

# emerge

Abigail Richardson

• = 48

senza vib. *molto vib.*

1/4 *tr* 1/4 *tr* 1/4 *tr*

Flute *pp* *mp* *p* *pp* *mp* *sub. pp* *mp*

Oboe *pp* *mp* *p* *pp* *mp* *sub. pp* *sub. mf* *ord.*

Clarinet in B $\flat$  *mp* *p* *pp* *mp* *mp*

Horn in F *mp* *p* *pp* *mp* *mp*

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

*con sord. molto vib.*

5

*ord.* 5

*Still* • = 60

senza vib. *tr* 1/4 *tr* 1/4

Fl. *p* *p*

Ob. *mp* *p* *senza vib.*

B $\flat$  Cl. *ord. tr* *mp* *p* *senza vib.*

Hn. *mp* *p* *p*

Bsn. *ord. tr* *mp* *p* *senza vib.*

9 *ord.*

Fl. *1/4*

Ob.

B♭ Cl. *ord.* *slow to fast to slow* *p* *pp*

Hn. *mp* *p* *ord.*

Bsn. *pp* 6 3

12

Fl. *sub. f* *p* *p* *f* *p*

Ob. *mp* *f* *p*

B♭ Cl. *f* *p*

Hn. *mp*

Bsn. *f* *p*

*rit.*

14

Fl. *p*  $\curvearrowright$  *mf* <sup>6</sup> *mf* <sup>6</sup>

Ob. *mp*  $\curvearrowright$  *mp*  $\curvearrowright$  *mf* <sup>6</sup>

B♭ Cl. *p*  $\curvearrowright$  *f*

Hn. *p*  $\curvearrowright$  *f*

Bsn. *p*  $\curvearrowright$  *f* *p*  $\curvearrowright$  *f*

**A**

16 *a tempo*

Fl. *mp* *f*

Ob. *mf*  $\curvearrowright$  *mp*

B♭ Cl. *mf* *mp*

Hn. *senza sord.* *mf* *sim.* *mp*

Bsn. *p*

19

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

Ob. *f* *p* *p* *mp* *p* *mp*

B♭ Cl. *p* *mf* *p*

Hn.

Bsn. *f* *p* *p* *mp* *p* *mp*

*slow to fast*

*slow to fast*

*tr*

*3*

22

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *mf* *p* *f* *p* *f* *p*

Hn. *mf* *mp* *p*

Bsn. *mf* *mp*

*molto rit.* **B** *With energy* ♩ = 104

25

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *f* *mf*

Hn.

Bsn. *p* *mf*

Detailed description: This system contains measures 25 through 28. The Flute and Oboe parts begin with a piano (*p*) dynamic and a crescendo leading to a mezzo-forte (*mf*) dynamic. The Bassoon part also starts piano and crescendos to mezzo-forte. The Bass Clarinet part features a sixteenth-note sixteenth rest followed by a sixteenth-note sixteenth rest, then a sixteenth-note sixteenth rest, and finally a sixteenth-note sixteenth rest. The Horn part is silent. The Bassoon part has a sixteenth-note sixteenth rest followed by a sixteenth-note sixteenth rest, then a sixteenth-note sixteenth rest, and finally a sixteenth-note sixteenth rest.

29

Fl.

Ob.

B♭ Cl.

Hn. *mf*

Bsn. *mp*

Detailed description: This system contains measures 29 through 32. The Flute and Oboe parts continue with their melodic lines, marked with accents. The Bass Clarinet part has a sixteenth-note sixteenth rest followed by a sixteenth-note sixteenth rest, then a sixteenth-note sixteenth rest, and finally a sixteenth-note sixteenth rest. The Horn part has a sixteenth-note sixteenth rest followed by a sixteenth-note sixteenth rest, then a sixteenth-note sixteenth rest, and finally a sixteenth-note sixteenth rest. The Bassoon part has a sixteenth-note sixteenth rest followed by a sixteenth-note sixteenth rest, then a sixteenth-note sixteenth rest, and finally a sixteenth-note sixteenth rest.

34

Fl. *pp* *mf*

Ob. *mp* *pp*

B $\flat$  Cl. *p*

Hn. *p*

Bsn. *mf* *ff* *mf* *sub.p*

39

Fl. *sub. p*

Ob. *p* *mf* *mp*

B $\flat$  Cl. *f* *p* *mp*

Hn. *f* *p*

Bsn. *p*

44

Fl. *mp* *mf*

Ob. *p*

B♭ Cl.

Hn.

Bsn. *mp*

50

**C** *Still* ♩ = 60 *rit.*

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

Ob. *p* *mp* *slow to fast* *fast to slow*

B♭ Cl. *f* *p* *mp*

Hn. *con sord.* *p* *mp*

Bsn. *f* *mp*

*a tempo*

55

Fl. *f* *mf* *mp*

Ob. *f* *mp*

B $\flat$  Cl. *f* *mf* *mp* *pp* *sub tones*

Hn. *f* *mf* *mp*

Bsn. *f* *mf* *mp*

**D** ♩ = 120 (♩ = ♩)

58

Fl. *p* *mf* *sub.p*

Ob. *mf* *pp* *5*

B $\flat$  Cl. *pp* *5*

Hn.

Bsn. *mf* *sub.p* *p*

62

Flt. *mf* *p* *ff*

Ob. *p* *mf*

B♭ Cl. *p* *mf* *ff*

Hn. *f* ord. (senza sord.)

Bsn. *mf*

*slow to fast*

67

Flt. *p* *mp*

Ob. *pp*

B♭ Cl. *pp*

Hn. *mp* *mf* *mp*

Bsn. *mp* *mp*

73

Fl. *p* *mf*

Ob. *pp*

B♭ Cl. *p*

Hn. *mf* *p*

Bsn. *mf* *p*

Measures 73-78. Flute: 73-74 (triplets, *p*), 75-76 (triplets, *mf*), 77-78 (triplets, *mf*). Oboe: 73-78 (rest), 78 (half note, *pp*). Bass Clarinet: 73-74 (triplets, *p*), 75-76 (triplets, *p*), 77 (quintuplet, *p*), 78 (sextuplet, *p*). Horn: 73-74 (half notes), 75-78 (half notes, *mf* to *p*). Bassoon: 73-78 (half notes, *mf* to *p*).

79

Fl. *niente* *p*

Ob. *p*

B♭ Cl. *niente* *p*

Hn. *niente* *p*

Bsn. *niente* *p*

Measures 79-84. Flute: 79-80 (triplets), 81-84 (quarter notes, *niente* to *p*). Oboe: 79-80 (half notes), 81-84 (quarter notes, *p*). Bass Clarinet: 79-80 (half notes), 81-84 (half notes, *niente* to *p*). Horn: 79-80 (half notes), 81-84 (half notes, *niente* to *p*). Bassoon: 79-80 (half notes), 81-84 (quarter notes, *niente* to *p*).

**E** 

87



Fl. *f* *p* *p*

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

B♭ Cl. *p*

Hn. *sf* *mf*

Bsn. *sf* *p* *p* *p*

93



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

Ob. *f* *mf*

B♭ Cl. *mf*

Hn. *f*

Bsn. *mf*

*mf* *mp* *mf*

100

Fl. *f* *mf* *p*

Ob. *f* *mf* *f*

B♭ Cl. *f* *mf* *p*

Hn. *ff* *mf* *p*

Bsn. *f* *mf* *p*

*f* *mf* *p*

107 *rit.* **F** ♩ = 92

Fl. *p* *mp*

Ob. *mp* *p* *mp*

B♭ Cl. *pp* *sub tones*

Hn. *mp* *p*

Bsn. *mp* *p*

112 *Still*

Fl. *p*

Ob. *p*

B♭ Cl. *p* *ppp*

Hn. *p*

Bsn. *p*

117

Fl. *mp* *mf*

Ob.

B♭ Cl. *mp*

Hn. *mf*

Bsn.

119

Fl. *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff* sub. *pp*

Hn. *ff*

Bsn.

**G**

122

Fl. *p* *mp*

Ob. *p* sub. *mf*

B♭ Cl. *mf* *mp* *mp*

Hn. *p* *mf*

Bsn. *p* *mf* *f*

127

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

Ob. *mf* *f* *p*

B $\flat$  Cl. *mf* *p*

Hn. *mp*

Bsn. *p*

132

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

Ob. *sub.f* *sub.p* *f* *mp*

B $\flat$  Cl. *sub.f* *p*

Hn. *sub.f* *p* *mp*

Bsn. *sub.p* *f* *sub.p*

136

Fl. *p* 5 5 5 5 5

Ob. *mf*

B♭ Cl. *p* 5 5 5

Hn. *mf*

Bsn. *p* *mf*

140

H

Fl. *pp* 5 5

Ob. *f* *sub p*

B♭ Cl. *pp* 5 5

Hn. *f* *p*

Bsn. *f* *p*

144

Fl. *ppp* *fp*

Ob. *fp* *fp*

B♭ Cl. *slow to fast* *fp* *sub.f* *slow to fast*

Hn. *fp*

Bsn. *fp* 6 5 *fp* 3

150

Fl. *fp* *sub.f* *fp*

Ob. *fp* *fp*

B♭ Cl. *fp* 6 *f*

Hn. *slow to fast* *fp* *fp*

Bsn. *sub.f* 3 *fp* 5

154

Fl. *f* *sub. mp*

Ob. *f*

B♭ Cl. *fp*

Hn. *mp* *mf*

Bsn. *f* *mp*

157

Fl. *fp* *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

I

160

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

5

5

7

7

6

6

7

7

*ff*

*mf*

*ff*

*mf*

*f*

*f*

163

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

sub. *p*

*f*

sub. *p*

sub. *p*

5

5

7

7

3

3

sub. *p*

*f*

sub. *p*

6

6

7

7

sub. *p*

*f*

*p*

sub. *p*

*ff*

*p*

sub. *p*

*ff*

*p*

*mp*

166

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

B♭ Cl. *f* *ff* *fff*

Hn. *ff* *fff*

Bsn. *ff* *fff*

171

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Hn. *f*

Bsn. *f*

174

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f* *mf*

Hn. *mf*

Bsn. *f*

Detailed description: This system contains measures 174, 175, and 176. The Flute part starts with a 5-measure phrase, followed by a 7-measure phrase and a 3-measure phrase. The Oboe part has a 5-measure phrase, a 3-measure phrase, and another 3-measure phrase. The Bass Clarinet part features a 6-measure phrase, a 3-measure phrase, and a 6-measure phrase. The Horn part has a 3-measure phrase, followed by two 3-measure phrases. The Bassoon part has a 3-measure phrase. Dynamics range from *mf* to *f*. There are various articulations and slurs throughout.

177

Fl. *mp*

Ob. *mf* *f* *mp*

B♭ Cl. *mf* *mp*

Hn. *mp*

Bsn. *mf* *mp*

Detailed description: This system contains measures 177, 178, and 179. The Flute part has a 7-measure phrase. The Oboe part has a 3-measure phrase, a 3-measure phrase, and another 3-measure phrase. The Bass Clarinet part has a 3-measure phrase, a 3-measure phrase, and another 3-measure phrase. The Horn part has a 3-measure phrase, a 3-measure phrase, and another 3-measure phrase. The Bassoon part has a 3-measure phrase. Dynamics range from *mf* to *mp*. There are various articulations and slurs throughout.

**J** Warmly ♩ = 60

180

Fl. *senza vib.* *molto vib.*  
*p* *mp*

Ob. *p*

B♭ Cl. *senza vib.* *molto vib.*  
*p* *ppp* *p* *mp*

Hn. *p*

Bsn. *senza vib.* *molto vib.*  
*p* *mp*

184

Fl. *niente* *ord.* *p* *mf*

Ob. *Sweetly* *pp* *mp*

B♭ Cl. *ord.* *p*

Hn. *ord.*

Bsn. *ord.* *niente* *p*

188

Fl. *sub.p* *mf* *p* *mf*

Ob. *mp* *pp* *p*

B $\flat$  Cl. *mf* *sub.p*

Hn. *con sord.* *p* *sub.p* *pp* *p*

Bsn. *sub.p* *p* *mf*

193

*slow to fast to slow*

Fl. *sub.p* *mf* *sub.p* *f* *p*

Ob. *p* *sub.mp*

B $\flat$  Cl. *mp*

Hn. *p* *mp*

Bsn. *sub.p*

**K**

197

Fl. *blow air*  
*key clicks*  
*f* *p*

Ob. *p* *mp* *niente*

B♭ Cl. *mp* *mp*

Hn. *p* *mp*

Bsn. *blow air*  
*stop tonguing*  
*f* *p* *mf*

201

Fl. *mp* *mf*

Ob. *mp*

B♭ Cl. *mf* *p* *f* *p*  
*blow air*  
*key clicks*

Hn. *niente*

Bsn. *mp* *mf* *p*

Still

204

Fl. *mf* *mp*

Ob. *pp* *mp* *pp*

B♭ Cl. *pp* *mp*

Hn. *mp* *p* *pp*

Bsn. *mf* *mp* *p*

*blow air*  
*key clicks*

209

*very slow to fast*

Fl. *p* *mp* *sempre* *p*

Ob. *p* *f* *mp* *mp*

B♭ Cl. *niente* *p* *mf* *mp* *p*

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

Bsn. *pp* *p* *f* *mp* *p*

*blow air*  
*key clicks*

*blow air*  
*stop tonguing*