

Cometsong

for trumpet ensemble

David Vess

January 2020

Instrumentation

6 trumpets in Bb

Duration: 3'15

Program

Cometsong is a short fanfare for trumpet ensemble written for Dr. Spencer Aston and the Bridgewater State University Trumpet Ensemble. The musical language is modal, meaning that the music exists between two competing polarities: the Dorian mode, a darker sonority and the Lydian mode, the brightest mode. These two conflicting modes fight against each other like two centers of gravity, each trying to pull the piece in its direction. While the opening is rooted in the darker side, the brighter sonority ultimately prevails, sailing forth like a comet streaking across the night sky.

About the composer

David Vess is a New England-based composer, teacher and musician. The Brockton Enterprise described the premiere of his work *Ignite* as "a real barnburner." He was the recipient of the 2016 Roger Sessions Memorial Composition Award at the Boston Conservatory. Vess' music has been commissioned and performed in the US, Canada, Italy and Japan by ensembles such as the Brockton Symphony Orchestra, Boston Musica Viva, and the International Contemporary Ensemble. David serves as the instructor of tuba and composition at Bridgewater State University. He holds degrees from the Boston Conservatory and the University of North Carolina School of the Arts.

For more information, please visit www.davidvessmusic.com

Other works for brass

<i>Brass Quintet No. 1 'Flight'</i>	(2012/2017)
<i>Brass Quintet No. 2 'Helvetica'</i>	(2013)
<i>Brass Quintet No. 3 'Dusk'</i>	(2020)
<i>scatter/spark</i> for brass quintet and piano	(2015)
<i>Ignite</i> for brass ensemble	(2017)
<i>Sunrise Fanfare</i> for youth brass ensemble	(2017)

Cometsong

written for Dr. Spencer Aston and the Bridgewater State University Trumpet Ensemble

David Vess
Foxborough, MA
January 2020

Score is transposed

quick ♩=160

lyrical

Trumpet I in B♭

Trumpet II in B♭

Trumpet III in B♭

Trumpet IV in B♭

Trumpet V in B♭

Trumpet VI in B♭

7

10

3

Tpt. I

Tpt. II

Tpt. III

Tpt. IV

Tpt. V

Tpt. VI

14

20

Tpt. I

Tpt. II

Tpt. III

Tpt. IV

Tpt. V

Tpt. VI

21

Musical score for six trumpets (Tpt. I-VI) from measure 21 to 27. Tpt. I has a triplet of eighth notes in measure 21. Tpt. II has a half note in measure 21. Tpt. III, IV, and V have eighth-note patterns. Tpt. VI has a continuous eighth-note line. Dynamics include *mf* and *f*.

28

30

Musical score for six trumpets (Tpt. I-VI) from measure 28 to 33. Measures 28-29 feature melodic lines for Tpt. I and II. Tpt. III, IV, V, and VI have eighth-note accompaniment. Dynamics include *mf* and *f*.

34

40

Musical score for six trumpets (Tpt. I-VI) from measure 34 to 39. Measures 34-35 feature staccato eighth-note patterns for Tpt. I and II. Tpt. III, IV, and V have eighth-note accompaniment. Tpt. VI has a half note. Dynamics include *f* and *p*.

41

Tpt. I *f* *ff*

Tpt. II *f* *ff*

Tpt. III *f* *ff* lyrical

Tpt. IV *f* *ff* *mf*

Tpt. V *f* *mp*

Tpt. VI *p* *f* *mp*

50

Tpt. I *f* *ff*

Tpt. II *f* *ff*

Tpt. III *f* *ff*

Tpt. IV *mf* *p*

Tpt. V *f* *mp*

Tpt. VI *mp* *f*

54

Tpt. I *f* *ff*

Tpt. II *f* *ff*

Tpt. III *f* *ff*

Tpt. IV *f* *mf*

Tpt. V *f*

Tpt. VI *mf*

60

Tpt. I
Tpt. II
Tpt. III
Tpt. IV
Tpt. V
Tpt. VI

ff *f* *lyrical*

70

Tpt. I
Tpt. II
Tpt. III
Tpt. IV
Tpt. V
Tpt. VI

f *ff*

80

Tpt. I
Tpt. II
Tpt. III
Tpt. IV
Tpt. V
Tpt. VI

mp *p*

82

Tpt. I *mp*

Tpt. II *mp*

Tpt. III

Tpt. IV

Tpt. V

Tpt. VI

89

90

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Tpt. IV *ff*

Tpt. V *ff*

Tpt. VI *ff*

96

100

Tpt. I *mp*

Tpt. II *mp*

Tpt. III *mp*

Tpt. IV *mp*

Tpt. V *mp*

Tpt. VI *mp*

102

Tpt. I
Tpt. II
Tpt. III
Tpt. IV
Tpt. V
Tpt. VI

f *mp* *f*

110

lyrical

Tpt. I
Tpt. II
Tpt. III
Tpt. IV
Tpt. V
Tpt. VI

ff *f* *mf* *mp*

120

Tpt. I
Tpt. II
Tpt. III
Tpt. IV
Tpt. V
Tpt. VI

p *mp* *p* *p*

122

The image shows a musical score for six trumpets, labeled Tpt. I through Tpt. VI. The score is written in treble clef with a key signature of one sharp (F#). The dynamics for each part are as follows:

- Tpt. I: *mp*, *mf*, *ff*, *fp* < *fff*
- Tpt. II: *mp*, *mf*, *ff*, *fp* < *fff*
- Tpt. III: *mf*, *ff*, *fp* < *fff*
- Tpt. IV: *mp*, *mf*, *ff*, *fp* < *fff*
- Tpt. V: *mp*, *mf*, *ff*, *fp* < *fff*
- Tpt. VI: *mp*, *mf*, *ff*, *fp* < *fff*

The notation includes various rhythmic patterns, including sixteenth-note runs and quarter-note figures, with dynamic markings and hairpins indicating the intended performance intensity.