

Rain Worthington

Full Circle

for Cello Soloist and Chamber Orchestra

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Full Circle

for Cello Soloist and Chamber Orchestra

Duration: c. 10:45 minutes

Instrumentation

Flute

Oboe

Bb Clarinet

Bassoon

2 F Horn

Timpani

Percussion (large gong or Tam Tam)

Vibraphone

Cello Soloist

Violin I

Violin II

Viola

Cello

Contrabass

Program note

A contemplation of cycles of emotion that continually emerge and recede throughout life.

The music is written for a subtle interplay between the soloist and the orchestra, rather than the traditional role of the soloist being in the forefront. My intention is a shifting of perceptions as the soloist emerges from the orchestra, in much the way that intense feelings rise from the unconscious, giving voice to emotional currents, and then recede back into the subliminal. A metaphorical image is of a figure becoming discernible as it emerges from a dense mist, then recedes, blending again into the atmosphere, only to reemerge as a presence again. – RW

Rain Worthington's Full Circle blends the cello solo with the orchestra in a more meditative work. The orchestra is like a memory out of which solo ideas come to the forefront only to recede back into the texture. ...with fascinating timbral qualities and sounds explored in the fabric of the music while a particular line moves through them. It makes for a rather intriguing and moody work with the dark colors of the cello heightening the dramatic flow of the music.

– Cinemusical, Facets of Modern Music Appear Through Prisma 2, June, 2019

Full Circle

for Cello Soloist and Chamber Orchestra

Transposed Score

Rain Worthington

Andante (♩ = c. 88)
freely lyrical & expressive (throughout)

Flute
p legato *mp*

Oboe

B♭ Clarinet

Bassoon

2 Horns in F

Timpani
(use med soft mallets for most rolls)
p *mp* (use med soft mallets for most rolls)

Gong
p *mp*

Vibraphone
p *mp*

Cello soloist
p *mf* *pp* *mp* *dolce legato* *mf*
Glissando

Violin I

Violin II

Viola

Cello

Contrabass

Duration: c. 10:45

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[illegible]

11

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

A

pp *p* *mp*

p *mp*

p *mp* *p*

p *mp* *mp* *p*

mp *mf* *mp* *dolce legato*

p *mf*

mp

p *mp*

[illegible]

[illegible]

26

Fl. *mf* *f* *mf*

Ob. *mf* *mf*

Bb Cl. *mf* *mf* *mf*

Bsn. *mf* *mf* *mf*

Hrn. in F *mp* *mf* *mp*

Timp. *mp* *p*

Gong *mp*

Vib. *mp* *mf*

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

Vln I *f* *mf*

II *f* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mf*

This musical score page contains measures 26 through 30 of the piece 'Full Circle'. The score is written for a chamber orchestra and a cello soloist. The instruments and their parts are as follows: Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Horn in F (Hrn. in F), Timpani (Timp.), Gong, Vibraphone (Vib.), Cello Soloist (Vc. solo), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 5/4. The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also articulation marks like accents and slurs. A large, light-colored watermark reading 'Perusal copy' is oriented diagonally across the center of the page.

[illegible]

D

Andante (♩ = c. 96)

36

Fl. *mf* *f*

Ob. *mf*

Bb Cl. *mf* *f*

Bsn. *mf*

Hrn. in F *mf* *f* *mp*

Timp.

Gong

Vib. *mf* *mf*

Vc. solo

Vln I *mf* *f* *f*

II *mf*

Vla. *mf*

Vc. *mf* *f* *f*

Cb. *mf* *f* *mf*

41 E *poco rit.*

Fl.

Ob. *mf*

Bb Cl. *mf*

Bsn.

Hrn. in F

Timp.

Gong

Vib. *mf* *mf*

Vc. solo *f*

Vln I *mf*

Vln II *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

46 **Andante** (♩ = c. 88) F

poco rit.

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Bb Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hrn. in F

Timp. *pp* *p* *pp*

Gong *p* *let ring*

Vib. *mp* *p* *mp*

Vc. solo *ff* *mf* *mp* *mf*

Vln I *f* *mp* *p*

Vln II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f*

Cb. *f* *mp* *p*

52 *a tempo*

This musical score page contains measures 52 through 55 of a piece. The tempo is marked 'a tempo'. The score is for a chamber orchestra and a cello soloist. The instruments and their parts are as follows:

- Fl.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mp* (55).
- Ob.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mp* (55).
- Bb Cl.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mp* (55).
- Bsn.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G3, moving to A3, Bb3, and A3. Dynamics: *mf* (54), *mp* (55).
- Hrn. in F**: Measures 52-54 are rests. Measure 55 plays a whole note G4. Dynamic: *p*.
- Timp.**: Measures 52-55 are rests.
- Gong**: Measures 52-55 are rests.
- Vib.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mf* (55).
- Vc. solo**: Measures 52-53 play a melodic line starting on G2, moving to A2, Bb2, and A2. Dynamic: *f*. Measures 54-55 play a melodic line starting on G2, moving to A2, Bb2, and A2. Dynamic: *mf*.
- Vln I**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mp* (55).
- Vln II**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mp* (55).
- Vla.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G4, moving to A4, Bb4, and A4. Dynamics: *mf* (54), *mp* (55).
- Vc.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G2, moving to A2, Bb2, and A2. Dynamic: *mp*.
- Cb.**: Measures 52-53 are rests. Measures 54-55 play a melodic line starting on G2, moving to A2, Bb2, and A2. Dynamic: *mp*.

A large diagonal watermark reading 'perusal copy' is visible across the center of the page.

58 G

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

p *mp*

p *pp* let ring

p L.V.

f *mp* *mf* *f* Gliss.

p

p

64

Fl. *mf* *mp* *mp*

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib. *mf* *mp* *mf* L.V.

Vc. solo *mf* *mp* *legato* *mf* *f* Glissando

Vln I *p*

II *p*

Vla.

Vc.

Cb.

71

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

Ob. *mp* *mp* *p*

Bb Cl. *mp* *mp* *p*

Bsn. *mp* *mp* *p*

Hrn. in F *p* *pp* *lontano*

Timp.

Gong

Vib. *mp* *p*

Vc. solo *mp* *mp* *mf* *mp* *mf* *mp*

Vln I *mp* *mp* *p*

II *mp* *mp* *p*

Vla. *mp* *mp* *p*

Vc. *mp* *mp* *p*

Cb. *mp* *mp* *p*

79

H

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

p

mp

pp

f

dolce legato

mf

86

Fl. *mf* *legato*

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp. *mp* as a pulse

Gong *mp* let ring

Vib. *mp* let ring

Vc. solo *Gliss.* *mp* *f* *legato*

Vln I *mf* *staccato*

Vln II *mf* *staccato*

Vla. *mf* *staccato*

Vc. *mf* *staccato*

Cb. *mf* *staccato*

mf

This page of the musical score covers measures 86 to 90. The instrumentation includes Flute, Oboe, Bb Clarinet, Bassoon, Horn in F, Timpani, Gong, Vibraphone, Violoncello solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 86 features the Flute with a melodic line marked *mf* and *legato*. The Violoncello solo part begins with a glissando and a dynamic shift from *mp* to *f*. Measures 87-89 show a rhythmic pulse in the Timpani and Gong, with the Violins and Viola playing staccato patterns. The Violoncello and Contrabass also play staccato patterns. Measure 90 concludes with sustained notes in the Flute, Horn, and Violoncello, and a final *mf* dynamic marking at the bottom of the page.

91 **I**

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

mp

mp

mp

mp

p

pp

mp

mp

mf

f

mf

mf legato

mf

mf legato

mf

mf legato

mf

pizz.
as a pulse

mp

mf legato

arco

mf legato

as a pulse

95

Fl.

Ob.

B♭ Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

p

mp

mf

f

pp

a2

as a pulse

This musical score page, numbered 95, features thirteen staves representing various instruments. The woodwinds (Flute, Oboe, B-flat Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are primarily playing sustained notes or long phrases, with dynamic markings such as *mp*, *mf*, and *f*. The brass section includes a Horn in F, which plays a short melodic phrase marked *p* followed by a rest, and a Timp. part with a rhythmic pattern marked *p* and *pp*. The Percussion section consists of a Gong and a Vib. (Vibraphone), both of which are silent throughout this passage. The Soloist part (Vc. solo) features a complex, fast-moving melodic line starting at measure 95, marked *mf* and *f*. A large, diagonal watermark reading "Universal copy" is superimposed over the center of the page.

100 J

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bsn. *mp*

Hrn. in F *p* *mp* 8

Timp. *mp* *p*

Gong

Vib.

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

Vln I *mp* *mf*

Vln II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

106 poco rit.

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

p

mp

mf

pp

f

mp

p

mp

mf

a tempo

1. lontano

perusal copy

114

K

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

*pizz.
as a pulse*

mp

pp

mp

121 L

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

pp

mp

mp

mf

mp

mf

mp

as a pulse

[illegible]

132

Fl. *mp* *mf* *mp*

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong *pp*

Vib. *p* *mf*

Vc. solo *mp* *mf*

Vln I *mp* *mf* *mp*

II *mf* *mp*

Vla.

Vc.

Cb.

This page contains the musical score for measures 132 through 139 of the piece 'Full Circle'. The score is for a chamber orchestra and a cello soloist. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 132-139. Dynamics: *mp* (132), *mf* (133-135), *mp* (136-139).
- Oboe (Ob.):** Measures 132-139. Rested.
- Bb Clarinet (Bb Cl.):** Measures 132-139. Rested.
- Bassoon (Bsn.):** Measures 132-139. Rested.
- Horn in F (Hrn. in F):** Measures 132-139. Rested.
- Timpani (Timp.):** Measures 132-139. Rested.
- Gong:** Measures 132-139. *pp* (132), then rests.
- Vibraphone (Vib.):** Measures 132-139. Dynamics: *p* (132), *mf* (133-135), then rests.
- Cello Soloist (Vc. solo):** Measures 132-139. Dynamics: *mp* (132), *mf* (133-135), then rests.
- Violin I (Vln I):** Measures 132-139. Dynamics: *mp* (132), *mf* (133-135), *mp* (136-139).
- Violin II (Vln II):** Measures 132-139. Dynamics: *mp* (132), *mf* (133-135), *mp* (136-139).
- Viola (Vla.):** Measures 132-139. Rested.
- Violoncello (Vc.):** Measures 132-139. Rested.
- Contrabass (Cb.):** Measures 132-139. Rested.

The score is written in 4/4 time. The key signature has one flat (Bb). The tempo is marked 'Allegretto'.

[illegible]

146

O

Fl.

Ob.

B♭ Cl.

Bsn.

Hrn. in F

Timp.
as a pulse

Gong
pp *mp*

Vib.

Vc. solo
mp *mf* *mp* *mf*

Vln I

II

Vla.

Vc.

Cb.

[illegible]

P156 *a tempo*

Fl. *mf* *mp*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf*

Hrn. in F *mp* *p*

Timp.

Gong *pp*

Vib. *mf* L.V. L.V. L.V. L.V.

Vc. solo *f* *détaché*

Vln I *mf* *mp* *mp*

Vln II *mf* *mp* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

[illegible]

[illegible]

172 Q

Fl. *mf* *mf* *mp*

Ob. *mf* *mf*

Bb Cl. *mf*

Bsn. *mf*

Hrn. in F *mp* *p* *pp*

Timp. *mp*

Gong *pp* L.V. L.V. L.V. L.V.

Vib. *mf*

Vc. solo *f* *mf* détaché

Vln I *mf* *mf* *mp*

II *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

Cb. *mf* *mf* *mp*

The musical score is for measures 172 to 176. The woodwind section (Flute, Oboe, Bb Clarinet, Bassoon) and the string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a rhythmic pattern of eighth notes. The brass section (Horn in F, Gong, Vibraphone) plays sustained chords. Dynamics range from fortissimo (f) to pianissimo (pp). The score includes a 'Q' marking in measure 172 and a 'détaché' marking for the Violoncello in measure 176.

177

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

mf

f

mf

mf

This page contains the musical score for measures 177 through 181 of the piece 'Full Circle'. The score is written for a chamber orchestra and a cello soloist. The instruments are arranged in staves from top to bottom: Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Horn in F (Hrn. in F), Timpani (Timp.), Gong, Vibraphone (Vib.), Cello solo (Vc. solo), Violin I (Vln I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 177-181 are shown. The Flute part begins in measure 177 with a melodic line, marked *mf* in measure 180. The Cello solo part begins in measure 177 with a complex, rhythmic line, marked *f* in measure 180. The Violin I and II parts enter in measure 180 with a melodic line, marked *mf*. The Viola, Violoncello, and Contrabass parts are silent throughout the measures shown.

[illegible]

188

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

mp

1. lontano

p

pp

pp

p

pp

p

mp

mf

This page contains the musical score for measures 188 through 192 of the piece 'Full Circle'. The score is for a chamber orchestra and a cello soloist. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Bb Clarinet, Bassoon) and strings (Violins I and II, Viola, Cello, Double Bass) are mostly silent in this section. The Flute has a melodic line starting in measure 191. The Horn in F has a melodic line starting in measure 191. The Timpani and Gong have rhythmic patterns. The Vibraphone has a melodic line. The Cello Soloist has a melodic line. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The tempo marking '1. lontano' (1. slow) is present.

[illegible]

200

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

1.

mp

pp

p

mp

pp

mp

p

mp

mf

mp

206

Fl. *mp* *mf*

Ob.

Bb Cl.

Bsn.

Hrn. in F 1. *p* *mp*

Timp.

Gong let ring *p*

Vib. *mp*

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

Vln I *mp* *mp* *mf*

II *mp* *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

The musical score for measures 206-211 of 'Full Circle' features a variety of instruments. The Flute (Fl.) plays a melodic line starting in measure 206 with a mezzo-piano (*mp*) dynamic, transitioning to mezzo-forte (*mf*) by measure 209. The Horn in F (Hrn. in F) enters in measure 207 with a first ending bracket, playing a harmonic line that starts piano (*p*) and moves to mezzo-piano (*mp*) by measure 210. The Gong is struck in measure 206 and is marked 'let ring'. The Vibraphone (Vib.) plays a sustained chord in measure 206 at mezzo-piano (*mp*). The Violoncello solo (Vc. solo) has a prominent line starting in measure 207, moving from mezzo-forte (*mf*) to mezzo-piano (*mp*) and then to forte (*f*) by measure 211. The Violin I (Vln I) and Violin II (Vln II) parts provide harmonic support, with Vln I moving from *mp* to *mf* and Vln II remaining at *mp* before moving to *mf*. The Viola (Vla.), Violoncello (Vc.), and Cello (Cb.) parts also contribute to the harmonic texture, with Vc. and Cb. moving from *mp* to *mf* in the final measure. A large 'perusal copy' watermark is overlaid diagonally across the score.

212 *poco rit.*

Fl.

Ob.

Bb Cl.

Bsn.

Hrn. in F

Timp.

Gong

Vib.

Vc. solo

Vln I

II

Vla.

Vc.

Cb.

p

pp

mp

pp

let ring

let ring

mp

Glissando

mp

mf

mp

mf

f

pp

pp

pp

pp

pp