

Rain Worthington

Reversing Mirrors in the Quiet

for Small Orchestra

perusal copy

Transposed Score

Instrumentation

2 Flute
2 Oboe
2 Bb Clarinet
2 Bassoon

Timpani
Vibraphone

Violin I
Violin II
Viola
Cello
Contrabass

Duration: ca. 6'10"

Reversing Mirrors in the Quiet

Transposed Score
[chromatic, no key signatures]

for Small Orchestra

Rain Worthington

Andante ♩ = 96

2 Flute

2 Oboe

2 Clarinet in B \flat

2 Bassoon

Timpani

Vibraphone

Violin I

Violin II

Viola

Cello

Contrabass

Andante ♩ = 96

Andante ♩ = 96

pp

p pp

p pp

pp pp

pp

p

mp

mp

divisi unis. div. unis. div.

p pp

p pp

mp p

unis. spiccato unis. spiccato unis. spiccato

p

p

mp

p

mp

Duration: 6'10"

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7

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

2 Ob. *mp* *p* 1. *p*

2 B♭ Cl. *p* *mp* *p* 1. *pp*

2 Bn. *p* *mp* *p* *pp*

7

Tmp. *p* *mp* *p*

Vib. *p*

7

Vn. I *mf* *mp* *mp*

Vn. II *mf* *mp* *mp*

Va. unis. *mp* *mf* *mp* *mp* *div.*

Vc. *mp* *mf* *mp* *p* *staccato*

Cb. *mp* *mf* *mp* *p* *staccato*

A detailed musical score for the piece "Reversing Mirrors in the Quiet". The score is written for a full orchestra and includes parts for 2 Flutes, 2 Oboes, 2 Bass Clarinets, 2 Bassoons, Timpani, Vibraphone, Violin I and II, Viola, Violoncello, and Contrabass. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into five measures, with a measure number '7' at the beginning of each system. Dynamics are indicated throughout, ranging from piano (p) and mezzo-piano (mp) to mezzo-forte (mf) and pianissimo (pp). Articulation includes accents, staccato, and diviso (div.). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large, light-colored watermark is visible across the center of the page.

13

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

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

2 B♭ Cl. *p* *mp* *pp* *mp* *mf*

2 Bn. *p* *mp* *pp* *mp* *mf*

13

Tmp. *mp* *mf* *mp* *mf*

Vib. *mp* *mf* *p* *mp* *mf*

13

Vn. I *mp* *mf* *mf* *f*

Vn. II *mp* *mf* *mf* *f*

Va. *mp* *mf* *mp* *mf* *f*

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

Cb. *mp* *mf* *mp* *mf* *f*

19

2 Fl. *a2* *p* *flutter tongue* *p* *mp*

2 Ob. *1.* *p*

2 B♭ Cl. *1.* *p* *a2* *mp* *p*

2 Bn. *1.* *p* *a2* *p* *1.* *p*

Tmp. *19* *mf* *mp*

Vib. *mp* *p* *mp*

Vn. I *19* *mf* *mp* *mp* *mf*

Vn. II *mp* *div.*

Va. *unis.* *mp* *mf* *mp* *mp* *div.*

Vc. *mp* *mf* *mp* *div.*

Cb. *mp* *mf* *mp*

Detailed description: This is a page of a musical score for a symphony, titled "Reversing Mirrors in the Quiet". The page number is 4. The score is for measures 19 through 22. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) have melodic and rhythmic parts. The percussion (Tympani and Vibraphone) provides rhythmic support. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also performance instructions like "flutter tongue" and "div." (divisi). The key signature has one sharp (F#) and the time signature is 4/4. A large watermark "Musical Copy" is visible across the score.

25 **A**

2 Fl. *a2*
mp *mf* *pp* *p*

2 Ob. *a2*
mp *p*

2 B♭ Cl. *a2*
mp *mf* *mp* *p*

2 Bn. *a2*
mp *mf* *p*

Tmp. *mp* *mf* *mp*

Vib. *mp* *mp* *p*

Vn. I **A**
mp *mf* *mp*

Vn. II *mf*
mp

Va. *mf* *f*
mp

Vc. *mf* *f*
mp

Cb. *mf* *f*
mp

28

2 Fl. *mp*

2 Ob. *mp*

2 B♭ Cl. *mp*

2 Bn. *mp* *mf*

Tmp. *mf* *mp* *mp* *mf*

Vib. *mf* *p*

Vn. I *mf* *mp* *mf* *mf*

Vn. II *mf* *mf*

Va. *mf* *mp* *mf*

unis.

Vc. *mf*

Cb. *mf* *mp* *mf*

a2

Detailed description: This page of a musical score, numbered 6, is titled 'Reversing Mirrors in the Quiet'. It contains staves for various instruments: 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Bass Clarinets (2 B♭ Cl.), 2 Bassoons (2 Bn.), Timpani (Tmp.), Vibraphone (Vib.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The first measure starts at measure 28. The Flute I part begins with a half note G4 (marked *mp*), followed by a melodic line with eighth notes and a slur. The Oboe part has a half note G4 (marked *mp*), followed by a melodic line with eighth notes and a slur. The Bass Clarinet part plays a steady eighth-note accompaniment (marked *mp*). The Bassoon part has a half note G4 (marked *mp*), followed by a melodic line with eighth notes and a slur. The Timpani part has a roll in the first measure (marked *mf*), followed by a half note G4 (marked *mp*), and then eighth notes in the third and fourth measures (marked *mp* and *mf*). The Vibraphone part has a half note G4 (marked *mf*), followed by a half note G4 (marked *p*), and then rests in the third and fourth measures. The Violin I part has a half note G4 (marked *mf*), followed by a melodic line with eighth notes and a slur (marked *mp* and *mf*), and then a melodic line with eighth notes (marked *mf*). The Violin II part has a half note G4 (marked *mf*), followed by a melodic line with eighth notes and a slur (marked *mf*), and then a melodic line with eighth notes (marked *mf*). The Viola part has a half note G4 (marked *mf*), followed by a melodic line with eighth notes and a slur (marked *mp* and *mf*), and then rests in the third and fourth measures. The Violoncello part plays a steady eighth-note accompaniment (marked *mf*). The Contrabass part has a half note G4 (marked *mf*), followed by a melodic line with eighth notes and a slur (marked *mp* and *mf*), and then rests in the third and fourth measures. A large watermark 'BIBLIOPEDIA' is visible across the score.

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

2 Ob. *mp* *mf* *mp* *mf*
(bend or slur as smoothly as possible)

2 B♭ Cl. *p*

2 Bn. *p*

Tmp. *mp*

Vib.

Vn. I *mp* *p* *mp* *mf* *mp* *mf*
Glissando

Vn. II *mp* *mf* *mp* *mf* *mp* *mf*

Va. *mp* *mf* *mp* *mf* *mp* *mf*
div. Glissando

Vc. *mp* *p* unis. *p*

Cb. *mp* *p*

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

2 Ob. *mp* *mf*

2 B \flat Cl. *a2 mp*

2 Bn. *a2 mp*

Tmp. *mf mp*

Vib. *mp mf mp*

Vn. I *mp mf f mp mf Glissando*

Vn. II *mp mf f mf f*

Va. *mp mf Glissando*

Vc. *mf mp mf*

Cb. *mf mp mf*

div. *Glissando*

39

2 Fl. *p*

2 Ob. *p*

2 B♭ Cl. *p*

2 Bn. *p*

39

Tmp. *p* *mp* *mf*

Vib. *p* *mp* *p*

39

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *p* *mp* unis.

Cb. *p* *mp*

B a2

41

2 Fl. *mp*

2 Ob. *mp* a2

2 B♭ Cl. 1. a2

2 Bn. *p* *mp* *mf* a2

Tmp. *mp* *mf* *mp* *mf* *mp*

Vib. *mp*

Vn. I *mp* *p* *mf* Glissando

Vn. II *mp* *mf* *mp* *mf* *mp* *mf* *mp* Glissando

Va. *mp* *mf* *mp* *mf* *mp* *mf* *mp* Glissando

Vc. *mf* *mp*

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

Detailed description: This is a page of a musical score for a symphony. The page number is 10, and the title is 'Reversing Mirrors in the Quiet'. The score is for measures 41-44. The instruments are arranged in staves from top to bottom: 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Bass Clarinets (2 B♭ Cl.), 2 Bassoons (2 Bn.), Timpani (Tmp.), Vibraphone (Vib.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#). The woodwinds and strings play various melodic and rhythmic patterns. Dynamics range from piano (*p*) to mezzo-forte (*mf*). Performance instructions include 'Glissando' for the strings and 'a2' for the woodwinds. A large watermark is visible across the score.

45

2 Fl. *mp* *mf* *mf* a2

2 Ob. *mf* *mp* a2

2 B♭ Cl. *mp* a2

2 Bn.

45

Tmp.

Vib.

45

Vn. I *mf* *f*

Vn. II *mf*

Va. *mf* unis. *mf* div. *mf*

Vc. *mf* *mf* unis.

Cb. *mf*

49

2 Fl. *mf* *mp*

2 Ob.

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

2 Bn. *a2* *p*

49

Tmp. *mp* *mf* *mp* *mf*

Vib. *mf* *mp*

49

Vn. I *f* *mf* *mf*

Vn. II *f* *mf* *mp* unis.

Va. *f* *mf* *mp*

Vc. *f* *mf*

Cb. *f* *mf*

f *mf*

a2 *C*

53

2 Fl. *p*

2 Ob. *p*
a2

2 B♭ Cl.

2 Bn. *mp* *<* *mf*

53

Tmp.

Vib. *mf*

53

Vn. I *mp* *Gliss.* *mf* *<* *f*

Vn. II *Gliss.* *mf* *<* *f*

Va. *div.* *mf* *<* *f*

Vc. *div.* *mf* *<* *f*

Cb. *mp* *mf* *<* *f*

59

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

2 Ob. *p* *mp*

2 B♭ Cl. *pp* *mp*

2 Bn. *p* *pp* *mp*

59

Tmp. *mp* *mf* *mp* *mf* *mp* *mf*

Vib. *mp*

59

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *p* *mf*

Cb. *mp* *mf*

Detailed description: This page of a musical score, numbered 14, is titled "Reversing Mirrors in the Quiet". It contains two systems of staves, each starting at measure 59. The first system includes parts for 2 Flutes, 2 Oboes, 2 B♭ Clarinets, and 2 Bassoons. The 2 Flute part begins with a half note G4 (marked *mp*), followed by a half note F4 (marked *p*), and then a melodic phrase starting on E4 (marked *mp*). The 2 Oboe part has a half note G4 (marked *p*) and then a melodic phrase starting on E4 (marked *mp*). The 2 B♭ Clarinet and 2 Bassoon parts play a rhythmic eighth-note pattern (marked *pp*), with the Bassoon part also marked *1.* The second system includes parts for Timpani, Vibraphone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Timpani part plays a rhythmic pattern of eighth notes with accents, alternating between *mp* and *mf*. The Vibraphone part has a half note G4 (marked *mp*) and then a melodic phrase starting on E4 (marked *mp*). The Violin I and II parts have a half note G4 (marked *mp*) and then a melodic phrase starting on E4 (marked *mf*). The Viola part has a half note G4 (marked *mp*) and then a rhythmic eighth-note pattern (marked *mf*). The Violoncello part has a rhythmic eighth-note pattern (marked *mp*), then a half note G4 (marked *p*), and then a rhythmic eighth-note pattern (marked *mf*). The Contrabass part has a half note G4 (marked *mp*) and then a melodic phrase starting on E4 (marked *mf*). Dynamics are indicated by *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *mf* (mezzo-forte). Performance markings include *a2* (second octave) for woodwinds and *1.* for the first ending of the woodwinds.

64 D

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

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

2 B♭ Cl. *mp* *p* *mp*

2 Bn. *mp* *p*

64 *tr*

Tmp. *mp* *mf* *mp* *mf* *p* *mp*

Vib. *mp* *mp*

64 D

Vn. I *mp* *mf* *p* *mf*

Vn. II *mp* *mf* *p* *mp* *mf*

Va. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

69

2 Fl. *a2*
mp *mp* *mf*

2 Ob. *a2*
mp *mp* *mf*

2 B♭ Cl. *mf*
mp *mf* *mp* *mf* *mp* *mf*

2 Bn. *mp* *mf* *mp* *mf* *mp* *mf*

69

Tmp. *mp* *mf* *mp* *mf*

Vib. *mf* *mp* *mp* *mf*

69

Vn. I *f* *mf*

Vn. II *mf* *f* *mf* *f*

Va. *mf* *f* *mf* *f*

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

Cb. *mp* *mf* *mf* *f* *mf* *f*

unis.

mf *f* *mf* *f*

73

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

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

2 B♭ Cl. *mp* *mf* *mp* *mf*

2 Bn. *mp* *mf* *mp*

73

Tmp. *mf* *mf* *mf* *trm*

Vib. *mp* *mf* *mp* *mf*

73

Vn. I *mf* *f* *mf* *f* *ff*

Vn. II *mf* *f* *mf* *f* *ff*

Va. *mf* *f* *mp* *f* *ff*

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

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

78

2 Fl. *mp* *f* *mf* *mp* *mf*

2 Ob. *mp* *mf* *f* *mf* *mp* *mf*

2 B♭ Cl. *mp* *mf* *f* *mf* *mp* *mf*

2 Bn. *mf* *f* *mf* *mp* *mf*

Tmp. *f* *mp* *mf* *mp*

Vib. *mp* *mf* *f* *mf* *mp* *mf*

Vn. I *mf* *ff* *f* *mf* *f*

Vn. II *mf* *f* *f* *ff* *f* *mf* *f*

Va. *f* *ff* *mf* *f* *mf* *f*

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

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

84 [E] 1. flutter tongue

2 Fl. *p* < *mf* *mp* *mp* 1. a2

2 Ob. *mp* a2

2 B♭ Cl. a2 *mp*

2 Bn. *mp* < *mf*

84

Tmp.

Vib. *mp* *mp* *mp* *mp*

84 [E] solo tutti

Vn. I *mp* < *f* > *mf* *mp*

Vn. II *mp* < *mf* *mp* *mp* div.

Va. *mp* < *mf* *mp* div. *mp*

Vc. *mp* < *mf* *mp* div. *mp*

Cb. *mp* < *mf* *mp*

90

2 Fl. *p* *mp* *p* *a2*

2 Ob. *p* *mp* *p* *a2* *p* *mp*

2 B♭ Cl. 1. *p* *a2* *a2* *p*

2 Bn. *mp*

90

Tmp.

Vib. *p* *mp* *p*

90

Vn. I *mp*

Vn. II *unis.* *mp*

Va. 8 8 #8 *mp*

Vc. *unis.* *mp*

Cb. *mp*

95 F

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

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

2 B♭ Cl. *mp* *p* *mp* *p* *mp*

2 Bn. *mp*

95

Tmp.

Vib. *p* *mp* *p*

95 F

Vn. I *mf* *mp* *mf* *mp*

Vn. II *mf* *mp* *mf* *mp*

Va. *mf* *mp* *mf* *mp*

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

Cb. *mf* *mf* *mf* *mf*

mf

2 Fl. *mp* *mf*

2 Ob. *mp* *mf*

2 B♭ Cl. *mf*

2 Bn. *mp* *mf*

101

Tmp.

Vib. *mp* *mf*

101

Vn. I *mf* *f*

Vn. II *mf* *f*

Va. *< mf*

Vc. *mf* *unis.*

Cb. *mf* *f*

Detailed description: This page of a musical score, numbered 22, is titled "Reversing Mirrors in the Quiet". It features a woodwind section with two flutes, two oboes, two bass clarinets, and two bassoons. The woodwinds are marked with dynamics *mp* and *mf*. The percussion section includes a timpani player, which is silent on this page, and a vibraphone. The strings consist of first and second violins, violas, violas, cellos, and a double bass. The string dynamics range from *mf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large, faint watermark "Copyright" is visible across the page.

106 G

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

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

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

2 Bn. *mp* *p* *mp* *mf* *mp*

Tmp.

Vib. *mp* *mp* *f* *mf*

106 G

Vn. I *mf* *mp* *f* *mf*

Vn. II *mf* *mp* *f* *mf*

Va. *mf* *mp* *f* *mf*

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

Cb. *mf* *mp* *f* *mf*

114

2 Fl. *p* *p* *pp* *p* *mf*

2 Ob. *p* *p* *pp* *p* *mf*

2 B♭ Cl. *p* *pp* *p* *mf*

2 Bn. *p* *pp* *p* *mf*

114

Tmp. *mp* *mf* *mp*

Vib. *mp* *p* *mp* *f*

114

Vn. I *mp* *p* *mp* *f*

Vn. II *mp* *p* *mp* *f*

Va. *mp* *p* *mp* *f*

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

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

musical notation including notes, rests, dynamics, and articulation marks

122

2 Fl. *a2* *mp*

2 Ob. *a2* *mp*

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

2 Bn. *a2* *p*

122

Tmp.

Vib. *mf*

122

Vn. I *mf*

Vn. II *mf*

Va. *mf* *div.*

Vc. *mf*

Cb. *mf*

mf *mf*

127 I

2 Fl. *mf mp p mf a2 p mp*

2 Ob. *mf mp p mf a2 p mp*

2 B♭ Cl. *mf mp p p mp*

2 Bn. *mf mp p mp p mp*

Tmp. *p*

Vib. *mp mf mp mf*

127 I

Vn. I *f mf mp p mf mf mp mf*

Vn. II *f mf mp p mf mf mp mf*

Va. *f mf mp p mf mp mf*

Vc. *f mf mp p mf p mp mf*

Cb. *f mf mp p mf p mp mf*

The image shows a page of a musical score for a symphony orchestra, specifically measures 127-134. The score is arranged in a standard orchestral layout with woodwinds, strings, and percussion. The woodwind section includes two flutes, two oboes, two bass clarinets, and two bassoons. The string section includes violins I and II, violas, violoncellos, and a double bass. There is also a timpani and vibraphone part. The score features various dynamics such as *mf*, *mp*, *p*, *f*, and *mp*, along with crescendos and decrescendos. A first ending bracket is present above measures 127-130. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds and strings play sustained notes, while the timpani and vibraphone play rhythmic patterns. The double bass and cello parts have some sixteenth-note passages in measures 131-132.

135

2 Fl. *mp*

2 Ob.

2 B \flat Cl.

2 Bn. *mp*

135

Tmp. *p* *mp* *mp* *p*

Vib. *mp* *mf*

135

Vn. I *mf* *mp* *mf*

Vn. II *mf* *mp* *mf*

Va. *mf* div. *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *p*

Cb. *mp* *mf* *mp* *mf* *p*

unis.

141

2 Fl. *p* < *mp* *p*_{a2} *mp* < *mf* *ppp* < *mp*

2 Ob. *p* *mp* < *mf* *ppp* < *mp*

2 B♭ Cl. *p* < *mp* *p* *mp* < *mf* *ppp* < *mp*

2 Bn. *p* 1. *p* *mp*_{a2} < *mf* *ppp* < *mp*

Tmp. *mp* *p* *pp* *p* *mp* < *mf* *pp*

Vib. *p* < *mp* *p* *pp*

141

Vn. I *mp* < *mf* *mp* *mf* < *f* *pp* < *mf*

Vn. II *mp* < *mf* *mp* *mf* < *f* *mf*

Va. *mp* < *mf* *mp* *mf* < *f* *pp* < *mf*

Vc. *mp* < *mf* *mp* *mf* < *f* *pp* < *mf*

Cb. *mp* < *mf* *mp* *mf* < *f* *pp* < *mf*

div. unis. div.