

Rain Worthington

Yet Still Night

a nocturne for Orchestra

perusal copy

Rain Worthington

Yet Still Night

a nocturne for Orchestra

Duration: 6 minutes

Instrumentation

2 Flute
2 Oboe
2 Bb Clarinet
2 Bassoon

2 F Horn
2 C Trumpet

Timpani (F¹, C², D², Db²)
Percussion (temple blocks, triangle)
Vibraphone

Piano

Violin I
Violin II
Viola
Cello
Doublebass

Program note

Recurrent punctuations of an urban soundscape reverberate in the late hours and mix with an emotional insight suffused with sadness and clarity that dreams and conflict will continue, insistent and inconsolable. – RW

Yet Still Night for orchestra plays out the dichotomy of outward naiveté/underlying sophistication on a larger scale. You first think this is a lullaby, rocking back and forth between D-flat and B-flat in quarter notes that wander around the orchestra. But this is an urban lullaby, and the nocturnal world intrudes in growing chromatic lines and thickening textures.

– Kyle Gann, *Chamber Music* magazine

...Worthington has achingly difficult things to say to us, and her use of chromaticism, especially downward chromatic movement, to convey anguish, is very effective. ...Disquiet is obviously Worthington's aim, and she succeeds superbly. This is a marvelous piece, with subtle orchestration and a bold wash of melody and harmony. – MusicWeb-International, UK

Transposed Score
(w/o key signatures)

Yet Still Night

a nocturne for Orchestra

Rain Worthington

Andante (♩ = c. 76)

The score is for an orchestra and includes the following parts:

- 2 Flute
- 2 Oboe
- 2 B♭ Clarinet
- 2 Bassoon
- Horn in F 1
- Horn in F 2
- 2 Trumpet in C
- Timpani
- Percussion
- Vibraphone
- Piano
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Key features of the score include:

- 2 Bassoon:** Starts with a chordal texture, then a melodic line with *ppp* dynamics and a *fade away* instruction.
- 2 Trumpet in C:** Enters in the final measure with *ppp* dynamics and *fade away* instructions.
- Vibraphone:** Features a melodic line with *ppp* dynamics, a *motor off* instruction, and a *pp* dynamic section.
- Piano:** Enters in the final measure with *pp* dynamics and a *legato* instruction.
- Double Bass:** Features a melodic line with *ppp* dynamics, a *unis.* instruction, and a *fade away* instruction.

Duration: c. 6'

© Rain Worthington
All Rights Reserved - SR Worthington (ASCAP)

6

2 Fl. *pp* 1. *pp* fade away

2 Ob.

2 B♭ Cl. *pp* *ppp*

2 Bsn.

Hn. 1 *pp*

Hn. 2 *pp* *ppp*

2 C Tpt.

Timp. *pppp* *pp* l.v.

Perc.

Vib. motor off *pp*

Pno. *pp*

Vln I

II

Vla.

Vc. *pp* unis. *pp* divisi

D.B. *pp*

11

2 Fl. 2. *pp* fade

2 Ob.

2 B \flat Cl. 1. *pp* fade

2 Bsn. *pp* a2 *ppp*

Hn. 1 *pp* fade *ppp*

Hn. 2 *ppp*

2 C Tpt.

Timp. *pppp* *pp*

Perc.

Vib. 1.v. *p* *ppp* *pp* 1.v.

Pno.

Vln I

II

Vla.

Vc.

D.B. unis. *ppp*

Detailed description of the musical score: The score is for page 3 of 'Yet Still Night - a nocturne for Orchestra'. It features 11 staves. The Flute part (2 Fl.) has two measures of music, starting with a *pp* dynamic and a 'fade' instruction. The Clarinet part (2 B \flat Cl.) also has two measures, starting with a *pp* dynamic and a 'fade' instruction. The Bassoon part (2 Bsn.) has two measures, starting with a *pp* dynamic and an 'a2' marking, and ending with a *ppp* dynamic. The Horns (Hn. 1 and Hn. 2) and Trumpets (2 C Tpt.) have rests for the first two measures, followed by notes in the third and fourth measures. The Timpani (Timp.) part has rests for the first three measures, followed by a *pppp* dynamic and a *pp* dynamic. The Vibraphone (Vib.) part has four measures of music, starting with a *p* dynamic, followed by *ppp*, *pp*, and ending with a *p* dynamic. The Piano (Pno.) part has rests for all four measures. The Violins (Vln I and II) and Viola (Vla.) parts have rests for all four measures. The Violoncello (Vc.) part has rests for all four measures. The Double Bass (D.B.) part has two measures of music, starting with a *ppp* dynamic and a 'unis.' marking.

16

2 Fl. 1. flutter tongue *pp* fade away 2. *pp* A 1. soft tonguing *pp* a2 *p*

2 Ob. *pp* a2 fade away

2 B♭ Cl. 1. *pp* a2 fade away

2 Bsn. fade away

Hn. 1 *pp* fade away

Hn. 2 *pp*

2 C Tpt. 1. muted *pp* fade away

Timp. l.v.

Perc.

Vib. *ppp* motor on *p* l.v. *ppp* motor on *p*

Pno. *pp* legato *p* *pp*

Vln I flautando *pp* legato

Vln II

Vla.

Vc.

D.B.

21

2 Fl. *fade* *p* *pp* *p*

2 Ob.

2 B \flat Cl. *a2* *pp*

2 Bsn.

Hn. 1 *pp*

Hn. 2

2 C Tpt. *a2* *pp*

Timp.

Perc.

Vib. *i.v.* *p* *i.v.* *p*

Pno.

Vln I

II

Vla.

Vc.

D.B.

26

2 Fl.

2 Ob.

2 B \flat Cl.

2 Bsn.

Hn. 1

Hn. 2

2 C Tpt.

Timp.

Perc.

Vib.

Pno.

Vln I

II

Vla.

Vc.

D.B.

p

mf

mp

mf

mp

mp

31 B

2 Fl. *p* *pp* fading

2 Ob. *p*

2 B \flat Cl. *pp*

2 Bsn.

Hn. 1 *pp* fading

Hn. 2 *pp* fading

2 C Tpt.

Timp.

Perc.

Vib. *pp* motor off

Pno. *pp* *p*

Vln I *p*

II *p*

Vla. *p* unis.

Vc. *p* unis.

D.B.

36

2 Fl. *p*

2 Ob. *mp* *p*

2 B♭ Cl. *mp*

2 Bsn. *mp* muted *mp* *p*

Hn. 1 *mp* *p*

Hn. 2 *pp*

2 C Tpt. muted *pp* *p*

Timp.

Perc.

Vib. *p* *mp*

Pno. *p*

Vln I

Vln II

Vla.

Vc. *mp*

D.B. *mp* unis.

41 C

2 Fl. *pp*

2 Ob. *pp*

2 B \flat Cl. *pp*

2 Bsn. *pp* *p*

Hn. 1 *pp*

Hn. 2 *pp*

2 C Tpt. *pp*

Timp.

Perc.

Vib. *p* *pp* *mp* motor on

Pno. *p*

Vln I

II

Vla.

Vc. *pp* *p* *pizzicato*

D.B. *pp* *p*

46 flutter tongue

2 Fl. *ppp*

2 Ob. *pp*

2 B♭ Cl. *pp*

2 Bsn. *pp* *p*

Hn. 1

Hn. 2

2 C Tpt.

Timp.

Perc.

Vib. *p* *p*

Pno. *pp* *pp* *p* *mp*
delicately

Vln I *pp* *pp* *mp*
flautando

Vln II *pp*

Vla. *pp* *pp* *p*
spiccato sul pont

Vc. *pp* *p* *mp*
divisi sul pont unis. spiccato sul pont

D.B. *pp* *pp* *p* *mp*
arco trem. sul pont spiccato sul pont

50 flutter tongue

2 Fl. *mf* *f*

2 Ob.

2 B \flat Cl.

2 Bsn.

Hn. 1

Hn. 2

2 C Tpt.

Timp.

Perc.

Vib. *mf* motor off *mf*

Pno. *mf* *mf*

Vln I trem. sul pont *mf* *f*

Vln II

Vla.

Vcl. trem. sul pont *mf* *f* *mf*

D.B. trem. sul pont *mf* *f* *mf*

D

54

2 Fl. *p*

2 Ob.

2 B \flat Cl.

2 Bsn. *p*

Hn. 1

Hn. 2 *p*

2 C Tpt. without mute *p*

Timp.

Perc. temple blocks *p* blocks *p*

Vib. *p*

Pno. *mp* *p*

Vln I *p* normal

Vln II *p*

Vla. *p* unis. normal

Vc. *mp* *p*

D.B. *mp* *p*

58

2 Fl. *mp* fading

2 Ob.

2 B \flat Cl.

2 Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

2 C Tpt. *mp*

Timp.

Perc. blocks *mp*

Vib. *mp* l.v.

Pno. *mp*

Vln I *mp* *mf*

II *mp* *mf*

Vla. *mp* unis.

Vc. *mp*

D.B. *mp*

61

2 Fl. *mf*

2 Ob. *mf*

2 B^b Cl. *mf*

2 Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

2 C Tpt. *mf*

Timp.

Perc. *mp* blocks *mf* blocks

Vib. *mf*

Pno. *mp* *mf*

Vln I *mf*

II *mf*

Vla. unis. *mf* *mf*

Vc. *mf*

D.B. *mf*

68

2 Fl. *mf* *f* *eresc.* *f* flutter tongue

2 Ob. *mf* *mf*

2 B♭ Cl. *mf* *f* *mf*

2 Bsn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

2 C Tpt. *mf* *f* *mf*

Timp. *mf*

Perc.

Vib. *(mf)* l.v. *f* l.v.

Pno. *(mf)* *mf*

Vln I *(mf)* *f* *cresc.*

II *(mf)* *f* *cresc.*

Vla.

Vc. *(mf)*

D.B. *(mf)*

72

2 Fl. *f*

2 Ob. *f*

2 B \flat Cl. *f*

2 Bsn. *f*

Hn. 1 *mf* *f*

Hn. 2

2 C Tpt. *f*

Timp. *(mf)* *f*

Perc.

Vib. *f* *f*

Pno. *(mf)* *f*

Vln I *f* *ff*

II *ff*

Vla. *ff*

Vc. *f*

D.B. *f*

76

2 Fl. *f*

2 Ob. *f*

2 B \flat Cl. *f*

2 Bsn. *f*

Hn. 1 *f*

Hn. 2

2 C Tpt. *f*

Timp. *f* *mf*

Perc.

Vib. *f*

Pno. *f*

Vln I *f*

II *f*

Vla. *f*

Vc. *f*

D.B. *f*

80

2 Fl. *f*

2 Ob. *f*

2 B \flat Cl. *f* a2

2 Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

2 C Tpt. *mf* a2

Timp. *mf*

Perc. triangle *mf* triangle (*mf*)

Vib. *f* motor off *mf*

Pno. *f* *mf*

Vln I *mf*

II *mf*

Vla. *f* *mf* divisi

Vc. *f* *mf* divisi

D.B. *f* *mf*

E

Detailed description: This is a page of an orchestral score for 'Yet Still Night'. It features 15 staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets) and strings (Violins, Viola, Violoncello, Double Bass) are marked with dynamic levels such as *f* (forte) and *mf* (mezzo-forte). The percussion section includes Triangle, Vibraphone, and Timpani. The Piano part is written in a grand staff. A rehearsal mark 'E' is located at the top right. A large 'original copy' watermark is visible across the page.

87

2 Fl. *mf*

2 Ob. *mf*

2 B \flat Cl. *mf*

2 Bsn.

Hn. 1 *mf*

Hn. 2 *mf*

2 C Tpt. *mf*

Timp. *(mf)*

Perc. triangle *(mf)*

Vib. *(mf)*

Pno. *(mf)*

Vln I *mf*

II *mf*

Vla. *(mf)*

Vc. *(mf)*

D.B. *(mf)*

96

2 Fl. *mf* (*mf*) *mp*

2 Ob. *mf* (*mf*) *mp*

2 B^b Cl. (*mf*)

2 Bsn. *mf*

Hn. 1 (*mf*) *mp*

Hn. 2 (*mf*) *mp*

2 C Tpt. *mf* (*mf*) *mp*

Timp. *mf* *mp*

Perc. *mp* fading *p*

Vib. *mf* *mp*

Pno. *mf* (*mf*) *mp*

Vln I *mf*

II *mf*

Vla. unis. *mf* *mp* divisi

Vc. *mf* unis. *mp* divisi

D.B. *mf*

100

2 Fl. *p* *mp* *mf*

2 Ob. *p* *mp* *mf*

2 B \flat Cl. *p* *mp* *mf*

2 Bsn. *p* *mp* *mf*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

2 C Tpt. *mp* *mf*

Timp. *p* *mp*

Perc.

Vib. *p* *mp* *mf*

Pno. *p* *mp* *mf*

Vln I *p* *mp* *mf*

II *p* *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *unis. pizzicato* *p* *pizz* *mp* *mf*

104

2 Fl. *f* *ff* flutter tongue

2 Ob. *f* *ff*

2 B \flat Cl. *f* *ff*

2 Bsn. *f* legato *ff*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

2 C Tpt. *f* *ff*

Timp. *mf* *f* *f*

Perc.

Vib. *f* *f* *ff*

Pno. *f* *f* *ff*

Vln I *f* legato *ff*

Vln II *f* legato *ff*

Vla. *f* legato unis. div. *ff* unis.

Vc. *f* legato unis. *ff* unis.

D.B. *f* legato arco *ff* unis.