

emerge

for string quartet

adria stolk

Abbreviations, symbols, and instructions:

$\sharp \uparrow$ $\natural \uparrow$ $\flat \uparrow$ = 1/4 tone higher

$\sharp \downarrow$ $\natural \downarrow$ $\flat \downarrow$ = 1/4 tone lower

s.t. = sul tasto

s.p. = sul ponticello

All long-held, tied notes should be bowed ad lib. and imperceptibly.

emerge

Score

Adria Stolk

A ♩ = 46 With a quiet intensity

Violin I

Violin II

Viola

Cello

6

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

Violin II: pizz. ppp

Violin II: arco non vibrato sul tasto ppp

Viola: ppp, pp, p, ppp, poco, p

Cello: ppp, ppp

Violin I: non vibrato sul tasto, 3, 3, ord., s.t.

Violin II: pp, ppp, pp

Viola: s.t., ppp, p, ord.

Cello: pp, ppp

Violin I: ord., 3, s.p., s.t., 3, 3, ord., s.t.

Violin II: ppp, ord.

Viola: 5, s.p., s.t., s.p., s.t., ppp

Cello: ppp

12

Vln. I

Vln. II

Vla.

Vc.

3 5 → s.p. → s.t.

poco vibrato (upper note)

non vibrato

moving to nonvibrato with decresc.

arco non vibrato

pp ppp ppp pp

15

Vln. I

Vln. II

Vla.

Vc.

ord. s.p. ord. 3 3

pp p pp pp pp

ord. ord. ord. with vibrato

18

Vln. I

Vln. II

Vla.

Vc.

with vibrato

with vibrato

with vibrato

pp mp p mp mp p mp mp mf

s.p.

21

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

Vln. II s.p. → ord. *mf* *mp* *mp* *pp* non vibrato

Vla. *mf* *mp* *mp* *pp* non vibrato

Vc. *f* *mp* *mf* *mp* *p* *pp* non vibrato

B

24

Vln. I s.t. *pp*

Vln. II s.t. *p* *pp* with vibrato *mp* *p*

Vla. s.t. *pp* with vibrato *mp* *p*

Vc. *p* *mp* *p* *p* with vibrato *espress.*

28

Vln. I non vibrato *pp*

Vln. II non vibrato *pp*

Vla. *mp* *p*

Vc. *mf* *pp*

33

Vln. I

Vln. II

Vla.

Vc.

pp

p

f

mf

IV non vibrato sul tasto

ord.

poco vibrato, moving to molto vibrato with cresc.

ord. 6

pizz.

37

Vln. I

Vln. II

Vla.

Vc.

mp

fp

ppp

mp

fp

mp

p

ord. with vibrato

ord. with vibrato

arco

pizz.

39

Vln. I

Vln. II

Vla.

Vc.

p

fp

mp

p

fz

fp

fp

fp

mp

fp

mp

arco

41

Vln. I

Vln. II

Vla.

Vc.

mf

f

p

mp

f

mf

f

3

7

3

Detailed description: This system contains measures 41 and 42. The first violin part (Vln. I) starts with a whole rest in measure 41 and enters in measure 42 with a half note G4, followed by a half note F#4, and a half note E4 in measure 43. The second violin part (Vln. II) begins in measure 41 with a half note G4, followed by a half note F#4, and a half note E4 in measure 42. The viola part (Vla.) starts in measure 41 with a half note G4, followed by a half note F#4, and a half note E4 in measure 42. The cello part (Vc.) begins in measure 41 with a half note G4, followed by a half note F#4, and a half note E4 in measure 42. Dynamics include *mf*, *f*, *p*, and *mp*. There are also markings for *arco* and *pizz.* in the second violin part.

43

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

pp

mf

mp

p

pp

mp

mf

mp

p

pp

mp

pizz.

arco

3

3

6

6

5

pp

mp

Detailed description: This system contains measures 43 and 44. The first violin part (Vln. I) starts in measure 43 with a half note G4, followed by a half note F#4, and a half note E4 in measure 44. The second violin part (Vln. II) begins in measure 43 with a half note G4, followed by a half note F#4, and a half note E4 in measure 44. The viola part (Vla.) starts in measure 43 with a half note G4, followed by a half note F#4, and a half note E4 in measure 44. The cello part (Vc.) begins in measure 43 with a half note G4, followed by a half note F#4, and a half note E4 in measure 44. Dynamics include *mp*, *p*, *mf*, *pp*, and *mp*. There are also markings for *pizz.* and *arco* in the second violin part.

45

Vln. I

Vln. II

Vla.

Vc.

pp

pp

mp

fp

pp

mf

p

mp

arco

p

p

mp

p

p

6

3

3

6

Detailed description: This system contains measures 45 and 46. The first violin part (Vln. I) starts in measure 45 with a half note G4, followed by a half note F#4, and a half note E4 in measure 46. The second violin part (Vln. II) begins in measure 45 with a half note G4, followed by a half note F#4, and a half note E4 in measure 46. The viola part (Vla.) starts in measure 45 with a half note G4, followed by a half note F#4, and a half note E4 in measure 46. The cello part (Vc.) begins in measure 45 with a half note G4, followed by a half note F#4, and a half note E4 in measure 46. Dynamics include *pp*, *mp*, *fp*, *pp*, *mf*, and *p*. There are also markings for *arco* in the cello part.

48

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

mp

fp

pp

mp

3

3

6

5

50

Vln. I

Vln. II

Vla.

Vc.

D

p

fp

p

mp

p

mp

mp

pp

p

3

5

3

3

53

Vln. I

Vln. II

Vla.

Vc.

mp

mf

pp

mf

p

mf

mp

pp

mp

pp

6

6

57

Vln. I *p* *mp* *pp* pizz. 6 *p*

Vln. II *pp* pizz. 6 *p*

Vla. *mp* *pp* 3 s.p. *p*

Vc. *p* *mp* *p* 6 *p*

60

Vln. I 6 *mp*

Vln. II 6 *mp*

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

Vc. *mp* *mp* *f* *mf*

E

63

Vln. I *p* 3

Vln. II *p* 3

Vla. *p* *p* 3 *mp* *p*

Vc. *p* *p* 3 *mp*

66

Vln. I

Vln. II

Vla.

Vc.

arco

p

mp

mp

p

mp

p

mf

mp

3

F Graceful and expressive

70

Vln. I

Vln. II

Vla.

Vc.

arco

ppp

very light, as if from a distance

p

pp

pp

pp

mp

p

pp

mp

p

mp

p

3

cantabile

6

74

Vln. I

Vln. II

Vla.

Vc.

ppp

mp

p

pp

p

ppp

p

mp

p

mp

p

mp

p

mp

p

mp

mp

p

3

78

Vln. I *pp* > *ppp* < *p* > < *mp* > *p*

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

Vla. *p* > *p* > *mp*

Vc. *p* < > *mp* > *mp* > *f*

82

Vln. I *mf* > *pp* > *mp* ³ *mf*

Vln. II *mf* < *f* > *p* > *mf*

Vla. *mf* > *mp* > *mf* *espress.*

Vc. *mf* < *f* >

G

85

Vln. I *pp* > *pp* < ³ > *mp* > *p* > *pp* < >

Vln. II *p* > *mf* *espress.*

Vla. *mf* > *mp* > *p* > *mp* > *p*

Vc. *mp* > ³ > *mf*

89

Vln. I

Vln. II

Vla.

Vc.

pp *p*

p *p*

cantabile *ppp* *mp* *mf* *mp* *mf*

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

93

Vln. I

Vln. II

Vla.

Vc.

pp

pp

mp *p* *mf* *mp*

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

97

Vln. I

Vln. II

Vla.

Vc.

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

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

p *p* *p* *mp*

mp *mp* *p* *mp*

102

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

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

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

Vc. *mp* *mf* *mp* *f* *mf*

107

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

Vln. II *mf* *mp > p* *p* *pp*

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

Vc. *p* *pp*

non vibrato

111

Vln. I *pp* *ppp*

Vln. II *p* *ppp*

Vla. non vibrato *pp* poco vibrato, moving to molto vibrato with cresc. *mf* moving to nonvibrato with decres. *pp* non vibrato *ppp > N*

Vc. *mp* *pp* *ppp*

pizz.

pizz.

pizz.