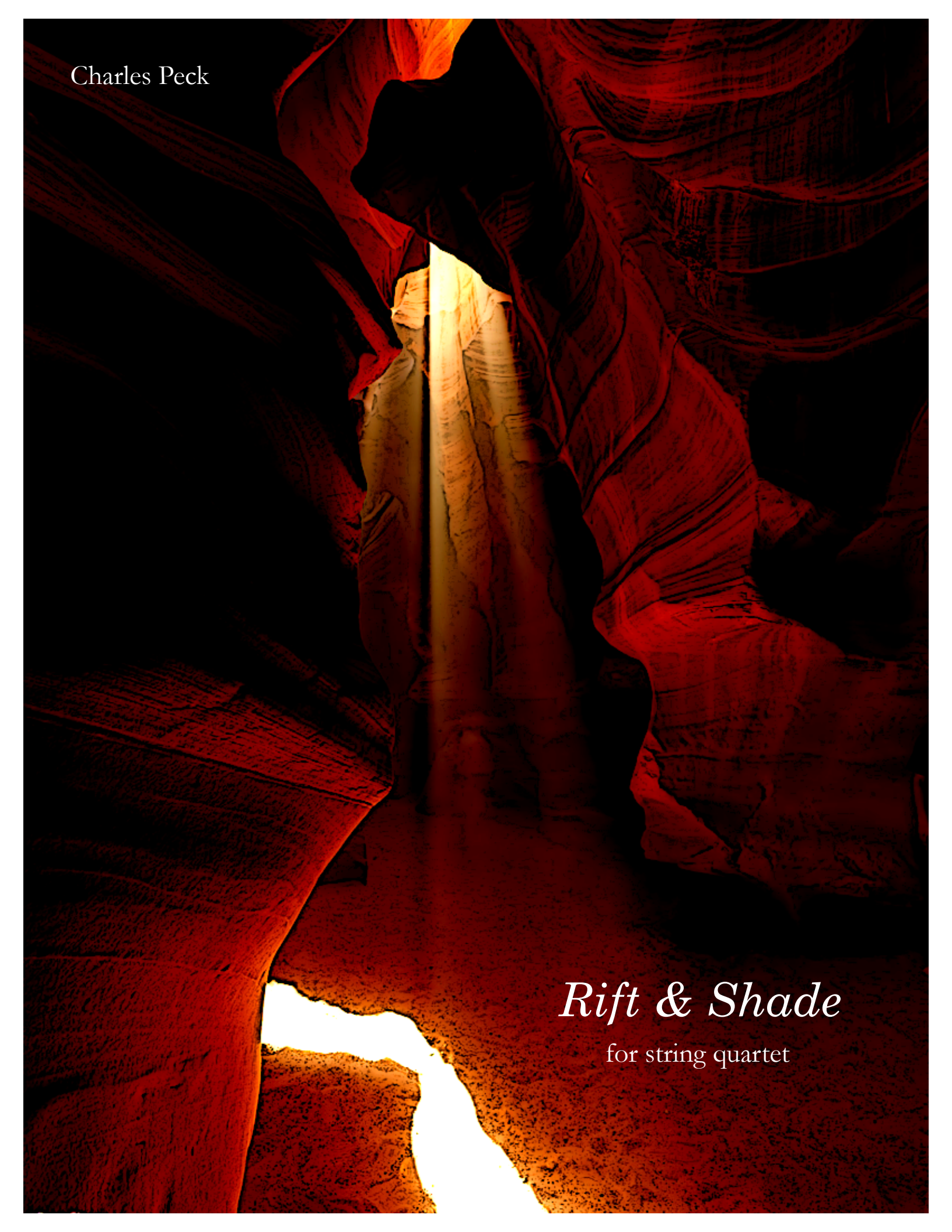


A photograph of a slot canyon with a beam of light shining down. The walls of the canyon are made of smooth, undulating rock with visible horizontal sedimentary layers. The lighting is dramatic, with deep shadows and a bright, warm light source from above that creates a strong vertical beam of light in the center of the frame. The overall color palette is dominated by deep reds, oranges, and yellows.

Charles Peck

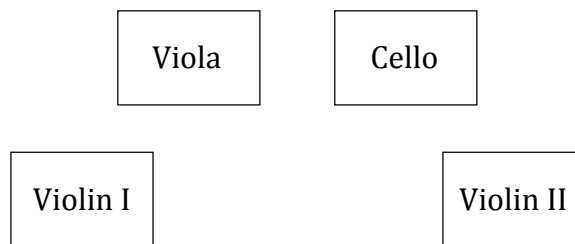
Rift & Shade

for string quartet

Program Notes

The concept for this piece began with an interest in continual and dramatic contrast. As the music was taking shape, the title *Rift & Shade* came to represent a visual manifestation of this idea. With only a small rift in the walls of a cavern, a piercing light and a deep shade can coexist in the same environment. The quartet mimics the stark contrasts of this image musically. In the first movement, the contrast is realized with a rapid alternation between several short gestures, each of which occupies a unique sonic space. In the second movement, the quick timbral changes are replaced by extreme registral contrasts, with the violins playing in their highest possible range, while the cello and viola play in their lowest.

Arrangement



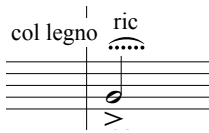
Duration

8 minutes

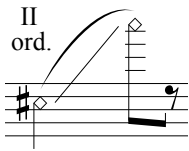
Score Art

Adapted from a photograph by Peter Chong

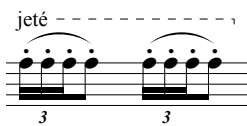
Performance Notes



Col Legno Ricochet – The exact number of bounces in these gestures is not particularly important (approximately 6 as indicated is fine), however, they must last the entire duration of the indicated pitch. Therefore, longer durations should start with a slower, higher bounce.



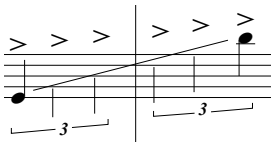
Natural Harmonic Slide – Slide smoothly, as with a glissando, between the starting and ending natural harmonics, bringing out all the intervening harmonics along the way. Quarter notes are notated with a filled-in diamond notehead to clarify the rhythm.



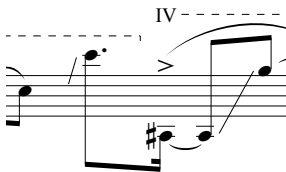
Jeté Bowing – These gestures should be performed very percussively. There should be less focus on pitch clarity and more on rhythmic accuracy.



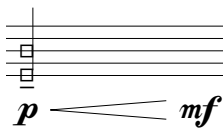
Glissando – The slide should always take the full duration of the indicated pitch. In this example, the first glissando will last a quarter note, while the second glissando will last a quarter note plus a sixteenth note (note the tie to a missing notehead).



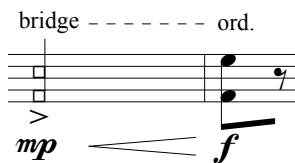
Glissando with Attacks – Contrasting to the previous example, where slurs and/or ties to a missing notehead indicate no reattack, this gesture suggests a continuous glissando, while reattacking according to the indicated rhythm.



Portamento – The first slide in this example, which is the portamento, shows a distinct break between the previous note and the beginning of the line, as opposed to a glissando, which makes a smooth connection between two notes.



Col Legno Tratto with Deadened Strings – Here, the strings are deadened with the left hand to remove the pitch content and create a type of white noise or “shh” sound. For more sound, draw the bow vertically (from sul tasto to sul pont or vice versa) at the same time as the typical horizontal motion.



Bridge to Ord. Bowing – In this gesture, the strings are deadened with the left hand and there should be no clear pitch. Over the duration indicated by the dotted line, the bow moves vertically (while still drawing horizontally) from the bridge to the normal playing position. Concordantly, the left hand slowly undeadens the strings until the arrival at the ord. marking.



Quarter Tones – These accidentals indicate the pitch is to be raised or lowered by a quarter tone.

Rift & Shade

for string quartet

Charles Peck

I. Rift

Energetic (♩ = 132)

[illegible]

17

Vln. I

Vln. II

Vla.

Vc.

mp

ff

III arco

col legno

pizz.

III arco

22

B

Vln. I

Vln. II

Vla.

Vc.

col legno

pizz.

f

p

3

p

f

pizz.

col legno

pizz.

p

f

col legno

II arco

p

pizz.

f

f

p

f

27

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

3

p

f

pizz.

p

f

arco

mf

col legno

f

ord.

II arco

p

pizz.

f

arco

mf

pizz.

f

p

f

Violins I and II, Viola, and Cello, measures 37-40. The score is in 3/4 time and B-flat major. Measures 37-38 feature a triplet of eighth notes in the Violins and Viola, and a half note in the Cello. Measures 39-40 show a crescendo leading to a fortissimo (ff) dynamic in measures 39 and a mezzo-forte (mf) dynamic in measure 40. The Viola part includes an 'arco' marking in measure 39.

42

Vln. I

Vln. II

Vla.

Vc.

D

arco

jeté (always percussive)

p

p

mp

mf

mf

fp

fp

col legno tratto, play on indicated strings
deaden strings with left hand, no pitch

p

mf

52

poco s.p. —————, molto vib.

E

jeté — — —

jeté —

a little scratchy — — — — —

ord.

mp *f* *p*

58 *jeté*
Vln. I *f* 3 *poco s.p.* *mf*
Vln. II *jeté* *f* 3
Vla. *f* *mf* *mf* *f*
Vc. *f* 3

61

Vln. I

Vln. II

Vla.

Vc.

F

f *espress.*

mf

mp

poco s.p.

f *espress.*

jeté

mf

f

p

mp

p

64

Vln. I *f*

Vln. II *jeté* *3*

Vla. *mf* *ord.*

Vc. *mf* *mp*

67

Vln. I *jeté* *3* *ff*

Vln. II *ff* *jeté*

Vla. *f* *mf*

Vc. *f* *mf*

70

Vln. I *norm s.p.* *molto s.p.* *molto vib.* *fff* *pizz.* *f*

Vln. II *norm s.p.* *molto s.p.* *fff* *pizz.* *f* *p*

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

Vc. *f* *ff* *f* *p*

G

74

Vln. I

Vln. II

Vla.

Vc.

H

pizz. s.p. arco

Vln. I

Vln. II

Vla.

Vc.

I

85

pizz. s.p. arco

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I

Vln. II

Vla.

Vc.

mp *sfz* *mp* *f*

mp

f *sfz* *f* *ff*

mp

J

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *f* *mf*

f *mf* *mf* *f* *f*

ff *mf* *mf* *f* *f*

f *mf* *f* *mf* *f*

arco pizz. arco s.p. ord. pizz. arco s.p. pizz.

K

Vln. I

Vln. II

Vla.

Vc.

ff *ff* *ff* *ff*

mf *ff*

col legno ric *ff* col legno ric *ff* pizz. col legno ric *ff* col legno ric *ff*

s.p. pizz. arco s.p. arco ord.

104

Vln. I

II ord.

$f < ff$

pizz.

col legno

Vln. II

II ord.

$f < ff$

pizz.

arco

col legno

Vla.

pizz.

arco

Vc.

ord.

I

$f < ff$

pizz.

arco

8^{va} -

108

Vln. I

ord.

f

pizz.

col legno

col legno

II ord.

$f < ff$

Vln. II

ord.

f

pizz.

col legno

col legno

II ord.

$f < ff$

Vla.

pizz.

mf

Vc.

pizz.

arco

pizz.

arco

mf

ff

112

Vln. I

ff

col legno

pizz.

mp

col legno

ff

fff

Vln. II

ff

pizz.

mp

col legno

ff

pizz.

ff

fff

Vla.

arco

ff

pizz.

mp

arco

ff

fff

Vc.

f

ff

8^{va} -

I

II

II. Shade

Freely (♩ = 66)

sul pont. (airy sound, lots of bow noise)

Violin I

mf gentle, but expressive
non vib. and sul pont.
(airy sound, lots of bow noise)

Violin II

p

Vln. I

(non vib.) ----- norm vib.

mf

Vln. II

p

L

Vln. I

non vib.

p

Vln. II

p

Vln. I

(s.p.) ----- ord.

mp ----- *f*

Vln. II

norm vib.

mf ----- *mp* ----- *f*

(s.p.) ----- ord.

Vla.

start bowing on the bridge with the strings deadened, then move smoothly to normal playing position, undeaden strings on the downbeat

bridge -----

mp

Vc.

start bowing on the bridge with the strings deadened, then move smoothly to normal playing position, undeaden strings on the downbeat

bridge -----

mp

*Take note of the clef – one octave above treble clef

M

Vln. I

Vln. II

Vla.

Vc.

change bowing as necessary

f *sostenuto*

p

--- ord.

f *espress. f*

--- ord.

change bowing as necessary

f *sostenuto*

p

Vln. I

Vln. II

Vla.

Vc.

IV

IV

N

Vln. I

Vln. II

Vla.

Vc.

mf *bolder*

pp

mf

III

II

I

pp

mf

change bowing as necessary

mf

28 8

Vln. I

Vln. II

Vla.

Vc.

mp

mp

31 8

Vln. I

Vln. II

Vla.

Vc.

f increasingly espressivo

f increasingly espressivo

f

f

IV

III

II

0

34 8

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

f

III

8va

IV

37 8

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

8va

IV

P

40 8

Vln. I

Vln. II

Vla.

Vc.

fff

fff

fff powerful

fff powerful

(8va)

44

Vla.

Vc.

ord. --- slowly change --- bow on bridge (deadened strings)

dim.

pp

ord. --- slowly change --- bow on bridge (deadened strings)

dim.

pp

The first of these is the fact that the system is not a simple one. It is a complex system, and as such, it is not possible to understand it by looking at its parts in isolation. The system is a whole, and it is only by looking at the whole that we can understand it. This is the first principle of the system: the whole is greater than the sum of its parts.

The second principle is that the system is dynamic. It is not a static system, but a system that is constantly changing. The system is a process, and it is only by looking at the process that we can understand it. This is the second principle of the system: the system is a process.

The third principle is that the system is open. It is not a closed system, but an open system that interacts with its environment. The system is a process, and it is only by looking at the process that we can understand it. This is the third principle of the system: the system is open.

The fourth principle is that the system is self-organizing. It is not a system that is imposed from the outside, but a system that organizes itself from within. The system is a process, and it is only by looking at the process that we can understand it. This is the fourth principle of the system: the system is self-organizing.

The fifth principle is that the system is resilient. It is not a system that is fragile, but a system that is resilient to change. The system is a process, and it is only by looking at the process that we can understand it. This is the fifth principle of the system: the system is resilient.

The sixth principle is that the system is adaptive. It is not a system that is rigid, but a system that is adaptive to change. The system is a process, and it is only by looking at the process that we can understand it. This is the sixth principle of the system: the system is adaptive.

The seventh principle is that the system is sustainable. It is not a system that is unsustainable, but a system that is sustainable. The system is a process, and it is only by looking at the process that we can understand it. This is the seventh principle of the system: the system is sustainable.

The eighth principle is that the system is equitable. It is not a system that is inequitable, but a system that is equitable. The system is a process, and it is only by looking at the process that we can understand it. This is the eighth principle of the system: the system is equitable.

The ninth principle is that the system is just. It is not a system that is unjust, but a system that is just. The system is a process, and it is only by looking at the process that we can understand it. This is the ninth principle of the system: the system is just.

The tenth principle is that the system is fair. It is not a system that is unfair, but a system that is fair. The system is a process, and it is only by looking at the process that we can understand it. This is the tenth principle of the system: the system is fair.