

Rift

for sinfonietta

David Vess

composer - musician - teacher

davidvessmusic.com

Instrumentation:

flute / piccolo	horn in F
oboe / English horn	trumpet in Bb
clarinet in Bb / bass cl. in Bb	tenor trombone
alto / baritone saxophone	tuba
bassoon/contrabassoon	

Percussion 1 player:	harp
crotales, vibraphone, bass drum	piano
tam-tam, sus. cymbal, wood blocks	
5 toms, thunder sheet	

2 violins
viola
cello
bass

Duration: 9' approx

Program:

Rift is a very special piece to me. It is about an inner dialogue, an inner struggle. I've always felt torn between many different styles of music. My journey in music first started by playing keyboards and electric bass in cover bands in Western NC. We played a lot of music from the 70's. At the same time I grew up singing in the choir at church, also learning flute in 6th grade band. All the while, I listened to many film scores, the car was my favorite place to be. In my time at Boston Conservatory, I learned so much about so many different styles of music that I had never known. Works like Lutoslawski's 3rd Symphony, which in years before would have been confusing and alien, have become exciting and gripping. I found a new side of myself that delights in the dissonances, the sheer sounds and the postmodern.

How does it all fit together? Where does my love of melody stand next to crunchy dissonances? Where does the music I grew up loving stand with my new found interests? And thus, the rift. It is a conversation of these two seemingly opposite ends. A bright phantom of sound, created by high and quiet clusters, appears and dissolves, until it finally reveals itself as a portal to a new section of music. A quiet, almost tonal oasis, with vibraphone lullabies and wah-wah trumpet musings. At the center lies a lone tuba solo, created by multiphonics. The oasis crashes into a stormy burst of pedal Cs and an overly aggressive thunder sheet. We end up back where we started, with the rift still intact, despite all of the travels we've seen.

About the composer:

David Vess is a New England-based composer, musician and teacher. He seeks to tell personal and meaningful stories through music. David writes music in various forms, from concert works, electronic media to stage works. He lives for collaborations with his friends. David is the instructor of composition at Bridgewater State University. He holds degrees from the UNC School of the Arts and the Boston Conservatory at Berklee. David lives in Foxborough, MA with his wife, clarinetist Sophie Kass.

For more information, please visit: www.davidvessmusic.com

Other works for orchestra:

of yet and yonder (2020)
of stars and dust (2019)
anima (2016)
gleaming, glowing, spheres and spectres (2015)
Chroma the Great (2014)

Rift

for the Boston Conservatory Sinfonietta

David Vess
Brighton, MA
March 2015

Transposed Score

cold ♩ = 52

2 Air sound *p* 3 *tr* *mp* 4 Air to pitch *tr*

Flute

Oboe

Clarinet in B \flat Air sound *mp* *pp* *breathy* *tr* *ppp*

Alto Saxophone *breathy* *tr* *ppp* *tr*

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Percussion: Crotales With Brass mallets

Piano Keyboard cover closed

Harp *ppp* *ppp*

cold ♩ = 52

Violin I muted *pont.* *pp* *mp* *pp* *mp* *sempre* *p*

Violin II *pp*

Viola muted *Bow the bridge (No tone)* *pp* *mf* *mp* *f*

Violoncello *Bow the bridge (No tone)* *pp* *mf* *pont.* *ppp*

Contrabass

8 9 10 11 12 13 14 15 16

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

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

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

Alto Sax. *ppp* *pp* *ppp* *pp* *mf* *p* *f*

Bsn. *mf* *mp* *f*

Hn. *mp* *f*

Tba. *mp* *f*

Crot. *pp* *pp* *bowed* *pp* *Bass Drum* *ppp*

Pno. *pp* *ppp*

Hp. *pp* *mp*

Vln. I *mp* *ppp* *pp* *mp* *f*

Vln. II *pp* *ppp* *mf* *f*

Vla. *pp* *pp* *mf*

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

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

Air sound

to Vibraphone

Vib

Slide bow back and forth

tasto

pont.

gliss.

8^{va}

8^{vb}

Del.

*

rit. 17

A tempo 18

19

20

21

22

23

24

Fl. Air sound *mp* Piccolo *pp* Flute *mp* Air sound *tr*

Ob. Air sound *mp* *p* *mf* *f* Air sound *tr*

Cl. Air sound *mp* *p* *pp* *mp* *mp* *f* Air sound *mp*

Alto Sax. Air sound *mp* *p* *pp* *mp* *f* Air sound *mp*

Bsn. Air sound *mp* *p* *p* *f*

Hn. Air sound *mp* *p* *mf* air sound

Tpt. Air sound with harmon *pp* *p* *mf* *p* *f* air sound *mf*

Tbn. Tongue ram *mp* *pp* *mp* *mf* tongue ram *mp* *pp*

Tba. Tongue ram Air sound *mp* *pp* *ff* *n* Tongue ram *mp* *pp*

B. D. *n* to Vibraphone *p*

Pno. *mf* *mf*

Hp. LV *p* *mp*

Vln. I rit. *pp* A tempo *pp* *mp* *f* rit.

Vln. II pont. *sub. pp* *mp* *n* *pp* *mf* *mp* *f* *gliss.*

Vla. pont. *sub. pp* *mp* *n* ord. *pp* *mp* *pp* *espressivo*

Vc. Pizz. *f* arco *pp* *mp* *f* *mp* *ff*

Cb. Pizz. *mf* arco *mp* *ff*

A tempo

26

27

28

29

30

Fl. (tr) *p*

Ob. (tr) *p*

Cl. *mf* *p* *mf* *tr*

Alto Sax. *ppp* *pp* *tr*

Bsn. *mf* *p* *mf* *f* *tr*

Hn. *mf* *f* *p* *n* *tr* **Tongue Ram** *ff*

Tpt. *n* *tr* *mf* *f* *p* *n* **Air sound. slight pitch** *ff* **as loud as possible**

Tbn. *mf* *mf* *pp* *ff*

Tba. *mf* *mf* *pp* *pp*

Vib. *Vib* *arco* *p* *with soft mallet* *pp* *to Tam* *w mallet* *w brushes* *mp* *mf*

Pno. *p* **Pedal strike** *f* *Red.*

Hp. *mf*

Vln. I **A tempo** *pizz.* *mp* *3* **accel.**

Vln. II *pizz.* *mp* *3* *3*

Vla. *tasto* *pp*

Vc. *pont.* *pp*

Cb. *p* *mf* *mf* *pizz.* *arco* *pont.* *pp*

31 32 33 churning ♩ = 112 34 Staccatissimo (repeated staccato attacks as fast as possible, no tone) 35

Fl.

Ob. *trm*

Alto Sax. Key Clicks

Bsn. Key Clicks

Tpt. 5

Tba. Rapid key clicks *ff*

Perc. *p* *pp* LV LV to sus. cymbal

Pno.

Vln. II *

Vla. *mf* *pp*

Vc. *pp* pont. *pp*

Cb. *mf* *pp*



36 37 38 39 40 41 42 43 44

Fl.

Ob. *sf*

Cl.

Perc. *ppp* *pp* to wood blocks

Vln. I *pp* *tasto* *mf*

Vln. II *pp* *tasto* *mp*

Vla. *mp* *f*

Vc. *pp* *pp* *pp* *pp*

Cb. *pp* *mf* *pp* *mp*

45 46 47 48 49

Fl.

Ob. English Horn Solo espressivo

Cl. *ppp*

Alto Sax. *pp* *mp* *pp* *mp*

Bsn. *ff* *ff*

Hn.

Tpt.

Tbn.

Tba.

Perc. *ff*

Pno.

Hp. Thunder *f*

Vln. I pont. *p* *pp*

Vln. II pont. *p* *pp*

Vla. 3 3 3 3 3 3 3 3 3 3

Vc. espressivo *f* *p*

Cb. *ff* *ff*

50 51 52 53 54

Fl. (tr) *pp* *f* *pp* *f*

Eng. Hn. *mf* *p* *mf* *pp* *mp* *pp*

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

Alto Sax. *pp* *mf* *pp* *mp* *pp* *mp* *pp*

Bsn. *p* *pp*

Hn. *p* *f* *p*

Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p* gliss.

Tba. *p*

Perc. *f* *mp*

Pno.

Hp.

Vln. I *pp* *f*

Vln. II *pp*

Vla. *mf* *mf* *mf*

Vc. *mf*

Cb. *mf*

55 56 57 58

Fl. *mf*

Eng. Hn. *f* 6 *f* 3

Cl.

Alto Sax. *f* *f* 3

Bsn. *f* 6 *f* 3

Hn. *fp* *p*

Tpt. *f*

Tbn. *f*

Tba. *ff* *ff*

Perc. *f*

Pno. *f* *f*

Hp.

Vln. I *f* *mf*

Vln. II *mf*

Vla. *f* *mf* 3 3 3

Vc. *f* 3

Cb. *ff* *f* 3 *ff*

59 60 61 62 63

Fl. *p* *f* *mp*

Eng. Hn. *ff* 6 5 3 3

Cl. *pp*

Alto Sax. *ff* *p* *mp*

Bsn. *p* *f* 3 3 3 3 *ff*

Hn.

Tpt. *pp*

Tbn. *f*

Tba. *pp*

Vib. to Vibraphone

Pno. *ff* 3 3

Hp.

Vln. I 3 3 3 *f* *pp* *f* *ff* *pp* *ord.* *gliss.*

Vln. II 3 *pp* *f* *ff* *pp* *ord.*

Vla. *p* *f*

Vc. *p*

Cb. *f* 3 3 *ff*

64 65 66 67 68 69 70 71 12

Fl. *pp* *ff* *pp*

Eng. Hn. Oboe *pp* *ff*

Cl. *pp* *ff*

Alto Sax. *pp* *ff*

Bsn. *f* *ff*

Hn. *pp*

Tpt. *pp* *ff*

Vib. *pp* *mf* *f* *ff* to 5 toms *

Pno. *mf* *p* *ff*

Hp. *f*

Vln. I *mf* *f* *ppp*

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

Vla. *f* *ppp*

Vc. *f* *pp*

Cb. *mf* *f* *p* *ff*

rit. *swift* ♩ = 120

tr. fr. 12

72

73

74

75

76

77

Fl. *f* *mp* *pp* *f* *f*

Ob.

Cl. *pp*

Alto Sax. *pp*

Bsn.

Hn. *pp*

Tpt. *pp* with harmon *p*

Tbn. *f* with Straight mute Solo

Tba. *pp*

Perc.

Pno. *p* *p*

Hp. *p*

Vln. I

Vln. II

Vla. *3*

Vc. *mf* *pp* *mf*

Cb. *pizz.* *p*

Detailed description of the musical score: This page contains measures 72 through 77 of a musical score. The instruments are arranged in a standard orchestral layout. The Flute part (Fl.) starts with a trill (tr) in measure 72, followed by a melodic line with dynamics *f*, *mp*, *pp*, and *f*. A quintuplet (5) is marked in measure 73. The Clarinet (Cl.) and Alto Saxophone (Alto Sax.) parts have long notes in measures 73-75, with dynamics *pp*. The Horn (Hn.) part has a long note in measure 73 with dynamic *pp*. The Trumpet (Tpt.) part has a long note in measure 73 with dynamic *pp* and a solo in measure 77 with dynamic *p*. The Trombone (Tbn.) part has a solo in measure 77 with dynamic *f* and the instruction "with Straight mute Solo". The Trombone (Tba.) part has a long note in measure 73 with dynamic *pp*. The Piano (Pno.) part has notes in measures 72 and 75 with dynamic *p*. The Harp (Hp.) part has a chord in measure 72 with dynamic *p*. The Violin I (Vln. I) part has a melodic line. The Violin II (Vln. II) part has a melodic line with triplets (3) in measures 75 and 77. The Viola (Vla.) part has a melodic line with triplets (3). The Violoncello (Vc.) part has long notes with dynamics *mf*, *pp*, and *mf*. The Contrabass (Cb.) part has a pizzicato (pizz.) note in measure 72 with dynamic *p* and another in measure 75 with dynamic *p*.

78 79 80 81 82

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

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

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

Alto Sax. *p* *f* *p* *f*

Bsn. *pp* *f* *f* *f* *f*

Hn. *p*

Tpt. *f* *p* *p*

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

Tba. *pp* *tr* *tr* *mp* *f*

Perc.

Pno. *mf* *mf* *mf* *mf*

Hp.

Vln. I *ord.* *mf* *f* *pp* *f*

Vln. II *ord.* *mf* *f* *pp* *mf* *f* *3*

Vla. *ord.* *mf* *f* *mf* *f*

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

Cb. *mf* *mp* *f*

with slide vibrato

w Slide vib.

atr.

atr.

arco

Ed.

92

93

94

95

16

Fl. *p* *ff* *mp*

Ob. *p* *f* *f*

Cl. *p* *f*

Alto Sax. *p* *f*

Bsn. *agitato* *f*

Hn. *sfp* *sfp* *f* *sfp* *f*

Tpt. *fltr.* *+* *ff* *+* *+*

Tbn. *f*

Tba. *f*

Perc.

Pno. *f* *8^{vb}*

Hp. *ff* *8^{vb}*

Vln. I *mf*

Vln. II *sfp* *f* *mf*

Vla. *agitato* *f*

Vc. *agitato* *f*

Cb. *ff*

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

Ob. *mp* *f* *ff*

Cl. *mp* *f* *ff*

Alto Sax.

Bsn. *f* *ff*

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno. *f* *f*

Hp. *f* *ff* gliss.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* gliss.

Cb. *f* *ff*

Detailed description of the musical score: This page contains measures 96 through 99 of a musical score. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet) has melodic lines with trills and dynamic markings of *f*, *mp*, and *ff*. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with sustained notes and dynamic markings of *f* and *ff*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) features rhythmic patterns and dynamic markings of *mf* and *ff*. The piano part includes a triplet in the right hand and a triplet in the left hand, with dynamic markings of *f* and *ff*. The harp part has a triplet in the left hand and a glissando in the right hand, with dynamic markings of *f* and *ff*. The percussion part is mostly silent. The score is marked with measure numbers 96, 97, 98, and 99 at the top. The page number 17 is in the top left corner.

100 101 102 103 104 105 106

Fl.

Ob.

Cl.

sub.
pp

Baritone Saxophone

solo

f

3

Bsn.

Hn.

Tpt.

Tbn.

ff

Sung Multiphonic

f

gliss.

gliss.

Perc.

5 toms

mf

Pno.

f

mp

ff

8^{va}
Ped.

*

Hp.

f

Vln. I

pont.

pp

ord.

mp

gliss.

Vln. II

pont.

pp

ord.

mp

gliss.

Vla.

mp

gliss.

mp

gliss.

Vc.

pont.

pp

gliss.

Cb.

f

3

3

Staccissimo as fast as possible

107 108 109 110 111 112

Fl.

Ob.

Bass Clarinet in B \flat

B. Cl.

Bari. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *sf* *mp* *gliss.* *arco* *pp*

rapid key clicks

Tongue ram

777

Detailed description of the musical score: The score is for measures 107 through 112. Measures 107 and 108 feature woodwinds (Bass Clarinet, B. Cl., Bari. Sax., Bsn.) playing triplet patterns with dynamics *f* and *ff*. Measures 109-112 are marked 'Staccissimo as fast as possible' and feature rapid key clicks in woodwinds and brass, and 'Tongue ram' in trumpets and trombones. The percussion part shows a triplet pattern with dynamics *ff* and *pp*. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) features glissandos and *arco* passages with dynamics *f* and *ff*. The piano part (Pno.) has an 8th octave chord with dynamics *ff* and *mp*.

113 114 115 116 117

Fl. *p*

Ob. *p*

B. Cl. *p* *f* *p* *sf* *sf*

Bari. Sax. *p* *f* *p* *sf* *sf*

Bsn. *p*

Hn. *p*

Tba. *p*

Perc. *f* *f* *f*

Pno. *p* *pp* *mp* *p* *Red.* ** Red.*

Vln. I *pizz.* *mf* *f* *mp* *f* *mp*

Vln. II *pizz.* *mf* *f* *mp* *f* *mp*

Vla. *pizz.* *mf* *f* *mp* *f* *mp*

Vc. *sff* *arco* *mp* *f*

Cb. *p* *f* *sff* *mp* *f*

118 119 120 121 122 123 124 125

B. Cl. *mf* *f*

Perc. *f* *p*

Pno. *mf* *ff*

Hp. *ff* *gliss.* *ff* *8va*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

126 127 128 129 130 131

Fl. *p* *sf* *sf* *sf* *sf* *sf*

Ob. *p* *sf* *sf* *sf* *sf* *sf*

B. Cl. Clarinet in B \flat

Bari. Sax. *ff* *ff* *ff*

Bsn. *f* *sf* *sf* *ff*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *sf* *sf* *sf* *sf* *sf*

Tba. *sf* *sf* *sf* *sf* *sf*

Perc. Tam *f*

Pno. *ff*

Hp.

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *ff* arco

Vc. pont. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cb. *sf* *sf* *sf* *sf* *sf*

132 133 134 135 136 137 138 139 140 141

bright, yearning $\text{♩} = 60$ **rit.**

Fl. *sf sf sf f mp f p f ff*

Ob. *sf sf sf f mp f p f mp ff*

Cl. *f mp f p f mp ff*

Bari. Sax. *ff ff*

Bsn. *sf sf sf f mp f p f ff*

Hn. *mp f ff p mf f*

Tpt. *mp f ff p ff*

Tbn. *mp f ff p mf ff*

Tba. *mp f ff*

Perc. *ff fff fff* **Vibraphone** *heavy vibrato ff Led.*

Pno. *ff ff Led.*

Hp. *f*

Vln. I *p f p p f pp*

Vln. II *p f p p f pp*

Vla. *pp*

Vc. *overpressure ff pp*

Cb. *ff fff*

tranquil, an oasis

♩ = 54

142 143 144 145 146 147 148 149 150 151

Fl. *ppp* *p*

Ob. *pp*

Cl. *pp* *mf* *pp*

Bari. Sax. *pp* *pp*

Bsn. *p* *mf* *p*

Hn. *pp* *p* *pp*

Tpt. *p* *p*

Tba. *pp* *mf* *pp*

Vib. *p* *ppp*

Pno. *mf* *p* *ppp*

Hp. *ff* *p* *mf* *p* *ff*

to harmon mute
w harmon mute
Atr.

Alto Saxophone
Contrabassoon

Celeste

Red.

8^{sub}
mp

tranquil, an oasis

♩ = 54

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

161 162 163 164 165 166 167 168 169 170

Cbsn. *pp* *p* *pp*

Tpt. *pp*

Tba. *p* *mf* Sung Multiphonic

Vib. *p* *mp* *Ped.*

Pno. *mp* *Ped.*

Hp.

Vla. *mf* pizz.

Vc. *p* *f* *mp* arco

Cb. solo *mf* *ff* *mp* *f* *p* *3* *3*



171 172 173 174 175 176 177 178

Cbsn.

Tba. *p* *f* gliss.

Vib. *mp* *Ped.*

Pno. *mp* *Ped.*

Hp. *f* *3* *3*

Vln. I *ppp*

Vln. II *pp* *p* *n* *pizz.* *pp*

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

Vc. *f* *pp* *mp* *pp* *pizz.* *arco* *pizz.* *p*

Cb. *p* *f* *mp* *pp* *p*

179

180

181

182

183

rit. 184

185

Fl.

Ob.

Cl.

Alto Sax.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

gliss.

fp

ff

mp

Ped.

f

p

n

pont.

f < ff

f < fff

mf

p

mf

ff

mp

rit.

dolce to OVERPRESSURE

dolce to OVERPRESSURE

tasto to pont.

dolce to OVERPRESSURE

dolce to OVERPRESSURE

3

3

3

Piccolo

Fl. *ff* 3

Ob. *ff* 3

B. Cl. *ff* 3 6

Bari. Sax. *ff* 5 3

Cbsn. *ff* 3

Hn. *ff* fltr.

Tpt. *ff* fltr.

Tbn. *ff* gliss. *f* *ff*

Tba. *ff* 6 6 *fff*

Perc. *fff*

Pno. *p* *ff* 6 6 8^{va} *ff*

Hp. *ff* 6 6 8^{va} *ff*

Vln. I *pp*

Vln. II *pp*

Vla. *fff* 5 *ff* gliss. *ff*

Vc. *fff* 3 *ff* gliss. *ff*

Cb. *fff* *pp*

Flute 202 203 Air sound into pitch 204 205 Air sound into pitch 206 207 208 209 rit. 210 211 212 213

Ob. rapid key clicks sf

B. Cl. Clarinet in B \flat rapid key clicks sf Air sound fff mp

Bari. Sax. Air sound fff n

Cbsn. rapid key clicks sf fff n

Hn. Air sound ff n Air sound ff n

Tbn. ff n

Tba. ff n

T.-t. Tam-tam 3 with brushes PPP PP 3 3 LV PPP LV

Pno. PPP Slam keyboard cover closed ff Ped. *

Hp. mp

Vln. I p n rit. PP PP

Vln. II pont. ord. PPP n Bow the Bridge (no tone) p f

Vla. pp n pont. PPP p f

Vc. pp n pont. PPP p f

Cb. n p PPP PP n