

Michael Boyle

Emergence//Overture

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for large orchestra including 12 soloists

Forces

- 1 Piccolo (with prominent solo role)
- 2 Flutes (one with prominent solo role)
- 2 Oboes (one with prominent solo role)
- 2 Clarinets (one with prominent solo role)
- 2 Bassoons (one with prominent solo role)

- 4 Horns (one with prominent solo role)
- 3 Trumpets (one with prominent solo role)
- 3 Trombones
- 1 Tuba

- Percussion (one player) (with prominent solo role on the vibraphone)
 - Vibraphone
 - Bass Drum
 - Cymbal
 - Snare Drum
 - Tam Tam
- Timpani (doubling percussion)

- Piano (with prominent solo role)

- Strings (no less than 12/10/8/6/4)
1st Violin, Viola, and Cello have prominent solo roles

Notes for Performance

- Score in C
- Accidentals apply for the whole bar but not to other octaves
- Piano lid open
- Appoggiaturas/acciaccaturas played as fast as possible ad libitum
- Normal vibrato unless notated otherwise
-
- The piece should start with the lone oboe on stage, and each of the 11 soloists should enter the stage before their part begins.*
- Once all instruments are playing in the first section, the rest of the orchestra should enter the stage and be ready to play before the diminuendo which concludes the soloists section*

The image shows a musical score for three instruments: Oboe, Trumpet in C, and Violoncello (solo). The tempo is marked as $\text{♩} = 72$. The key signature has one sharp (F#).

Oboe: The part begins with a *mf* dynamic and a *key vibrato* marking. It features a series of sixteenth-note runs, including a triplet of sixteenth notes and a group of five sixteenth notes. Dynamics range from *mf* to *p*. A *key vib.* marking appears later. The part concludes with a *p* dynamic and a triplet of eighth notes.

Trumpet in C: The part is mostly silent, with entries at measures 10 and 12. It features a triplet of eighth notes and a sixteenth-note run. Dynamics include *p*, *mf*, and *p*.

Violoncello (solo): The part is mostly silent, with an entry at measure 10. It features a sixteenth-note run and a triplet of eighth notes. Dynamics include *mp*, *f*, *mp*, and *mf*.

[illegible]

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score with woodwinds, strings, and piano. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (C Tpt.), Piano (Pno.), Percussion (Perc.), Violin (Vln. solo), Viola (Vla. solo), and Violoncello (Vc. solo). The score is in 4/4 time and features a complex, rhythmic melody. The woodwinds play a prominent role, with the flute and clarinet often playing in unison. The piano provides a steady, rhythmic accompaniment. The strings play a supporting role, often with a tremolo or sustained notes. The score is marked with various dynamics, including *ppp*, *mp*, *pp*, *mf*, *f*, *smfz*, *p*, *ff*, and *ppp*. The tempo is marked "moderato". The score is in the key of D major. The piece is a single movement, lasting approximately 10 minutes. The score is written for a large ensemble, including woodwinds, strings, and piano. The woodwinds play a prominent role, with the flute and clarinet often playing in unison. The piano provides a steady, rhythmic accompaniment. The strings play a supporting role, often with a tremolo or sustained notes. The score is marked with various dynamics, including *ppp*, *mp*, *pp*, *mf*, *f*, *smfz*, *p*, *ff*, and *ppp*. The tempo is marked "moderato". The score is in the key of D major. The piece is a single movement, lasting approximately 10 minutes.

28

FL. *mp* lip bend *pp* senza vib.

Ob.

Cl. *tr* *mp* lip bend *ghost tone* *ppp* *p*

Bsn. *mp*

Hn. *senza vib.* *ppp*

C Tpt. *con sord* *p* *senza sord* *flz.* *p* *mf* *pp* C Tpt.

Vib. *motor on* *l.v.* *mf* *pp* *p* *pp* *l.v.* *pp*

Vln. (solo) *molto* *ff* *mf* *p* *10* *mf* *5* *9* *mf* *IV III* *mf* *p*

Vla. (solo) *gliss.* *mp*

Vc. (solo) *tr* *ppp* *mp* *senza sord.* *sul pont. emphasise harmonics* *pp* *mp* *ppp* *p*



35

Picc.

FL. *p* *mf*

Ob. *mp* *mf*

Cl. *mf*

Bsn. *mp* *mf*

Hn. *mp*

C Tpt.

Vib. *(L.v.)* *l.v.* *p*

Pno. *sost.* *p* *mp* *sost. pedal (don't release until indicated in bar 88)*

Vln. (solo) *mp* *f* *mf*

Vla. (solo) *p* *mf* *p* *mf*

Vc. (solo) *mf*



[illegible]

62 $\text{♩} = 72$

Picc. p

Fl. 1-2 mf pp *molto*

Cl. 1-2 mf pp *molto*

p f p mf f p mp

flz. p f p mp p mf f f p pp

p f p mf f pp

Bsn. p f

Horn 1, 3

Horn 2, 4

$\text{♩} = 144$

Tpt. 1-3 sfz/p f

Tbn. 1-2 sfz/p f

Tbn. 3 sfz/p f

Timp. mp ff f

Perc. Bass Drum Perc. $\text{♩} = 144$

Vib. mf pp pp pp fff

Pno. ppp ff

$\text{♩} = 72$ $\text{♩} = 144$

Vln. I mp ppp *molto* f possibile

Vln. II f possibile

Vla. f possibile *col legno*

Vlc. *marcato sul tast.* mf f ff *ord.*

Db. *col legno* f possibile *pizz.* f ff *Cb.*

mp f

C don't feel bar lines until next rehearsal mark

81 $\text{♩} = 90$

Picc. *f* *p* *f*

Fl. 1-2 *p* *mf* *p* *p*

Ob. 1-2 *p* *ff* *ff*

Cl. 1-2 *ff* *p* *mf*

Bsn. 1-2 *ff* *mf* *ff* *f* *mf*

Hn. 1, 3 senza sord. con sord. Hn. *mp* *3*

Hn. 2, 4 senza sord. *pp* *p* *mp* *mf*

Tpt. 1-3 senza sord. *ff* *3* *f* *p* *3* *ppp* con sord.

Tbn. 1-2 *sfz* *3* *sfz* *3* *Tbn.* *3* *sfz*

Tbn. 3 *pp* *Tbn.* *mf*

Tba. *3* *f* *3*

Timp.

Perc. triangle *p* *tamtam* *pp* *motor on*

Vib. *mp* *3* *mp* *p* *mf* *3* *ff*

Pno. *f* *mf* *ff* *mp* *f* *mp*

* also release sostenuto pedal

$\text{♩} = 90$

Vln. I *poco*

Vln. II *poco* *poco*

Vla. *poco*

Vc. *poco*

Cb. *overbowl* *f* *col legno* *pp* *pizz* *mf* *arco* *3* *p* *sul pont.* *overbowl* *f* *pizz* *f possibile* *mp* *sul pont.* *col legno* *mp* *pizz* *mf*

92

Picc. *ff* Picc. *ff* Fl. 1-2 *ff* Ob. 1-2 *f* Ob. *f* Cl. 1-2 *mp* Cl. *mp* Bsn. 1-2 *p* *ppp*

Hn. 1, 3 senza sord. Hn. 2, 4 *ff* Tpt. 1-3 senza sord. *ff* Tbn. 1-2 Tbn. 3 Tba. *ff*

Perc. cymbal *p* Perc. triangle *f*

Vib. *p* *molto f* *p* *mp* *mf* *f* *ff*

Pno. *pp* *fff* *ff*

Vln. I *poco a poco* *mf* Vln. II *poco a poco* *mf* Vla. *poco* *poco a poco* *mf* Vc. *poco* *poco a poco* *mf* Cb. *mf* arco *6*

[illegible]

Fl. 1-2 $\text{♩} = 60$ $\text{♩} = 120$
 p f p

Cl. 1-2 mp ff Bsn.

Hn. 1, 3
Hn. 2, 4
Tpt. 1-3
Tbn. 1-2
Tbn. 3
Tba.

Timp. f ff Timp.
Perc. mf Perc. bass drum

Vib. mp

Pno. ff mf ff f

Vln. I $\text{♩} = 60$ $\text{♩} = 120$ p $molto$
Vln. II p $molto$
Vla.
Vc. f 3
Cb.

113

Piccolo

f

Picc.

Fl. 1-2

tr

Ob. 1-2

tr *b*

Ob.

Cl. 1-2

tr

Cl.

Hn. 2, 4

f *3* *3* *mp* *3* *f* *3*

Tbn. 3

f *3* *3* *mp* *3* *f* *3*

Tbn.

Tba.

f *3* *3* *mp* *3* *f* *3*

Tba.

Pno.

tr

mp *f*

mf *ff*

Vln. (solo)

ff *6* *6* *6* *6*

Vln. I

mp *f*

Vln. II

mp *f*

Vla.

mp *f*

Vc.

mp *f* *3*

f

mp

Cb.

pizz. *f* *3*

118

119

$\text{♩} = 120$

$\text{♩} = 60$

Flutes a2 *mf*

Oboes a2 *mf*

Clarinet in B♭ a2 *mp*

Bassoons a2 *mf* *p* 1. only *f*

Hn. 1, 3 *mf* *p* *f*

Trumpets a2 *mf* *p* *f*

Trombones 1-2 *mf* *p* *f*

Trombone 3 *mf* *p* *f*

Timpani *mf*

triangle *f* *mf* tam tam

Vibraphone *mf* *mp* *f*

Pno. *mf* *ff* *f*

Vln. (solo) $\text{♩} = 60$ $\text{♩} = 120$

Vln. I

Vln. II

Vla. *f* *pizz.* *f*

Vc. *3* *jeté* *sul pont.* *p* *f* *ord.* *f* *marcato* *f*

Cb. *3* *arco* *f* *marcato*

[illegible]

132

$\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 150$

Picc. *f* *p*

Flutes a2 *f* *p*

Clarinet a2 *f* *ff* *p*

Bsn. 1-2 *f* *f* *p*

Hn. 1, 3 *con sord.* *mp*

Hn. 2, 4 *con sord.* *mp*

Tpt. 1-3 *con sord.* *mp*

Tbn. 1-2 *con sord.* *mp*

Tbn. 3 *con sord.* *mp*

Tba. *f* *mp*

Timp. triangle *f* Timp. *f*

Perc. cymbal *f* Perc. *f*

Vib. tam tam *f* *mp* *mp*

Pno. *mf* *ff* *mp* *sost. (held until final bar)*

Vln. I $\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 150$ *pp* *mp*

Vln. II *pp* *mp*

Vla. arco *pp* *mp*

Vc. *tr* *mp* *ff* *ord.* *f* *pp* *mp*

Cb. *ff* *mp* *ord.* *sul pont.* *ord.* *f*

140 Picc. *f* Picc.

Fl. 1-2 *f* *♩* = 75 solo espressivo **E** 198 multi-
phonic *mp* *mp* *f* flz. *mp* 3 *f* 3 *mp*

Ob. 1-2 *mf* 3 3

Cl. 1-2 *f* 3 3 *pp* 3 3

Hn. 1, 3 *f* senza sord.

Hn. 2, 4 *f* senza sord.

Tpt. 1-3 *f* C Tpt. senza sord.

Tbn. 1-2 *f* *gliss.* senza sord.

Tba. Tbn. 3 *f* *gliss.* senza sord. senza sord.

tam tam *p* triangle *mp*

Vib. *ff* *p* *p*

Pno. *ff* *p* *mp*

Vln. I *mf* *f* *p* *pp* *tr* *mf* con sord. 3 3 *pp*

Vln. II *mf* *f* *p* con sord.

Vla. *mf* *f* *p* *pp* *tr* *mp* *pppp*

Vc. *mf* *f* 3 3 *pp*

161

flz.

mp

f

Piccolo

pp

Flutes a2

p

multiphonics phrase ad lib.

p

mf

Oboes a2

p

multiphonics phrase ad lib.

p

mf

Cl. 1-2

Bsn. 1-2

Hn. 1, 3

f

pp

ppp

Hn. 2, 4

f

Tpt. 1-3

pp

Trombone 1

f

p

Trombone 2

f

p

Tbn. 3

f

flz.

mp

gliss.

Tba.

f

f

p

f

p

Timp.

f

pp

cymbal

f

pp

triangle

3

mp

Perc.

tam tam

3

pp

Vib.

pppp

p

bowed

pp

p

pppp

p

Pno.

pppp

p

*

pp

f

p

Vln. I

f

sul pont.

gliss.

p

mp

gliss.

3

mp

Vln. II

f

sul pont.

gliss.

p

mp

gliss.

3

p

Vla.

ff

pizz.

pp

f

gliss.

3

p

Vc.

ff

pizz.

f

arco

tr~~~~~

mp

IV

(bow as if tremolo)

mf

mp

p

pp

pppp

f

tr~~~~~

f

mf

Cb.

ff

p

gliss.

f

pizz.

f

arco

sul pont.

jeté

f

pizz.

f

arco

gliss.

mf

170

Picc. 1. only lip bend Picc. **G**

Fl. 1-2 1. only lip bend *senza vib.* $\text{♩} = 75$

Ob. 1-2 1. only lip bend *gliss.* Ob.

Cl. 1-2 1. only lip bend *gliss.* Cl.

Bsn. 1-2 multiphonic Bsn. flz. $pp \leftarrow mf$

Hn. 1, 3 1. only *senza vib.*

Tpt. 1-3 *senza vib.*

Tbn. 1-2 *gliss.*

Tba. Tba. *f*

Perc. bass drum *pp* *f* Percussion triangle *mp* triangle *ppp*

Perc. cymbal *p* cymbal (bowed) $pp < mf$

Vib. resonances *p* motor off *p* *ppp* (don't l.v.)

Pno. *15th* *p* *f* *pp* *p* *ppp*

Vln. I arco *gliss.* *ppp* **G** *ppp* $\text{♩} = 75$

Vln. II *gliss.* *gliss.* *ppp* *ppp*

Vla. *gliss.* *gliss.* *ppp*

Vc. *senza vib* *p* *f* *f* *p* *pizz.* *ppp*

Cb. *pizz* *f* *f* *f* *sul pont. emphasise harmonics* *p* *f* *p*

190 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 108$

Picc. *pppp* *mp* *mp* *f*

Fl. 1-2 *pppp* *mp* *mp* *f*

Ob. 1-2 *senza vib.* *mf* 1. breathe on barline *f* 2. breathe on barline

Cl. 1-2 *mp* solo *fz.* 6 *mf* a2 *p* *f*

Bsn. 1-2 *p* *f* *fff* 3

Hn. 1, 3 *smfz* *smfz* *mp* *p* *mf*

Hn. 2, 4 *p* *mf*

Tpt. 1-3 *senza vib.* *mp* 1. solo *f* 6 *le altre* *f*

Tbn. 1-2 *p* *f*

Tbn. 3 *p* *f*

Tba. *senza sord.* *mf* *pp* *p* *f* *fff* 3

Timp. *mf* wood block *f* bass drum *pppp* cymbal *f* (don't l.v.) *f* snare *f* leave stick on drum for full *ff* staccato

Vib. *mf* *pppp* *f* mute all

Pno. *mp* *mf* *mf* *pppp* *mf* *f* release sostenuto pedal exactly on this semiquaver

Vln. I $\text{♩} = 60$ *arco* *senza vib.* *III* *con sord.* $\text{♩} = 72$ *senza vib.* $\text{♩} = 108$ *f*

Vln. II *mp* *pp* *f*

Vla. *f*

Vc. *f* 3

Cb. *sul pont.* *f* *fff* 3