contrabass)

Performance Notes

General

/ d

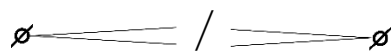
Quarter tone sharp / flat

/ b

Three quarter tone sharp / flat

b b # / b b #

Sixth tone higher / lower



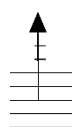
Niente crescendo/decrescendo
(*cresc.* from / *decresc.* to nothing)



Change from one mode of playing to another

l.v.

Let vibrate



Highest note possible



Gliss. between notated pitches

(•)

Approximate pitch

H / 7

Hauptstimme (Principal Voice): begin / end

f'

Effort dynamic (any dynamic in single quotes): performer attempts written dynamic level; result will be relative to the mode of playing

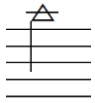


Fermata: short (ca. 1-2 sec.) / medium (ca. 3-5 sec.) / long (more than 5 sec.)

Winds and Brass



Air only, no pitch

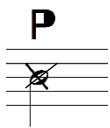


Breathy tone: mixture of pitch and air



Slap tongue

Strings



Partial scratch tone: heavy bow pressure and slow bow speed to produce noise with partial pitch

s.t.

Sul tasto

s.p.

Sul ponticello

Programme Notes

Alert, for solo flute and chamber orchestra, is in a single movement. After its tentative beginning, the solo flute gradually gains energy and becomes more and more erratic and unpredictable. It soon reaches a frenzied state, which it maintains for an extended period of time. Eventually, the energy subsides and the solo flute returns to its more docile manner of the opening. Amidst an uneasy calm, the piccolo joins the flute, paraphrasing and echoing the soloist's voice. No longer alone, the soloist now hovers, unresolved, with its newfound counterpart, as if to conserve its energy before the next, inevitable outburst.

The piece takes its name from the northernmost permanently inhabited location on earth in Nunavut, Canada. With a population of 62 (in 2016), the settlement of Alert is 800 km (500 miles) from the North Pole and functions as a federal centre for climate monitoring and research, and also serves as a Canadian Forces Station. Situated on the eastern edge of a federally designated Marine Protected Area, and extending deep into the Arctic Ocean, this area is known to the indigenous peoples as *Tuwaijuittuq*, which is *Inuktitut* for “the place where the ice never melts.” But the ice is melting.

According to the government of Canada, “over the past three decades, the Arctic Ocean has lost an area of sea ice equivalent to the provinces of Manitoba and Quebec combined [or 2.3 million km²]” (Fisheries and Oceans Canada; visit dfo-mpo.gc.ca). For my American friends, that is approximately equivalent to the U.S. west coast, Washington, Oregon and California, plus Montana, Idaho, Utah, Arizona, and Nevada, combined (approximately 880,000 m²).

I hope that this piece may serve as a reminder of the current state of our changing planet, one that is nothing less than a climate crisis.

A

16

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

Ob. *p* *pp* *pp* *p* *pp*

Cl. *p* *pp*

4
4

Hn.

C Tpt.

Tbn.

4
4

Perc.

Solo Fl. *ord.* *p* *mf* *f* *p* *mf* *p* *ord.*

4
4

Vln. I *arco ord.* *p*³ *pp* *non harm.* *s.p.*

Vln. II *arco ord.* *pp* *p* *pp* *p* *pp* *p* *s.t. II*

4
4

Vla. *pp* *p* *pp* *arco ord. I* *pp* *p*

Vc. *pp*

Cb. *pp* *p*

pp *p*

21

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Perc.

Solo Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

B

26

Fl.

pp

p

pp

pp

Ob.

3

4

pp

pp

Cl.

pp

p

pp

p

Hn.

3

4

mp

pp

C Tpt.

mf

mf

Tbn.

mp

pp

mp

Perc.

n. mallets

f

arco

pp

mf

Solo Fl.

3

4

f

ff

mf

f

p

mf

p

f

f

f

26

Vln. I

arco ord.

pp

p

pp

Vln. II

s.p.

pp

f

arco ord.

mp

Vla.

Vc.

I

p

p

mp

p

Cb.

31 Take Picc. Picc.

Fl. *p* *pp* *mp*

Ob. *p* *p* *mp*

Cl. *pp*

Hn. *pp* *p*

C Tpt. *mf p* *mp* *p* *pp*

Tbn. *mf p* *mp* *p* *pp*

Perc.

Solo Fl. *p* *mf* *p* *mf p* *pp*

Vln. I *mp* *pp* *p* *pp* *p* *p* *pp*

Vln. II *s.p.* *pp* *arco ord.* *pp* *p* *pp* *p*

Vla.

Vc. *mf* *p* *mp*

Cb.

4/4

C

36

Fl. *non vib.* *pp*

Ob. *non vib.* *pp*

Cl. *non vib.* *pp* *p*

Hn. *mf* *p* *pp*

C Tpt. *pp* *p* *pp* *pp*

Tbn. cup mute *mf p* *mf* *pp* *pp*

Perc. Timp. W.W.Ch. *f* *p* *ad lib.* *rit.* *ln.*

Solo Fl. *slap tongue* *f* *f* *ff* *f* *mf* *f*

Vln. I *pizz.* *mf* *p* *mp* *mf* *p* *pp* *arco*

Vln. II *pizz.* *mf* *p* *mp* *mf* *p* *p* *arco*

Vla. *pizz.* *mf* *p* *pp* *mp* *pp* *arco s.t.*

Vc. *Batt. e ric.* *ff* *p* *pizz.* *mf* *p* *mp* *p* *pp*

Cb. *Batt. e ric.* *ff* *p* *arco ord. III* *mf* *'f'*

39

Fl. *vib. ord.* Take Fl. *pp*

Ob. *vib. ord.* *pp*

Cl. *p* *pp*

Hn. *pp* *p*

C Tpt. *p*

Tbn. *p* *pp*

Perc. *Trg* *Ln.* *p*

Solo Fl. *mp* *mf* *f* *mf* *p* *mf* *fp* *p* *mf* *pp* *p*

ord.

39

Vln. I *pp* *p* *ppp*

Vln. II

Vla. *arco* *III*

Vc. *pp* *p*

Cb.

49

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Perc.

Solo Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sus.Cym.
hard beaters to produce 'clicking sound'

pp *p* *non vib.* *vib. ord.* *fi.* *ord.* *3* *5* *6* *quasi pizz.* *ord.*

fp *mp* *p* *f* *p* *mf* *ff* *fp*

III moderate trem. quasi flautando *ppp* *p* *f* *ppp* *s.t.*

I moderate trem. quasi flautando *ppp* *pp* *p* *ppp* *s.t.*

pp *mp* *pp* *pp* *p*

63 Take Picc.

Fl. *p*

Ob. *p*

Cl. *p* *pp* *mp*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *p* *mp* *mf*

Perc.

Solo Fl. *f* *fp* *mfp* *fp* *p* *pp*

Vln. I *pp* *mp* *p* *mp* *p* *ppp* *s.t.*

Vln. II *p* *mp* *p* *mp* *p* *ppp* *s.t.*

Vla. *pp* *mp* *p* *mp* *p* *ppp* *s.t.*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

68

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Perc.

Solo Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

p

p

mf

fp

f

p

fi.

ord.

p

mp

mf

p

mp

pp

p

pp

p

mp

mf

fp

mp

p

pp

s.p.

s.t.

ppp

82

Fl. *pp* *p*

Ob. *mp* *p*

Cl. *p*

Hn. *p*

C Tpt. *ppp* *mp*

Tbn. *p* *mf*

Perc. *mf* Timp.

Solo Fl. *f < ff f >* *ff* *mf* *fp < f* *p*

Vln. I *arco ord.* *pp* *mf* *molto s.p.* *arco ord. II* *pp*

Vln. II *pp* *mf* *molto vib.* *pp* *vib. ord.*

Vla. *s.t.* *p* *mf* *p*

Vc. *p* *mf* *s.t.* *mf*

Cb. *arco* *p* *f < ff* *mf*

3 4 3 4 3 4 3 4

(Picc.)

85

Fl.

mp

Ob.

4/4

3

p

5/4

mp

pp

4/4

Cl.

p

mp

pp

Hn.

pp

mp

C Tpt.

4/4

pp

5/4

mp

4/4

Tbn.

p

mp

mf

Perc.

f

ord.

Solo Fl.

4/4

mf

p

mf

5/4

f

4/4

p

f

p

85

Vln. I

p

3

pp

p

p

pp

Vln. II

4/4

p

5/4

pp

p

pp

4/4

p

3

5

Vla.

arco ord.

3

p

mp

arco ord.

batt.

arco ord.

mf

pp

p

Vc.

mp

mf

f

ff

f

f

Cb.

f

3

ff

ff

fff

f

88

Fl. *pp* *p* *f* *ff*

Ob. *pp* *p* *pp* *p* *ff*

Cl. *pp* *p* *pp* *ff*

Hn. *p* *ff*

C Tpt. *p* *p* *ff*

Tbn. *p* *mf* *fp* *ff*

Perc.

Solo Fl. (multiphonic) *p* *mf* *fp* *fff* *fff* *ord.*

88

Vln. I *p* *mf* *ff*

Vln. II *p* *p* *mf* *ff*

Vla. *p* *fp* *mf* *ff*

Vc. *arco ord.* *p* *mp* *p* *f* *ff*

Cb. *p* *p* *mf* *f* *f* *fff*

Measures 88-92 are marked with large numbers 5, 4, 2, 7 and 4, 4, 4, 4. The score includes various dynamics, articulations, and performance instructions such as 'cup mute', 'sing:', 's.p.', and 'ord.'. The Solo Flute part features a 'sing:' section with a melodic line and a 'fff' dynamic.

Quick & Strict

♩ = 132

02 ~5" Fl.

Ob. ~5" 4 4 *pp* *p* *pp*

Cl. ~5" *ppp*

Hn. ~5"

C Tpt. ~5" 4 4 straight mute *mp* *pp*

Tbn. ~5"

Perc. ~5"

(♩ ca. 132) strict and forceful Solo Fl. *ff* *fp* *f* *ff* 4 4 *f* *ff* *f* *ord.*

02 ~5" Vln. I *pp* *s.p.* *fp* *p* *s.t.*

Vln. II ~5" *pp* 4 4 *p* *mp* *p*

Vla. ~5" *pp* *p* *mp* *p*

Vc. ~1.5" ~3.5" *pp* *mp* *p* *mf*

Cb. ~5"

M

126

Fl. *p* *mf* *pp*

Ob. *p* *pp* *p* *pp*

Cl. *p* *mp* *p* *pp*

Hn. *pp* *p* *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. *pp* *ln.*

Solo Fl. *f* *p* *mf* *f* *mf* *molto stacc. sempre*

Vln. I *vib. ord. s.p.* *p* *mp* *arco ord. I* *p*

Vln. II *mp* *p* *pp*

Vla. *III* *p* *mf*

Vc. *p* *pp*

Cb. *mp* *pp*

129

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

Ob. *mp* 4 4 3 4

Cl. *mp*

Hn. *p* *p*

C Tpt. 4 4 *p* *pp* 3 4

Tbn. *mp* *p* *p*

Perc. Sus.Cym. hard beaters *pp*

Solo Fl. 5 4 4 5 6 3 6 4

Vln. I 129 *mf* *p* *pp* *p*

Vln. II 4 4 3 4

Vla.

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

Cb. *mf* *pp* *p*

132

Fl. *mf* *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Hn. *mp* *p*

C Tpt. *p* *pp*

Tbn. *mp* *p*

Perc. *p* *Ln*

Solo Fl. *ff* *p* *fp* *ff* *fp* *f*

132

Vln. I *mf* *f* *p* *pp*

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

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

Vc. *mp* *f* *p* *IV* *p*

Cb. *f* *p*

3 5 6

138

Fl. [Rest]

Ob. [Rest]

Cl. *p* ————— *f* ————— *ff*

Hn. *p* ————— *mf* *fp* ————— *fi.* ————— *ord.*

C Tpt. *mf* ————— *p* ————— *mf* ————— *f* ————— *p*

Tbn. *p* ————— *ff* ————— *mp* ————— \emptyset

Perc. *p* ————— *mp* ————— *p* ————— *pp*

Solo Fl. *mf* ————— *mp* ————— *f* ————— *ff*

138

Vln. I [Rest] *p* ————— *arco* I \sharp

Vln. II [Rest] *p* ————— *mf* *arco* s.p. III

Vla. [Rest] *p* ————— *fff*

Vc. *f* ————— *ff* ————— *p* ————— *arco ord.*

Cb. *mf* ————— *ff* ————— *p* ————— *mf* ————— *p*

144

Fl. *p* *mp*

Ob. *pp* *p* *mf*

Cl. *p*

Hn. *mp*

C Tpt. *pp* *mp*

Tbn. *p* *pp* *p*

Perc. *pp* *mp*

Solo Fl. *mp* *f* *mf* *f* *ff*

Vln. I *pp* *mp* *p* *mf* *p*

Vln. II *mf* *p* *mp* *mp* *p*

Vla. *p* *p* *mp* *pp*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

4
4
4
4
4
4
4
4

pizz. *fi.* *ord.* *ord.* *fi.* *ord.*

as fast as possible

as fast as possible

arco ord.

P

147

Fl. (Flute) *p*

Ob. *mp* *p* *p*

Cl. *mp* *p* *p*

Hn. *fp* *mp* *p*

C Tpt.

Tbn. *fp* *mp* *p*

Perc. Timp. *p* *Ln*

Solo Fl. *mf* *mf* *mp* *mp* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf* *p*

Vla. *arco* *fp* *mf* *pp*

Vc. *fp* *mf*

Cb. *p* *mp* *p*

150

Fl. *mp* *fi.* *f* *p* *pp*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf* *H*

C Tpt. *p* *pp*

Tbn. *mp* *mf* *senza sord. H*

Perc.

Solo Fl. *f* *mf* *f*

150

Vln. I *s.p.* *pp* *p* *arco ord.* *pp* *molto s.p.*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *pp* *mf* *p* *mf* *mf*

Cb. *mf* *pp* *p* *mf*

3
4

Q

153 *ord.*

Fl. *mp* *p*

Ob. *mp* *p* *p*

Cl. *mp* *p* *fff* *p*

Hn. *mf* *mp* *mf*

C Tpt. *mp*

Tbn. *mf* *mp* *mf*

Perc. *Crot.* *Ln.* *p*

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

153 *arco ord. non vib.* III

Vln. I *p* *fff*

Vln. II *f* *p*

Vla. *p* *pp*

Vc. *pizz.* *mp* *mf*

Cb. *mf*

156

Fl. *mf* *p mp* *p* *p mf* *3*

Ob. *pp* *p* *p* *mf* *p* *3* *5*

Cl. *mf* *p* *mp* *p* *3*

Hn. *mp* *p f* *p mf* *p mf* *p*

C Tpt. *mf* *p pp* *p* *mp* *5*

Tbn. *mp* *p* *f mf* *mf*

Perc.

Solo Fl. *f mf* *f mf* *f sempre* *3* *5*

156

Vln. I *fff mf* *fff* *f* *p* *ff* *3*

Vln. II *mf* *fff* *p* *fff*

Vla. *p* *mp* *fff* *mf* *ff* *ff* *f* *3*

Vc. *p* *mp* *f* *pizz.* *arco* *ff* *ff* *p* *batt. e ric.* *arco ord.*

Cb. *f* *ff* *mf* *arco batt. e ric.* *3*

160

Fl. *p* *mf* *p* *f* *ff* *ft.*

Ob. *p* *mf* *p* *f*

Cl. *mf* *mf* *p* *f*

Hn. *mf* *p* *mf* *p*

C Tpt. *p* *mf* *mf* *f* *ft.* *ord.*

Tbn. *f* *mp* *mf* *p*

Perc. *Timp.*

Solo Fl. *mf* *f* *sing* *'p'* *f* *scream* *ff* *growl* *fff*

160

Vln. I *fff* *ff* *p* *s.p.* *molto s.p.* *ff*

Vln. II *fff* *p* *mf* *f* *p* *arco ord. III*

Vla. *fff* *p* *mf* *mf* *f*

Vc. *mf* *f* *s.p.* *f* *ff*

Cb. *f* *f*

4
4
4
4
4
4

R

Tempo I

♩ = 60

163

(Flute)

Fl. *ppp*

Ob. *p* *mp*

Cl. *p* *pp* *pp* *mf*

Hn. *mp* *p*

C Tpt. *pp* *mp*

Tbn. *f* *'p'*

Perc. *mf* *pp* *p* *pp* *p*

Solo Fl. *p* *f* *mf* *mf* *f*

Vln. I *pp* *mf* *p* *mp*

Vln. II *p* *mp*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *ff* *mf*

Tempo markings: *ppp*, *p*, *mp*, *pp*, *mf*, *f*, *'p'*, *pp*, *p*, *mf*, *mf*, *f*, *pp*, *mp*, *f*, *mf*, *mf*.

Dynamic markings: *ppp*, *p*, *mp*, *pp*, *mf*, *f*, *'p'*, *pp*, *p*, *mf*, *mf*, *f*, *pp*, *mp*, *f*, *mf*, *mf*.

Performance instructions: *open*, *s.t.*, *(approx.)*, *pizz.*, *ord.*

Rehearsal marks: 163

Tempo: Tempo I, ♩ = 60

Time signatures: 4/4, 5/4, 3/4

T

172

Fl. *p* *mp*

Ob. *p*

Cl. *p*

Hn. *p*

C Tpt. *pp* *p* *pp* *pp*

Tbn. cup mute *p* *mp* *pp* *pp*

Perc.

Solo Fl. *f* *p* *mf* *p* *mf* *fp* *f* *ff* *fp* *fi.* *ord.* *fi.*

172

Vln. I *pp* *p* *pp* *pp* *mf* *p*

Vln. II *p* *mp* *p*

Vla. *p* *pp* *p* *fp* *p*

Vc. *pp* *mp* *pp* *mf*

Cb. *mp* *p*

U

non vib.

Take Picc.

179

Fl. *pp* \rightarrow \emptyset

Ob. *pp* \rightarrow \emptyset

Cl. *pp* \rightarrow *p* \rightarrow *pp* \rightarrow \emptyset

Hn. *pp* \rightarrow *pp* \rightarrow *p* \rightarrow *pp*

C Tpt. *p* \rightarrow \emptyset

Tbn. *p* \rightarrow \emptyset *pp* \rightarrow \emptyset

Perc.

3
4

3
4

Solo Fl. *p* \rightarrow \emptyset *p* \rightarrow *mf* \rightarrow *p*

ord.

3
4

179

Vln. I *p* \rightarrow \emptyset *p* \rightarrow \emptyset

Vln. II *p* \rightarrow *pp* \rightarrow *p* \rightarrow \emptyset

Vla. *p* \rightarrow *pp* \rightarrow *p* \rightarrow \emptyset

Vc. *p* \rightarrow *mp* \rightarrow *pp* \rightarrow *p* \rightarrow \emptyset

Cb. *p* \rightarrow *mf* \rightarrow \emptyset

ord. *s.p.* *ord.*

ppp \rightarrow *p*

3
4

182

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Perc.

Solo Fl.

182

Vln. I

Vln. II

Vla.

Vc.

Cb.



V

185

Fl. *pp* *non vib.* *Picc. non vib.*

Ob. *pp* *non vib.*

Cl. *pp* *non vib.*

Hn. *mf* *p* *pp*

C Tpt. *pp* *p* *pp* *senza sord.*

Tbn. *mf p* *mf* *pp* *con sord.*

Perc. *f* *p* *ad lib.* *gently* *rit.* *Ln.*

W.W.Ch.

Solo Fl. *p* *f* *ff* *f* *ff* *f* *ff* *mf* *f*

Vln. I *mf* *p* *mp* *mf* *p* *pp* *arco*

Vln. II *mf* *p* *mp* *mf* *p* *p* *arco*

Vla. *mf* *p* *pp* *mp* *pp*

Vc. *ff* *p* *mf* *p* *mp* *p* *Batt. e ric.*

Cb. *ff* *p* *p* *mf* *f* *Batt. e ric.*

187

vib. ord.

pp

vib. ord.

pp

mf

pp

p > mp

senza sord.

pp

f

f > p

pp

mf

p

p

187

pp

mp

fp

arco s.l.

pp

p

p

p

pp

p

mf

p

pp

mf

non harm.

I

pp

mf

W

195

Fl. *non vib.*

Ob.

Cl. *p* *p* *mp* *p*

Hn.

C Tpt. *straight mute* *ppp* *p*

Tbn. *pp* *p*

Perc. *Crot.* *arco* *ln.* *p* *mf*

Solo Fl.

195

Vln. I *p* *mf* *p* *p* *mf* *p*

Vln. II *molto s.p.* *III* *p* *mf* *p* *s.t.* *pp*

Vla. *molto s.p.* *IV* *p* *mf* *p* *ord.* *pp*

Vc. *molto s.p.* *III* *IV* *p* *mf* *p* *mf* *pp*

Cb. *mf*

III II

204

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Perc.

Solo Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

fp *mf*

p

mp

p

pp *p*

mf *fp* *ff* *fp* *f* *fp* *p* *mf*

mp *p*

p *mf* *pp* *p*

mp

f *p*

p

mp

p *mp*

4
4

4
4

4
4

4
4

5

3

3

3

3

3

ord.

s.t.

s.t.

1

208

Fl. *mp* *p* *p* *mf* *p* *mp*

Ob. 3/4

Cl. 3/4

Hn.

C Tpt. 3/4

Tbn.

Perc. Trg *p* *Lu.*

Solo Fl. *p* *mf* *mf* *fp* *pp* *mp* *p* *ord.* 3

208

Vln. I *pp* *p* 3/4 *s.t.*

Vln. II *p* IV

Vla. *p* III

Vc. *pp* *mp* II

Cb. *pp* *p* IV

212

Fl. *mp* *p* *mp* *mf* *f* *p*

Ob.

Cl. *ppp* *p* *pp*

Hn.

C Tpt. *p* *pp*

Tbn. cup mute *pp* *p*

Perc. *arco* *Ln.* *p* *mf*

Solo Fl. *mp* *p* *mf* *f* *p* *non vib.*

212

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *molto s.t.* *arco ord.* *pp* *p*

Vc. *pp* *mf*

Cb. *s.t.* *mp*

4
4
4
4
4
4

Z

217

Fl.

mf > f > p > mp > pp

Ob.

4 5 4 3

Cl.

p mp

Hn.

pp mp

C Tpt.

4 5 4 3

Tbn.

pp > pp

Perc.

w. mallets
L.R.
p

Solo Fl.

vib. ord.
mf < f > mf < mp > mf < f <

217

Vln. I

IV
arco ord.
p < p

Vln. II

arco ord.
pp

Vla.

I
pp mp pp

Vc.

arco ord.
pp s.p.
mp p

Cb.

221

Fl. *mf* *p* *pp* *pp* *p* \emptyset

Ob. *pp* *pp*

Cl. *pp* *pp* *pp* *p* \emptyset

Hn. *open* *p* *ppp*

C Tpt. *pp* *p* *ppp*

Tbn. *p* *ppp*

Perc.

Solo Fl. *mf* *p* *mf* *p* *mf* *p* *pp* *mp* *p*
ord. *non vib. ord.* *ord.*

221

Vln. I *p* *mf* *p* *ppp* *pp* \emptyset

Vln. II *p* *mf* *p*

Vla. *pp* *p* \emptyset

Vc. *pp* \emptyset *arco ord.* *II* *p* *mp* \emptyset

Cb. *II* *p* *mf* *'f'* \emptyset *I* *p* *mp* \emptyset