

UCLA
Contemporary Music Score Collection

Title

Rift

Permalink

<https://escholarship.org/uc/item/32b3d6wq>

Author

Flynn, Luke

Publication Date

2020

RIFT

for orchestra

Luke Flynn

Rift

Duration: ca. 8:30

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Timpani
2 Percussion:

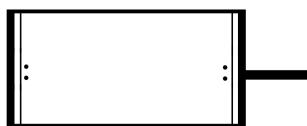
[16" Suspended/ Crash Cymbal (Bow and Mallets),
Wind Chimes, Tam-tam, Large Bass Drum,
18" Ride Cymbal, Vibraphone, Low Floor Tom]

Piano

Strings

Performance Notes:

“Repeat Cells”



When a performer arrives at a measure with this figure, they are not to play in “time” or together with other performers, rather, they are to follow the specific set of instructions labeled at the cell itself, independent of those around them.

The thick, solid, black line running horizontally from each cell indicates to repeat the phrase within the cell until:

1. The line ends, in which case the performer will continue reading as usual *or*
2. The line leads to a new cell, in which case the performer will then switch to the new cell.

While repeating the phrase within a cell, it is natural for the performer to stagger breathe throughout. For woodwinds (primarily the clarinets) it is also natural to re-articulate when crossing over the break.

(For measure 92, specifically, Horn 2 is to enter before Horn 1 by approximately the duration of an eighth-rest —only for the initial entrance, as to offset their pattern— then proceed as indicated by the cell.)

About Rift:

When two entities in space are torn apart, there is created a rift.

In numerous ways, *Rift* uses the ensemble to insinuate its two main themes: space and separation.

Large, swelling, dynamic-phasing in the brass representing orbiting planets and sparkling woodwinds floating over an atmospheric bed of sound provided by the strings, alluding to stars, are just a few.

Using polytonality, offset rhythms, constant-changing meter, and other techniques, *Rift* communicates separation.

As the piece progresses, its listeners are brought to find the piece’s greater, overall meaning.

About the Composer:

Luke Flynn (b. 1988) is a composer for film, video games, and concert hall symphonic and choral music.

In the media music industry, Flynn is a highly active force, composing the scores for a variety of films and video games, and working on film scores for the biggest composers in the industry, including John Williams, James Newton Howard, and Danny Elfman. His Hollywood music department credits include some of the biggest movies in the world, including *Star Wars: The Last Jedi*, *La La Land*, *Cars 3*, and many others. Most recently, his music can be heard in the 2018 hit comedy, *Holmes and Watson* (Will Ferrell, John C. Reilly).

As a concert composer, his music is regularly performed and commissioned by major symphony orchestras, choirs, and ensembles throughout the world. Flynn’s works also consistently win or place as a finalist in international composition contests, including the Sydney Australia Contemporary Orchestra call for scores, the South Korea Busan Maru International Composition Contest (orchestra), the Minnesota Orchestra Composer Institute, the CSUN Orchestra Northridge Composition Prize and the Young New Yorkers’ Chorus Composition Competition.

Flynn holds a Master of Music Composition degree from Butler University, where he studied with Michael Schelle, a Bachelor of Arts in Music Composition from Clarke University, where he studied with Amy Dunker, and has also had the privilege of being the first ever American student to study music composition at 鹿児島国際大学, the International University of Kagoshima in Japan, where he studied with Tadashi Kubo.

Rift

for orchestra

Hanging ♩ = 96

The score is divided into two systems. The first system includes:

- Flute 1 and 2: *mp* as fast as possible; not together with other players
- Oboe 1-2
- Clarinet in B \flat 1 and 2: *mp* as fast as possible; not together with other players
- Bassoon 1 and 2
- Horn in F 1, 2, 3, 4
- Trumpet in C 1 and 2
- Trombone 1 and 2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 and 2: Bowed suspended cymbal (16" crash). Dynamics: *ppp*, *mf* > *p* < *mf*, *ad lib.* random swells, *sempre*
- Piano: *pp* as fast as possible; LH & RH not together; not together with other players; *mp*. Pedal: *Ped. sempre*, *(Ped. sempre - no lift)*

The second system includes:

- Violin I and II: *mf* *sempre legato*
- Viola
- Cello
- Contrabass: *mf* *sempre legato*

Time signatures are indicated by large numbers (5, 4, 3, 4, 5) at the beginning of each staff.

10

7

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

ad lib. swells
not together with other players
1.
p < *mf* > *p*

ad lib. swells
not together with other players
p < *mf* > *p*

ad lib. swells
not together with other players
p < *mf* > *p*

ad lib. swells
not together with other players
p < *mf* > *p*

7

Perc. 1

Perc. 2

(Bowed suspended cymbal)

Wind Chimes

pp

slowly. [ad lib. short rests (but always L.V.)]

p

Pno.

10

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

15



Fl. 1
Fl. 2
Ob. 1-2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

C Tpt. 1
C Tpt. 2

Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

Perc. 1
Perc. 2

Pno.

15

Vln. I
Vln. II
Vla.
Vc.
Cb.

22

The musical score for 'Rift' is arranged in a standard orchestral layout. It includes parts for Flutes 1 and 2, Oboes 1-2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets in C 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score begins at measure 19 and features a time signature change from 3/4 to 2/4 at measure 22, and another change to 4/4 at measure 23. The piece concludes at measure 26 with a final 3/4 time signature. The piano part includes a pedaling instruction: '(Ped. sempre - no lift)'. The woodwind and brass parts feature various dynamics such as *mf*, *pp*, and *f*, along with articulation like 'one-beat swell' and 'three-beat swell'.

27

24

Fl. 1 

Fl. 2 

Ob. 1-2 

B♭ Cl. 1 

B♭ Cl. 2 

Bsn. 1 

Bsn. 2 

Hn. 1 

Hn. 2 

Hn. 3 

Hn. 4 

C Tpt. 1 

C Tpt. 2 

Tbn. 1 

Tbn. 2 

B. Tbn. 

Tuba 

Timp. 

Perc. 1 

Perc. 2 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

f *pp* *mf* *p* *ppp* *p* *pp* *f* *pp* *pp* *p* *pp* *f* *pp* *pp* *p* *pp* *pp* *p*

Tam-tam (soft mallets)

Large Bass Drum (soft mallets)

(one-beat swell)

27

29
Fl. 1
Fl. 2
Ob. 1-2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

29
Hn. 1 (one-beat swell) *pp* *f* *pp* *p* *f* *pp*
Hn. 2 (one-beat swell) *pp* *f* *pp* *p* *f* *pp*
Hn. 3 (one-beat swell) *pp* *f* *pp* *p* *f* *pp*
Hn. 4 (one-beat swell) *pp* *f* *pp* *p* *f* *pp*
C Tpt. 1 *p* *mf*
C Tpt. 2 *p*
Tbn. 1 (one-beat swell) *pp* *f* *pp* *p* *f* *pp*
Tbn. 2 *f* *pp* *p* *f* *pp* *p* *f*
B. Tbn. *f* *pp* *p* *f* *pp* *p* *f*
Tuba *f* *pp* *p* *f* *pp* *p* *f*
Timp.

29
Perc. 1 (Tam-tam) *poco a poco cresc.*
Perc. 2 (Large Bass Drum) *poco a poco cresc.*

29
Pno.

29
Vln. I *poco a poco cresc.*
Vln. II *poco a poco cresc.*
Vla. *poco a poco cresc.*
Vc. *poco a poco cresc.*
Cb. *poco a poco cresc.*

molto rall.

37 Expansive, Awestruck ♩ = 52

(do not lessen speed with rall.)

mf

mf

mp

mp

mp

mf as fast as possible; not together with other players

p

mf

f

pp

pp

pp

mf

p

f

mf

p

f

mf

f

(L.V.)

mf L.V.

molto rall.

37 Expansive, Awestruck ♩ = 52

f

f

f

f

f

f

f

f

Div.

Div. a2

(no div.)

rall.

40

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ad lib. random accents; sparingly

mf

mp

mf

p

mp

poco a poco cresc.

p

mf

accents becoming harsher; more abundant

(do not lessen speed with rall.) gain intensity

accents becoming harsher; more abundant

(do not lessen speed with rall.) gain intensity

accents becoming harsher; more abundant

(do not lessen speed with rall.) gain intensity

(Suspended cymbal)

p

Large Bass Drum (medium mallets)

p

mf

Unis.

Unis.

rall.

47 Towering ♩ = 82

46

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1-2 *mf* *a2* 3

B♭ Cl. 1 *f* *p* *mf*

B♭ Cl. 2 *f*

Bsn. 1 *f* *mf* *mp*

Bsn. 2 *f* *p* *mf* 3

Hn. 1 *mf* *f* *cuivré*

Hn. 2 *f* *cuivré*

Hn. 3 *f* *cuivré*

Hn. 4 *f* *cuivré*

C Tpt. 1 *f* *mp*

C Tpt. 2 *f* *mp*

Tbn. 1 *mf* *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f* *mf* 3

Perc. 1 (Suspended cymbal) *f* *mp* *f*

Perc. 2 (Large Bass Drum) *f* *mf* 3

Pno.

47 Towering ♩ = 82

46

Vln. I *ff* *Div.* *loco* *Unis.*

Vln. II *ff* *Div.* *Unis.*

Vla. *ff* *no div.* 3

Vc. *ff* 3

Cb. *ff*

not strict; as fast as possible

52

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 (Large Bass Drum)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp, *f*, *p*, *mf*, *pp*, *ffz*

5, 4, 3, 4, 2

57 *mp* as fast as possible; not in time *p* *pp* *n* (do not lessen speed with rit.)

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

57

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

57

Perc. 1

Perc. 2

Pno.

57 *mf* *mf* *mf* *mf* *mf* *mf* *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

63 **Profound** ♩ = 52

Fl. 1 *mp p* *ppp*

Fl. 2

Ob. 1-2 *fp*

B♭ Cl. 1 *fp*

B♭ Cl. 2

Bsn. 1 *fp*

Bsn. 2

Hn. 1 *fp*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *fp*

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp. *pp* *p*

Perc. 1 18" ride cymbal, suspended *pp*

Perc. 2 Vibraphone (medium mallets) *p* *mf*

Pno. *p* *mf* L.V.

ad lib. swells
not together with other players
pp < *mf* > *pp*

ad lib. swells
not together with other players
pp < *mf* > *pp*

ad lib. swells
not together with other players
pp < *mf* > *pp*

ad lib. swells
not together with other players
pp < *mf* > *pp*

ad lib. swells
mp < *pp* > *mp*

63 **Profound** ♩ = 52

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* (no div.)

Cb. *p*

72

Fl. 1
Fl. 2
Ob. 1-2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

Perc. 1 (Suspended ride cymbal)
Perc. 2 (Vibes)
Pno.

72

Vln. I
Vln. II
Vla.
Vc.
Cb.

77

Fl. 1
Fl. 2
Ob. 1-2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

Perc. 1
Perc. 2
Pno.

77

Vln. I
Vln. II
Vla.
Vc.
Cb.

85

Fl. 1
Fl. 2
Ob. 1-2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

Perc. 1
Perc. 2

Pno.

85

Vln. I
Vln. II
Vla.
Vc.
Cb.

rall.

91 Impelling, chaotic ♩ = 166

88

Fl. 1 *pp* *cresc. molto* 4 3 2 4 5

Fl. 2 *pp* *cresc. molto* 4 3 2 4 5

Ob. 1-2 *pp* *cresc. molto* 4 4 4 4 4

B♭ Cl. 1 *pp* *cresc. molto* 4 4 4 4 4

B♭ Cl. 2 *pp* *cresc. molto* 4 4 4 4 4

Bsn. 1

Bsn. 2

Hn. 1 4 3 2 4 5

Hn. 2 4 4 4 4 4

Hn. 3 4 4 4 4 4

Hn. 4 4 4 4 4 4

C Tpt. 1

C Tpt. 2

Tbn. 1 *f* *mp* *sfz*

Tbn. 2 *f* *mp* *sfz*

B. Tbn. *f* *mp* *sfz*

Tuba *f* *mp* *sfz*

Timp. *fff* *f* *sfz* *ff* *fp* *ff* *f* *mp*

Perc. 1 (Vibes) L.V.

Perc. 2 *ff*

Pno.

sporadic ad lib. swells
not together with other players

p *f* *p*

wild, sporadic; ad lib.
not together with other players

sfz *sfz*

wild, sporadic; ad lib.
not together with other players

sfz *sfz*

sporadic ad lib. swells
not together with other players

p *f* *p*

sporadic ad lib. swells
not together with other players

f *p* *f*

A B C D E

[Wild, sporadic timpani solo; Improvise by randomly alternating between figures A, B, C, D, E]
(Unique combinations are encouraged, as well. Randomize accent pattern.)
not in time with other players; as fast as possible

rall.

91 Impelling, chaotic ♩ = 166

88

Vln. I 4 3 2 4 5

Vln. II 4 4 4 4 4

Vla. 4 4 4 4 4

Vc. *ff* (no div.)

Cb. *ff*

94

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sporadic ad lib. swells
not together with other players
I. *p* < *f* > *p*
II. *f* < *p* < *f*

sporadic ad lib. swells
not together with other players
p < *f* > *p*

sporadic ad lib. swells
not together with other players
III. *f* < *p* < *f*

Low floor tom
(soft mallets)
mp < *ff*

[Solo cont.]

[Solo cont.]

molto rit.

104

Fl. 1 (do not lessen speed with rit.) *simile*

Fl. 2 (do not lessen speed with rit.)

Ob. 1-2 (do not lessen speed with rit.)

B♭ Cl. 1 (do not lessen speed with rit.) *ffp*

B♭ Cl. 2 (do not lessen speed with rit.) *ffp*

Bsn. 1 (do not lessen speed with rit.) *as fast as possible; not in time*

Bsn. 2 (do not lessen speed with rit.) *mf poco a poco cresc.*

Hn. 1 (do not lessen speed with rit.) *ffp*

Hn. 2 (do not lessen speed with rit.) *ffp*

Hn. 3 (do not lessen speed with rit.) *ffp*

Hn. 4 (do not lessen speed with rit.) *ffp*

C Tpt. 1 (do not lessen speed with rit.) *ffp*

C Tpt. 2 (do not lessen speed with rit.) *ffp*

Tbn. 1 *ffz*

Tbn. 2 *ffz*

B. Tbn. *ffz*

Tuba *ffz*

Timp. *ffp* *ffz*

Perc. 1 (Low floor tom) *pp*

Perc. 2 *ffp*

Pno.

Suspended cymbal (mallets) *ffp*

molto rit.

104

Vln. I (non trem.) *ffp*

Vln. II (non trem.) *ffp*

Vla. (non trem.) *ffp*

Vc. *ffz*

Cb. *ffz*

108 Palatial ♩ = 56

molto rall.

Fl. 1 *f* as fast as possible; not together with other players

Fl. 2 *f* as fast as possible; not together with other players

Ob. 1-2 *f* *mp*

B♭ Cl. 1 *f* as fast as possible; not together with other players (do not lessen speed with rall.) *ff*

B♭ Cl. 2 *f* as fast as possible; not together with other players (do not lessen speed with rall.) *ff*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. 1 *ff* *f* *ff*

Hn. 2 *ff* *f* *ff*

Hn. 3 *ff* *f* *ff*

Hn. 4 *ff* *f* *ff*

C Tpt. 1 *f* *mp* *f* *ff* *fff*

C Tpt. 2 *ff* *ff* *fff*

Tbn. 1 *ff* *f* *ff*

Tbn. 2 *ff* *f* *p* *ff*

B. Tbn. *ff* *f* *p* *ff*

Tuba *ff* *f* *p* *ff*

Timp. *ff* *ffp* *ff* *fp* (Suspended cymbal)

Perc. 1 *f* *p* (no cresc.)

Perc. 2 *f* Wind Chimes *mf* slowly L.V. (no cresc.)

Pno. *f* as fast as possible; LH & RH not together; not together with other players (do not lessen speed with rall.) *Ped. sempre* (*Ped. sempre - no lift*) *

108 Palatial ♩ = 56

molto rall.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

114 ♩ = 92

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Large Bass Drum (soft mallets) (two-beat swell)

Low floor tom (soft mallets)

ffp, *sfz*, *pp*, *ff*, *mf*, *fff*, *f*, *fp*, *ff*, *mf*, *ff*, *mf*

(two-beat swell)

114 ♩ = 92

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff, *fff*, *fff*, *fff*

5
4
5
4
5
4

poco rit.

[ca. 10"] 122 Drifting ♩ = 62

Fl. 1 *pp* 5 4 3

Fl. 2 *pp* 5 4 3

Ob. 1-2 *pp* 4 4 4

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp* 5 4 3

Hn. 2 *pp* 5 4 3

Hn. 3 *pp* 4 4 4

Hn. 4 *pp* 4 4 4

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Tbn. 1 *fff* *pp*

Tbn. 2 *fff* 5 4 3

B. Tbn. *fff* 5 4 3

Tuba *fff* 4 4 4

Timp. *fff* *pp* L.V.

Perc. 1 (Large Bass Drum) *fff* *fff* L.V. Bowed suspended cymbal (16" crash) *ppp* *mf* *p* *mf*
Vibraphone (medium mallets) [RH left mallet alternate E - F# freely] *ppp* *mp* *ad lib. random swells sempre*

Perc. 2 (Low floor tom) *fff* *fff* L.V.

Pno. *pp* *pp* *as fast as possible; LH & RH not together, not together with other players* *Ped. sempre*

Vln. I *fff* 5 4 3

Vln. II *fff* 5 4 3

Vla. *fff* 4 4 4

Vc. *fff*

Cb. *fff*

131

Fl. 1 *mp*

Fl. 2 *p*

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

126 (Bowed suspended cymbal) *mf* L.V.

simile (Vibes) *mf* L.V.

Perc. 1

Perc. 2

126

Pno. *mp* *p* *mf*

131

126

Vln. I *ppp* sul pont. *p*

Vln. II *ppp* sul pont. *p*

Vla. *ppp* sul pont. *p*

Vc. *ppp* sul pont. *p*

Cb. *ppp* sul pont. *p*

132

Fl. 1 4 3 5 2 4

Fl. 2 4 3 5 2 4

Ob. 1-2 4 4 4 4 4 4

B♭ Cl. 1 4 4 4 4 4 4

B♭ Cl. 2 4 4 4 4 4 4

Bsn. 1 4 4 4 4 4 4

Bsn. 2 4 4 4 4 4 4

Hn. 1 4 3 5 2 4

Hn. 2 4 3 5 2 4

Hn. 3 4 4 4 4 4 4

Hn. 4 4 4 4 4 4 4

C Tpt. 1 4 4 4 4 4 4

C Tpt. 2 4 4 4 4 4 4

Tbn. 1 4 4 4 4 4 4

Tbn. 2 4 3 5 2 4

B. Tbn. 4 4 4 4 4 4

Tuba 4 4 4 4 4 4

Timp. 4 4 4 4 4 4

Perc. 1 4 4 4 4 4 4

Perc. 2 4 4 4 4 4 4

Pno. L.V. 4 4 4 4 4 4

Vln. I 4 3 5 2 4

Vln. II 4 3 5 2 4

Vla. 4 4 4 4 4 4

Vc. 4 4 4 4 4 4

Cb. 4 4 4 4 4 4

ord. mp ord. mf Div. mf

mp mf

142

138

Fl. 1

Fl. 2

Ob. 1-2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ad lib. swells; slow
not together with other players

mp > *pp* < *mp*

ad lib. swells; slow
not together with other players

pp < *mp* > *pp*

mf

Sea

L.V.

142

This musical score page, titled "Rift", is page 26 of a larger work. It features a full orchestral ensemble with woodwinds, brass, percussion, piano, and strings. The score is divided into five systems, each starting at measure 144. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 through 4, and Contrabass Trombones 1 and 2. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Percussion 1 and 2, with Vibraphone (Vibes) and Lyra (L.V.) also indicated. The piano part is for Piano (Pno.). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamic levels such as *ppp* and *mf*. Large numbers 4 and 5 are placed above the staves for Flutes 1 and 2, Oboes 1 and 2, Horns 1 and 2, Trombone 2, and Tuba, likely indicating fingerings or breath marks. The woodwinds and strings play sustained notes, while the percussion and piano parts have more active rhythmic patterns.