

Moni Guo  
Rays of the After-rain Evening Sun  
晚晴

Program Note

Selected from my 15-piece cycle Time Cycle for solo piano, the piano version of this piece is the last one of the set--Rest Time (the original Chinese word is 定昏 "Ding-Hun," which means when the day is getting dark). The piano version was written in memory of the great pianist Leon Fleisher, and the birth of the orchestra version is also inspired by his teaching. The beginning gesture is my homage to John Corigliano's Red Violin, as he has been such a great influence to me as I'm finding my own voice. This gesture is embedded throughout the entire piece first as a decorative gesture and later becomes more crucial as the piece grows.

The title, Rays of the After-rain Evening Sun (晚晴 "Wan-qing"), is taken from one of my favorite Chinese poet 李商隐 (Li Shangyin)'s poem of the same title. I was especially touched by the last sentence of the poem--"越鸟巢干后，归飞体更轻。The wet nest will be dry (before finally falls the Night); Now, a lighter, care free southern bird returns home in flight." Here, the concept of "归飞, flying back home" is especially important to me. It means for one to find his/ her true self instead of keep seeking after the outer world. The poet wrote this poem late in his lifetime. After experiencing all kinds of difficulties, he still encourages himself to treasure this late period and to stay true to himself. I find this quite inspiring and touching as a young composer.

MONI JASMINE GUO

Rays of the After-rain Evening Sun

晚晴

(2020)

For Full Orchestra



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Rays of the After-rain Evening Sun  
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Instrumentation:

Piccolo

2 Flutes

2 Oboes

English Horn

2 Bb Clarinets

Bass Clarinet

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion 1: Bass Drum (shared with player 2), Chimes (shared with player 1), Tom-toms (shared with player 2), Triangle 1, Vibraphone

Percussion 2: Bass Drum (shared with player 1), Chimes (shared with player 1), Marimba (shared with player 3), Tam-tam, Temple Blocks (shared with player 3), Tom-toms (shared with player 1), Suspended Cymbal (shared with player 3)

Percussion 3: Glockenspiel, Marimba (shared with player 2), Mark Tree, Temple Blocks (shared with player 2), Triangle 2, Suspended Cymbal (shared with player 2)

Piano/Celesta

Harp

Strings

Duration: 8 min

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# Rays of the After-rain Evening Sun

## 晚晴

Moni Jasmine Guo

(2020)

**4/4** Mysterious and elegant ♩ = 140

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

- Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe 1 & 2, English Horn, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon.
- Brass:** Horn in F 1 & 2, Trumpet in C 1 & 2, Trombone 1 & 2, Bass Trombone, Tuba.
- Percussion:** Bowed Vibraphone (motor on), T. Bl., Glock.
- Other:** Harp, Celesta.

The second system includes:

- Strings:** Violin I & II, Solo Viola, Solo Violoncello, gli altri (Violoncello and Double Bass).

Key performance instructions include *pp cresc.*, *sim.*, *l.v.*, *l.v.sempre*, *poco vib.*, *sul tasto*, and *mf*. The score features complex rhythmic patterns, including triplets and syncopation, particularly in the woodwind and string sections.

\*Entrance should follow as written. Rhythm of each accel. unit should be freer. Rest durations are relative. Do not synchronize with other players.

Rays of the After-rain Evening Sun

5/4

4/4

6

Picc. *sim.* *p dim.* *pp*

Fl. 1 *sim.* *p dim.* *pp*

Fl. 2 *p dim.* *pp* 3-2

Ob. 1 *pp cresc.* *p dim.* *pp*

Ob. 2 *p dim.* *pp*

Eng. Hn *pp* 3-2

Cl. in Bb 1 *p dim.* *pp*

Cl. in Bb 2 *p dim.* *pp*

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1,2

Hn in F 3,4

Tpt in C 1

Tpt in C 2,3

Tbn 1

Tbn 2

B. Tbn  
Tba

Timp.

Perc 3 *Glock.*

Hp

Cel. *To Pno*

5/4

4/4

Vln I 1 2

Vln II 1 2 *fast fall to any note*

Solo Vla

Vc. *sim.* *fast fall to any note*

gli altri

Solo Vc.

gli altri *fast fall to any note*

D. B.

Rays of the After-rain Evening Sun

11 **4/4** A Lofty, with confidence ♩ = 70

**5/4**

**3/4**

Picc. *pp*

Fl. 1 *mf* *f*

Fl. 2 *p* *n* *p cresc.*

Ob. 1 *pp* *p cresc.*

Ob. 2 *p cresc.*

Eng. Hn *mf* *f*

Cl. in Bb 1 *pp* *p cresc.* *sim.*

Cl. in Bb 2 *pp* *p cresc.* *sim.*

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1.2 *pp*

Hn in F 3.4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

B. Tbn

Tba

Timp.

Vib. motor off *lv.sempre*

Perc 1 *mp* *mf*

Perc 2 T. Bl. *mp*

Perc 3 Glock. *lv.sempre* *p* *mp* *To Sus. Cym. lv. n* *f*

(harp harmonics sound an octave higher)

Hp *lv.* *mf* *f*

Pno *mp* *mf*

**4/4** A Lofty, with confidence ♩ = 70

**5/4**

**4/4**

Vln I 1

Vln I 2

Vln II 1 *n* *pp*

Vln II 2

Solo *tutti* *pp*

Vla *tutti* *pp*

gli altri *tutti* *pp*

Vc. *tutti sul tasto* *n* *pp*

D. B.



Rays of the After-rain Evening Sun

15  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Picc.  $\frac{4}{4}$

Fl. 1.2  $\frac{4}{4}$

Ob. 1.2  $\frac{4}{4}$

Eng. Hn  $\frac{4}{4}$

Cl. in Bb 1.2  $\frac{4}{4}$

B. Cl.  $\frac{4}{4}$

Bsn 1.2  $\frac{4}{4}$

Cbsn  $\frac{4}{4}$

Hn in F 1.2  $\frac{4}{4}$

Hn in F 3.4  $\frac{4}{4}$

Tpt in C 1  $\frac{4}{4}$

Tpt in C 2.3  $\frac{4}{4}$

Tbn 1.2  $\frac{4}{4}$

B. Tbn  $\frac{4}{4}$

Tba  $\frac{4}{4}$

Timp.  $\frac{4}{4}$

Perc 1 B. D.  $\frac{4}{4}$

Hp  $\frac{4}{4}$

Pno  $\frac{4}{4}$

Vln I 1.2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vln II 1.2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vla  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Vc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

D. B.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

1.  $\frac{4}{4}$

2.  $\frac{4}{4}$

*fp* *poco a poco* *f* *fp* *mp*

*p* *poco a poco* *f* *fp* *mp*

*f cantando* *fp* *f* *f* *mp*

*f cantando* *p* *f* *f* *mp*

*f cantando* *fp* *f* *f* *mp*

*fp* *poco a poco* *f* *fp* *mp*

*fp* *poco a poco* *f* *fp* *mp*

*f* *ppp* *f*

*norm. vib.* *mf espress.* *norm. vib. ord.* *mp*

*unis. ord.* *n* *p*

*unis. ord.* *n* *p*

*pp* *fp* *fp* *n* *p*

*ord.* *fp* *fp*

*fp* *fp*

(tied notes with accents should not be separately tongued)

*p* *poco a poco* *mp*

*fp* *poco a poco* *f* *fp*

*f cantando* *fp* *f* *f* *mp*

*f cantando* *p* *f* *f* *mp*

*f cantando* *fp* *f* *f* *mp*

*fp* *poco a poco* *f* *fp* *mp*

*fp* *poco a poco* *f* *fp* *mp*

*f* *ppp* *f*

*norm. vib.* *mf espress.* *norm. vib. ord.* *mp*

*unis. ord.* *n* *p*

*unis. ord.* *n* *p*

*pp* *fp* *fp* *n* *p*

*ord.* *fp* *fp*

*fp* *fp*

20

**5/4** **4/4**

Picc.

Fl. 1  
2

Ob. 1.2

Eng. Hn

Cl. in Bb 1.2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 1

Tpt in C 2  
3

Tbn 1  
2

B. Tbn

Tba

Timp.

Perc 1  
2  
3

Hp

Pno

Vln I 1  
2

Vln II

Vla

Vc.

D. B.

1. *p* *mf* *p*

2. *p* *mf*

*fp*

1. (tied notes with accents should not be separately tongued) *p*

*f*

*f* *fp* *poco a poco*

*poco a poco*

*poco a poco*

*f* *fp*

*mf > p* *p* *f* *p* *fp* *f*

*mf > p* *p* *f* *p* *f*

*fp* *f*

3. *f* *fp* *f* *f*

*p* *f* *p* *f*

*f* *poco a poco* *f*

*p* *fp poco a poco* *f*

*p poco a poco*

B. D. To Vib.

Tam.

Sus. Cym I.v. To Glock.

*pp* *f*

*p poco a poco*

*pp* *f*

*8va... 8co.*

**5/4** **4/4**

*pp* *p*

*pp* *p*

*n poco a poco*

*n poco a poco*

*fp* *p*

*fp* *p*

Rays of the After-rain Evening Sun

25

Picc. *f* *ppp*

Fl. 1 *p* *f*

Fl. 2 *p* *f* *p cresc.* *sim.*

Ob. 1 *f* *p cresc.* *sim.*

Ob. 2 *f* *p cresc.* *sim.*

Eng. Hn *p cresc.*

Cl. in Bb 1 *f* *p* *p cresc.* *sim.*

Cl. in Bb 2 *p cresc.*

B. Cl. *f* *p cresc.*

Bsn 1 *f*

Bsn 2 *f*

Cbsn *f*

Hn in F 1 *p* *fp* *f*

Hn in F 2 *p* *fp* *f*

Hn in F 3 *p* *fp* *f*

Hn in F 4 *p* *fp* *f*

Tpt in C 1 *più f* *fp* *f* *p*

Tpt in C 2 *più f* *fp* *f* *p*

Tbn 1 *fp* *fp*

Tbn 2 *fp* *fp*

B. Tbn *fp* *fp*

Tba *fp* *fp*

Timp. *f*

Perc 1 *f* *To B. D.*

Perc 2 *Tam.* *mf* *choke* *pp*

Perc 3 *Tri* *Glock.* *f* *Mar.*

Hp *f* *ff*

Pno *ff* *8va*

Vln I *f* *ff* *div. pizz.*

Vln II *to molto vib.* *molto vib.* *norm. vib.*

Vla *to molto vib.* *molto vib.* *norm. vib.*

Vc. *molto vib.* *ff* *norm. vib.*

D. B. *molto vib.* *ff* *norm. vib.*

accel.  $\frac{3}{4}$  Faster  $\text{♩} = 94$   $\frac{4}{4}$  B

28  $\frac{2}{4}$

Picc.  $f$   $ff$

Fl. 1  $ppp$   $f$   $ff$  jet whistle  $sf$

Fl. 2  $f$   $ff$  jet whistle  $sf$

Ob. 1  $f$   $ff$   $f$   $f$

Ob. 2  $f$   $ff$   $f$

Eng. Hn  $f$   $f$

Cl. in Bb 1  $f$   $ff$   $f$

Cl. in Bb 2  $f$   $f$

B. Cl.  $fp$   $fp$

Bsn 1.2  $fp$   $fp$

Cbsn  $fp$   $fp$

Hn in F 1  $f$   $mf$   $mp$   $mp$

Hn in F 2  $f$   $mf$   $mp$   $mp$

Hn in F 3  $f$   $mf$   $mp$   $mp$

Hn in F 4  $f$   $mf$   $mp$   $mp$

Tpt in C 1  $mf$

Tpt in C 2  $mf$   $mf$   $mp$   $mf$

Tpt in C 3  $mf$   $mf$   $mp$   $mf$

Tbn 1

Tbn 2

B. Tbn

Tba

Timp.  $p$   $f$

Perc 1 B. D.  $ff$   $mf$  To Vib. l.v. triangle beater (scrape)  $mp$

Perc 2 Tam. l.v.  $f$   $mf$

Perc 3 Mar.  $f$  T. Bl.  $mp$

Hp  $mf$

Pno

accel.  $\frac{3}{4}$  Faster  $\text{♩} = 94$   $\frac{4}{4}$  B

Vln I

Vln II

Vla

Vc.  $pizz.$

D. B.  $mf$

$\frac{2}{4}$

33  $\frac{2}{4}$   $\frac{4}{4}$

Picc.

Fl. 1.2 *a2*  
*mf*

Ob. 1  
2

Eng. Hn  
*mf*

Cl. in Bb 1.2  
*f* *pp*

B. Cl.  
*f* *pp*

Bsn 1.2  
*f* *p* *n* *p*

Cbsn  
*f* *p* *n* *p*

Hn in F 1.2  
*p*

Hn in F 3.4  
*p*

Tpt in C 1

Tpt in C 2  
3  
*pp*

Tbn 1  
2

B. Tbn  
Tba  
*p* *n* *p*

Timp.

Vib.  
lv.sempre

Perc 1  
*mf* *sed.*

Tam.  
*mp*

Perc 2  
lv.sempre norm.  
*p*

Glock.  
lv.sempre  
*mf*

Hp  
*mf*

Pno  
*mf* *sed.* *8ve*

Vln I  
1 arco  
*n* *p*  
2 arco  
*n* *p*

Vln II  
1 arco  
*n* *p*  
2 arco  
*n* *p*

Vla  
1 arco  
*n* *p*  
2 arco  
*n* *p*

Vc.  
1 arco  
*n* *p*  
2 arco  
*n* *p*

D. B.  
*mp* div.

Rays of the After-rain Evening Sun

38 **2/4** **4/4** **5/4** **3/4**

Picc. *f*

Fl. 1 *f*

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn *mp* *f* *mf* *f*

Cl. in Bb 1 *mp* *f* *f*

Cl. in Bb 2 *mf* *f*

B. Cl. *f*

Bsn 1.2 *fp* *fp* *f*

Cbsn *fp* *fp* *f*

Hn in F 1.2 *n* *pp* *mf* *pp*

Hn in F 3.4 *n* *pp* *f*

Tpt in C 1

Tpt in C 2.3

Tbn 1.2 *fp* *fp* *f*

B. Tbn *fp* *fp* *f*

Tba *n*

Timp. *p* *fp* *f*

Vib. *To B. D.* *B. D.*

Perc 1 *f*

Perc 2 *mp* *mp* *pp*

Perc 3 *p < mp* *pp*

Hp *l.v.*

Pno *f* *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc *f*

D. B. *arco* *fp* *fp poco a poco* *to molto vib.*

43  $\frac{3}{4}$   $\frac{4}{4}$  C

Picc. *f* *fp* *f*

Fl. 1 *p* *mf*

Fl. 2 *f* *fp*

Ob. 1,2

Eng. Hn *p* *mf*

Cl. in Bb 1,2 *p* *mf*

B. Cl.

Bsn 1,2 *fp* *fp*

Cbsn *fp* *fp*

Hn in F 1,2 *p* *mf* *p*

Hn in F 3,4 *pp* *p* *mf*

Tpt in C 1

Tpt in C 2,3

Tbn 1,2 *fp*

B. Tbn

Tba

Timp. *mf* *pp*

Perc 1 B. D. *ff* *mf* l.v.sempre

Perc 2 Tam. *f*

Perc 3 Sus. Cym l.v.sempre *f* *p* *f* *pp* *mp*

Hp *p* *f* gliss

Pno

Vln I  $\frac{3}{4}$   $\frac{4}{4}$  C unis. *f* warmly

Vln II *f* warmly unis.

Vla *f* warmly unis.

Vc. unis. *f* warmly

D. B. *ff* *f* warmly *molto vib.* *norm. vib.*

48

Picc. *f* *fp* *f*

Fl. 1 *p* *f*

Fl. 2 *f* *sfz* *f* *fp* *f*

Ob. 1.2 *p* *f*

Eng. Hn *p*

Cl. in Bb 1.2 *n* *p* *f* *n*

B. Cl. *fp* *fp* *f* *p*

Bsn 1.2 *fp* *f*

Cbsn *fp* *f* *p*

Hn in F 1 *p* *mf* *p* *open* *f*

Hn in F 2 *p* *mf* *p* *open* *f*

Hn in F 3 *p* *mf* *p* *open* *f*

Hn in F 4 *p* *mf* *p* *open* *f*

Tpt in C 1

Tpt in C 2.3 *f*

Tbn 1.2 *f* *1. senza sord.*

B. Tbn *fp* *senza sord.*

Tba *fp* *fp* *fp*

Timp. *n* *mf* *pp sub.*

Perc 1 B. D. *mf* *mf* *To Tri.* *Tri.* *p*

Perc 2 Tam. *l.v.sempre* *norm.* *To Sus. Cym*

Perc 3 Sus. Cym. *pp* *mp* *To Glock.*

Harp *p* *mf* *f*

Piano

Vln I *pp*

Vln II *fp* *p*

Vla *fp* *p*

Vc. *fp* *fp*

D. B. *fp* *fp*



D

53

Picc. *mf*

Fl. 1 *f* *ppp* *ppp*

Fl. 2

Ob. 1.2

Eng. Hn

Cl. in Bb 1.2 *f* *n* *ppp*

B. Cl. *fp* *ppp*

Bsn 1.2 *p* *p*

Cbsn *fp*

Hn in F 1 *fp*

Hn in F 2 *fp*

Hn in F 3 *fp*

Hn in F 4

Tpt in C 1 *f* *p*

Tpt in C 2.3 *fp* 2. straight mute *pp*

Tbn 1.2 *fp* senza sord. *p*

B. Tbn a 2 Tba

Timp. *mf*

Perc 1 Tri. l.v. *mf* To Vib. l.v. *p* *mf*

Perc 2 Sus. Cym *pp*

Perc 3 Glock. l.v. sempre *mf* M. Tree l.v. *p* Tri. l.v. *mf*

Hp *mf*

Pno *mf* 8<sup>va</sup>

Vln I 1 *fp* *mf* *pp* pizz. *mp*

Vln I 2 *fp* *mf* *pp* pizz. *mp*

Vln II 1 *fp* *mf* *pp*

Vln II 2 *fp* *mf* *pp*

Vla 1 *fp* *mf* *pp* \*\* Sul A jeté *pp*

Vla 2 *fp* *mf* *pp*

Vc. 1 *fp* *mf* *pp* \*\* Sul A jeté *pp*

Vc. 2 *fp* *mf* *pp* *n*

D. B. *fp* *mf* *p*

\*\*Each player shall perform these harmonic gliss. gestures freely without considering synch with others.



rit.

59  $\frac{5}{4}$   $\frac{4}{4}$

Picc.  $ppp$   $mp$

Fl. 1  $ppp$   $mp$

Fl. 2  $p$

Ob. 1  $ppp$   $mp$

Ob. 2  $ppp$   $mp$

Eng. Hn  $ppp$   $mp$   $ppp$

Cl. in B $\flat$  1  $p$

Cl. in B $\flat$  2  $p$   $mf$

B. Cl.

Bsn 1, 2

Cbsn

Hn in F 1, 2

Hn in F 3, 4

Tpt in C 1

Tpt in C 2, 3

Tbn 1, 2

B. Tbn

Tbn

Timp.

Perc 1 Vib. *l.v.sempre*

Perc 3 T. Bl.  $mf$   $mp$   $p$

Hp

Pno

Vln I  $\frac{5}{4}$   $\frac{4}{4}$

Vln II 1, 2

Vla 1, 2

Vc. 1, 2

D. B.

62 **4/4** **E** Singing, expressive ♩ = 106

**3/4**

Picc.

Fl. 1 *ppp* jet whistle *sf*

Fl. 2 *fp* jet whistle *sf*

Ob. 1,2 *ppp*

Eng. Hn solo *mf* *espress*

Cl. in Bb 1,2 *p*

B. Cl. *p*

Bsn 1,2 *p*

Cbsn

Hn in F 1, 2, 3, 4

Tpt in C 1, 2, 3

Tbn 1, 2

B. Tbn

Tba

Timp.

Perc 1 Vib. *mp* *mf*

Perc 2 Mar. *mp* *p*

Perc 3 Glock. *mp* *mf*

Hp *mp*

Pno *mp* *mf*

**4/4** **E** Singing, expressive ♩ = 106

**3/4**

Vln I *fp*

Vln II *fp*

Vla unis. *mf* *espress* div.

Vc. *fp*

D. B. *p*

67 **4/4**

Picc. *mp* *mf*

Fl. 1 *mf* *espress*

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

Ob. 1.2

Eng. Hn

Cl. in Bb 1.2 *p* *n*

B. Cl. *p* *n*

Bsn 1.2 *p* *n*

Cbsn

Hn in F 1 2 *p*

Hn in F 3 4 *pp* *p*

Tpt in C 1

Tpt in C 2 3

Tbn 1 2

B. Tbn  
Tbn

Timp.

Perc 1 Vib. *mp* *mf* *p*  
Bowed Vibraphone  
l.v.

Perc 3 Glock. *mp* To Sus. Cym.

Hp *mp*

Pno *mp* *mf* *8va* *mf* *8va*  
To Cel. Cel. l.v.

**4/4**

Solo Vln I *mp* *mf*

gli altri

Vln II 1 *pp* *pp* *pp*  
*sul pont.* *gliss.*

Vln II 2 *pp* *pp* *pp*  
*sul pont.* *gliss.*

Solo Vla *mp* *mf*

gli altri

Vc.

D. B.

rit.

Rays of the After-rain Evening Sun

72

3/4

F Grand ♩ = 56

Picc. *p*  
 Fl. 1  
 Fl. 2 *p*  
 Ob. 1.2 *f*  
 Eng. Hn *f*  
 Cl. in B♭ 1 *f*  
 Cl. in B♭ 2 *f*  
 B. Cl. *f*  
 Bsn 1.2 *f*  
 Cbsn *f*  
 Hn in F 1 *pp*  
 Hn in F 2 *pp*  
 Hn in F 3 *pp*  
 Hn in F 4 *pp*  
 Tpt in C 1  
 Tpt in C 2.3 *f* senza sord.  
 Tbn 1.2 *f*  
 B. Tbn *f*  
 Tba *f*  
 Timp. *mf*  
 Perc 1 Vib. *p* To Tom. *f* Tom.  
 Perc 2 B. D. *ff* lv.sempre  
 Perc 3 Sus. Cym. *p* *ff*  
 Hp *f*  
 Cel. *p* To Pno *f*

rit.

3/4

F Grand ♩ = 56

Solo *p* tutti arco *f*  
 Vln I tutti arco *f*  
 gli altri *f*  
 Vln II unis. ord. *f*  
 Solo tutti *f*  
 Vla tutti *f*  
 gli altri *f*  
 Vc. *f*  
 D. B. *f*

76

Picc. *flz.* *f*

Fl. 1 *più f* *f*

Fl. 2 *più f* *f*

Ob. 1,2 *più f* *f*

Eng. Hn *più f* *f*

Cl. in Bb 1 *più f* *f*

Cl. in Bb 2 *più f* *f*

B. Cl. *f*

Bsn 1,2 *più f* *f*

Cbsn *più f* *f*

Hn in F 1 *f* *fp* *f*

Hn in F 2 *f* *fp* *f*

Hn in F 3 *f* *fp* *f*

Hn in F 4 *f* *fp* *f*

Tpt in C 1 *f* *fp* *f*

Tpt in C 2 *flz.* *p* *f* *ord.* *flz.* *p*

Tpt in C 3 *f* *6*

Tbn 1,2 *f* *a 2* *f* *6*

B. Tbn *f*

Tuba *f*

Timp. *f* *mp*

Tom.

Perc 1 *ff*

Perc 2 *ff*

Perc 3 *f* *Glock.*

Hp *f* *rit.*

Pno *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

2/4 4/4

4/4

Picc. *f*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1,2 *f* *ff* *fespress*

Eng. Hn *f* *ff* *fespress*

Cl. in Bb 1 *f* *ff*

Cl. in Bb 2 *f* *ff*

B. Cl. *f* *ff*

Bsn 1,2 *f* *ff* *fespress*

Cbsn

Hn in F 1,2 *fp* *f* *fp* *f*

Hn in F 3,4 *f* *f*

Tpt in C 1 *f* *ff*

Tpt in C 2 *ord.* *f* *flz.* *p* *ord.* *f* *6*

Tpt in C 3 *f* *6* *3* *f* *f* *mf*

Tbn 1,2 *a 2* *f* *f* *mf*

B. Tbn

Tba

Timp. *f* *mp* *f* *p*

T-t.

Perc 1 *ff* *To Vib.*

B. D.

Perc 2 *ff* *Tam. lv.sempre* *p* *mf*

Hp *gliss.*

Pno *3* *3* *3* *3*

4/4

Vln I 1 *f* *ff* *fespress* *unis.*

Vln I 2 *f* *ff* *fespress* *unis.*

Vln II *f* *ff* *fespress*

Vla *f* *ff* *fespress*

Vc. *f* *ff* *fespress*

D. B. *f* *ff* *fespress*

3/4 **G**



Rays of the After-rain Evening Sun

This musical score is for the piece "Rays of the After-rain Evening Sun" and spans measures 82 to 85. The score is divided into two systems, each containing staves for various instruments. The first system includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1.2 (Ob. 1.2), English Horn (Eng. Hn), Clarinet in Bb 1.2 (Cl. in Bb 1.2), Bass Clarinet (B. Cl.), Bassoon 1.2 (Bsn 1.2), and Contrabassoon (Cbsn). The second system includes Horn in F 1.2 (Hn in F 1.2), Horn in F 3.4 (Hn in F 3.4), Trumpet in C 1 (Tpt in C 1), Trumpet in C 2.3 (Tpt in C 2.3), Trombone 1.2 (Tbn 1.2), Bass Trombone (B. Tbn), Tympani (Timp.), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Harp (Hp), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *fp*, *mp*, and *p* are used throughout. Performance instructions like *tr* (trill) and *acc.* (accents) are present. The piece changes time signatures from 4/4 to 3/4 and back to 4/4. The score concludes with a *fp* (fortissimo piano) marking.



Rays of the After-rain Evening Sun

92  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Picc.

Fl. 1.2 *f* *a 2*

Ob. 1.2 *f*

Eng. Hn *f* *mf* *p*

Cl. in B $\flat$  1.2

B. Cl. *pp*

Bsn 1 *pp*

Bsn 2 *pp*

Cbsn *pp*

Hn in F 1 *f* *solo* *p* *2.*

Hn in F 2 *f* *solo* *p*

Hn in F 3 *f* *solo* *p* *4.*

Hn in F 4 *f* *solo* *p*

Tpt in C 1

Tpt in C 2.3

Tbn 1

Tbn 2

B. Tbn *a 2*

Tba *a 2* *pp*

Timp. *sf* *p*

Perc 3 *p* *Sus. Cym.*

Hp

Pno

$\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vln I *f* *part.*

Vln II *f* *part.*

Vla

Vc. *div.* *unis.* *p*

D. B.

**H** Agitated ♩ = 80

**5**  
**4**

**4**  
**4**

97

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff* *mf* *f*

Eng. Hn *ff* *mf* *p* *f*

Cl. in Bb 1 *ff* *mf* *f*

Cl. in Bb 2 *ff* *mf* *p* *f*

B. Cl. *fp* *ff* *ff* *mf* *p* *f*

Bsn 1 *fp* *ff* *ff* *mf* *p* *f*

Bsn 2 *fp* *ff*

Cbsn *fp* *ff*

Hn in F 1 *pp*

Hn in F 2 *pp*

Hn in F 3 *pp*

Hn in F 4 *pp*

Tpt in C 1 *ff*

Tpt in C 2.3 *ff*

Tbn 1.2 *fp* *ff* *ff*

B. Tbn *ff* *ff*

Tbn *ff* *ff*

Timp. *f* *p* *f* *f*

Perc 1 *f*

Perc 2 B. D. *f*

Perc 3 Sus Cym. *f* Glock. *f*

Hp *ff* *sim.*

Pno *ff* *senza pedal*

**H** Agitated ♩ = 80

**5**  
**4**

**4**  
**4**

Vln I *ff* *au talon*

Vln II *ff* *au talon*

Vla *ff* *au talon*

Vc. *ff* *au talon*

D. B. *p* *ff* *au talon*



105

Picc. *f* *mf* *f* *ff*

Fl. 1 *f* *mf* *p* *f* *mf* *p* *f*

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

Ob. 1 *mf* *f* *mf* *f* *mf*

Ob. 2 *f* *mf* *p*

Eng. Hn *ff* *p* *f*

Cl. in Bb 1 *ff* *mf* *p* *f* *mf* *f*

Cl. in Bb 2 *ff* *mf* *p* *f* *mf* *f*

B. Cl. *ff*

Bsn 1 *ff* *mf* *p* *f* *mf* *p*

Bsn 2 *ff* *mf* *p* *f*

Cbsn *ff*

Hn in F 1. *mf*

Hn in F 2. *mf*

Hn in F 3. *mf*

Hn in F 4. *mf*

Tpt in C 1

Tpt in C 2,3

Tbn 1,2 *ff*

B. Tbn *ff*

Tba *mf*

Timp. *f*

Perc 1 To Vib. *mf*

Perc 2 B. D. To Tam. *p poco a poco*

Harp

Piano *mf*

Vln I *mp* ord. sul pont.

Vln II ord. *p* *p* sul pont.

Vla ord. *pp* ord. *p* *p*

Vc. ord. *pp*

D. B. ord. *pp*

108

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 1

Tpt in C 2.3

Tbn 1.2

B. Tbn

Tba

Timp.

Perc 1  
Vib.

Perc 2  
Tam.

Perc 3  
Mar.

Hp

Pno

(Cello)

Detailed description: This block contains the musical score for measures 108 through 111. It includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in Bb 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns in F 1.2 and 3.4, Trumpets in C 1 and 2.3, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Percussion 1 (Vibraphone), Percussion 2 (Tambourine), Percussion 3 (Maracas), Harp, and Piano. The score shows complex rhythmic patterns and dynamic markings such as *mf*, *f*, *ff*, and *pp*. There are also performance instructions like 'To T-t.' and 'To Glock.'

String gliss in parts have indication of each beat (for clarity)

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This block contains the musical score for the string sections: Violins I and II, Viola, Violoncello, and Double Bass. The score features extensive glissando passages, with each beat of the glissando clearly indicated. Performance markings include *ff*, *f*, and *pp*, along with specific instructions for sul ponticello (sul E, sul A, sul G, sul C) and sul tasto (sul E with extension). The notation shows a steady, rhythmic glissando across the measures.

I

111

Picc. *ff*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. *f*

Bsn 1.2 *f*

Cbsn *f*

Hn in F 1 *p* *f*

Hn in F 2 *f*

Hn in F 3 *f*

Hn in F 4 *f*

Tpt in C 1 *f*

Tpt in C 2.3 *f*

Tbn 1.2 *f*

B. Tbn *f*

Tba *f*

Timp. *f*

Vib.

Perc 1 *f*

Perc 2 *f* *fp* *fp*

Perc 3 *f* *To Mar.* *ff* *mp* *f*

Hp *sim.* *ff*

Pno *ff* *mf*

I

1 *f* *fp*

2 *f* *fp*

1 *mf* *f* *fp*

2 *mp* *f* *fp*

Vla *unis.* *mp* *f* *fp*

Vc. *unis.* *fp*

D. B. *fp*



**J** Faster, agitated ♩ = 94

115  $\frac{3}{4}$

Picc. *fp* *f*

Fl. 1.2 *fp* *f*

Ob. 1.2 *a 2* *fp* *f*

Eng. Hn *f*

Cl. in B $\flat$  1.2 *a 2* *fp* *f* *mf* *2.*

B. Cl. *f*

Bsn 1.2 *a 2* *fp* *f*

Cbsn *f*

Hn in F 1 *f* *1. solo*

Hn in F 3 *f*

Tpt in C 1 *f* *fp* *f*

Tpt in C 2 *f* *fp* *f*

Tpt in C 3 *f* *fp* *f*

Tbn 1.2

B. Tbn

Tbn

Timp.

Vib. *f* *choke*

Perc 2 T-t. *f* *choke* *To Chim.*

Hp

Pno *f* *8va* *f marcato sempre* *senza pedal*

**J** Faster, agitated ♩ = 94

1 *fp* *f*

Vln I 2 *fp* *f*

Vln II 1 *fp* *f*

Vln II 2 *fp* *f*

Vla *fp* *f*

Vc. *f* *ff*

D. B. *ff* *unis.*

120

Picc. *f fp f pp pp f pp*

Fl. 1 *f fp f pp pp f pp*

Fl. 2 *pp f pp*

Ob. 1 *f fp f pp pp f pp*

Ob. 2 *f fp f pp pp f pp*

Eng. Ha *pp f pp*

Cl. in Bb 1 *mf fp f pp*

Cl. in Bb 2 *fp f pp pp f pp*

B. Cl. *pp f pp ff*

Bsn 1 *ff*

Bsn 2 *ff*

Cbsn *ff*

Hn in F 1 *1. f ff*

Hn in F 2 *1. f ff*

Hn in C 3 *3. f mf 4. f ff*

Hn in C 4 *3. f mf 4. f ff*

Tpt in C 1

Tpt in C 2

Tbn 1.2 *1. f*

B. Tbn *p poco a poco*

Tba *straight mute*

Timp.

Perc 1 *Vib. f To Chim. Chim. L.v. f*

Perc 2 *Chim. L.v. f To T.-t. T.-t. mp ff*

Perc 3 *Glock. f*

Hp *f*

Pno

Vln I

Vln II

Vla *ff*

Vc. *ff*

D. B. *ff*

125

K

Picc. *pp* *ff* *fff*

Fl. 1 *pp* *ff* *fff*

Fl. 2 *pp* *f* *fff*

Ob. 1 *pp* *f* *fff*

Ob. 2 *pp* *f* *fff*

Eng. Hn *f* *fff*

Cl. in Bb 1 *pp* *f* *fff*

Cl. in Bb 2 *pp* *f* *fff*

B. Cl. *f* *fff*

Bsn 1,2 *f* *fff*

Cbsn *f* *fff*

Hn in F 1, 2 *ff* *mf*

Hn in F 3, 4 *ff*

Tpt in C 1, 2, 3 *ff*

Tbn 1,2

B. Tbn *ff*

Timp. *f* *ff*

Perc 1 To Vib. *mf* *fff* choke *f*

Perc 2 T.-t. To Sus. Cym *p* *mf* To T.-t.

Perc 3 Glock. *mf* *fff* *f*

Hp *f* *fff* *f*

Pno *f* *fff*

K

Vln I 1, 2 *ff* *fff* *fff* *fff*

Vln II 1, 2 *ff* *fff* *fff* *fff*

Vla 1, 2 *f* *fff* *fff* *fff*

Vc. 1, 2 *f* *fff* *fff* *fff* unis. pizz. *ff*

D. B. *f* *fff* *fff* *fff*

130

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn

Cl. in Bb 1.2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn in F 1.2

Hn in F 3.4

Tpt in C 1

Tpt in C 2.3

Tbn 1.2

B. Tbn  
Tba

Timp.

Perc 1  
Vib.

Perc 3  
Glock.

Hp

Pno

Vln I  
1  
2

Vln II  
1  
2

Vla  
unis.  
pizz.

Vc.  
arco

D. B.

*sfz*

*f*

*ff*

*fp*

*mp*

*ffp*

2.

4.

a 2

6.

Picc. *ff*  
 Fl. 1.2 *ff*  
 Ob. 1.2 *ff*  
 Eng. Hn *ff*  
 Cl. in Bb 1.2 *ff*  
 B. Cl. *ff*  
 Bsn 1 *f*  
 Bsn 2 *f*  
 Cbsn  
 Hn in F 1 *f*  
 Hn in F 2 *f*  
 Hn in F 3 *f*  
 Hn in F 4 *f*  
 Tpt in C 1 *f* *fp* *f*  
 Tpt in C 2 *f* *fp* *f*  
 Tpt in C 3 *f*  
 Tbn 1.2 *fp* *f*  
 B. Tbn *f*  
 Tba *f*  
 Timp. *f* *p* *f* *mf* *f* *p* *f* *p*  
 Perc 1 Vib. *ff* To Chim. Chim. l.v. *ff*  
 Perc 2 T.-t. *mp* *f* *fp* *f* *p*  
 Perc 3 Glock. *ff*  
 Hp *ff*  
 Pno *ff*  
 Vln I unis. *ff*  
 Vln II unis. *ff*  
 Vla arco *ff*  
 Vc. *ff*  
 D. B. *ff*

140 L

Picc. *sfz* *sfz* *ff* *sfz* *ff*

Fl. 1, 2 *sfz* *sfz* *ff* *sfz* *ff*

Ob. 1, 2 *sfz* *sfz* *ff* *sfz* *sfz* *f*

Eng. Hn *sfz* *sfz* *ff* *sfz* *sfz* *f*

Cl. in Bb 1, 2 *sfz* *sfz* *ff* *sfz* *sfz* *ff*

B. Cl. *sfz* *sfz* *ff* *sfz* *sfz* *f*

Bsn 1, 2 *ff* *sfz* *ff* *sfz* *f*

Cbsn *sfz*

Hn in F 1, 2 *sfz* *sfz* *ff* *sfz*

Hn in F 3, 4 *sfz* *sfz* *ff* *sfz*

Tpt in C 1 *sfz* *sfz* *ff* *sfz* *sfz*

Tpt in C 2, 3 *sfz* *sfz* *ff* *sfz* *sfz* *f*

Tbn 1, 2 *f* *fp* *f* *sfz* *sfz* *f*

B. Tbn *f* *fp* *f* *sfz* *f* *sfz*

Tba *f* *fp* *f* *sfz* *f* *sfz*

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

Timp. *sfz*

Perc 1 Chim. *ff* To Tom.

Perc 2 T.-t. *sfz* To B. D.

Perc 3 Glock. *sfz* To Sus. Cym.

Hp *sfz* *sfz*

Pno *sfz*

Vln I *sfz* *sfz* *ff* *sfz* *ffp*

Vln II *sfz* *sfz* *ff* *sfz* *ffp* *f* *ffp*

Vla *sfz* *sfz* *ff* *sfz* *ffp* *f*

Vc. *ff* *fp* *f* *ffp* *f* *fp*

D. B. *sfz* *fp* *f* *ffp* *f* *fp*







152 **4/4 M** Lofty, with confidence ♩ = 70

Picc. -

Fl. 1.2 -

Ob. 1.2 -

Eng. Hn -

Cl. in B♭ 1.2 *a 2* *f* *mp* *f* *mp* *a 2* *f* *p sub.* *f*

B. Cl. *f* *f*

Bsn 1 *f* *f* *f* *f*

2 *f* *f* *f* *f*

Cbsn *f* *p* *f* *p* *f*

Hn in F 1 *f* *f* *f* *f*

2 *f* *f* *f* *f*

Hn in F 3 *f* *f* *f* *f*

4 *f* *f* *f* *f*

Tpt in C 1 *f* *f* *f* *f*

Tpt in C 2 *fp poco a poco* *f* *f* *f*

Tpt in C 3 *fp poco a poco* *f* *f* *f*

Tbn 1.2 *a 2* *fp poco a poco* *f* *a 2* *fp* *f*

B. Tbn *a 2* *fp poco a poco* *f* *a 2* *fp* *f*

Tba *fp poco a poco* *f* *ffp* *f*

Timp. *fp poco a poco* *f* *f* *f*

Perc 1 T.-t. To Vib.

Perc 2 B. D. To Tam. Tam. l.v. To Sus. Cym

Perc 3 Sus. Cym. To Tri. To Sus. Cym. To Glock.

Hp -

Pno -

**4/4 M** Lofty, with confidence ♩ = 70

Vln I *fff* *p*

Vln II *p poco a poco* *f* *p*

Vla *fp poco a poco* *f* *fp*

Vc 1 *fp poco a poco* *f* *fp*

2 *fp poco a poco* *f* *fp*

D. B. *fp poco a poco* *f* *fp*

**Delicate and expressive** ♩ = 80

157

Picc. *f*

Fl. 1.2 *f*

Ob. 1.2 *f*

Eng. Hn

Cl. in B $\flat$  1.2 *fp* *f* *p* *f* *pp*

B. Cl.

Bsn 1 *f* *pp* *mp*

2

Cbsn *f* *p* *mp*

Hn in F 1.2 *f* *pp*

Hn in F 3.4 *f* *pp*

Tpt in C 1 *p dolce*

Tpt in C 2.3 *f* *p*

Tbn 1.2 *f*

B. Tbn *f* *p*

Tba

Timp.

Vib. *l.v.sempre*

Perc 1 *f* To B. D. To Vib. *f* *l.v.sempre*

Perc 2 *p* *f* Sus. Cym To Tam.

Perc 3 *f*

Hp *f* *sim.*

Pno *f* *g<sup>oa</sup>*

**Delicate and expressive** ♩ = 80

1 *mp*

Vln I *n* *sul tasto* *norm. vib.* *mp*

2 *n* *mp*

1 *f* *p* *mp*

Vln II *n* *mp*

2 *f* *p* *mp*

Vla *f* *p* *mp*

1 *f* *pp* *mp*

Vc. *pp sub.* *mp*

2 *f* *pp sub.* *mp*

D. B. *f* *pp sub.* *mp*

N

Picc. *mp mp*

Fl. 1.2 *mp mp*

Ob. 1.2

Eng. Hn *mp espress*

Cl. in Bb 1.2 *mp espress*

B. Cl. *mp n*

Bsn 1 *n mp n*

2

Cbsn *n mp n*

Hn in F 1.2 *p n*

Hn in F 3.4 *p dolce*

Tpt in C 1

Tpt in C 2.3

Tbn 1.2

B. Tbn Tba *n p n*

Timp. *n p*

Vib. *l.v.sempre*

Perc 1 *p mf*

Perc 2 *Tam. l.v. pp*

Perc 3 *Glock. l.v.sempre p mf*

Hp *mp espress mf*

Pno *p p*

Vln I *p mp mp espress*

2 *p mp n*

Vln II *p mp n p*

Vla *p mp n*

Vc. *p mp n p*

2

D. B. *p mp n*

Solo norm. vib. ord. *mp espress*

gli altri *n*

unis. *p*

Solo ord. *mp espress*

167

Picc. *rit.*  
 Fl. 1.2 *mp* 1. *mp* 2. *p* a 2  
 Ob. 1.2 *mp*  
 Eng. Hn *f* *mp*  
 Cl. in Bb 1.2 *f* *mp*  
 B. Cl.  
 Bsn 1.2  
 Cbsn  
 Hn in F 1.2  
 Hn in F 3.4 *p* 3.  
 Tpt in C 1  
 Tpt in C 2.3  
 Tbn 1.2  
 B. Tbn  
 Tba  
 Timp.  
 Vib. *l.v.sempre*  
 Perc 1 *mf*  
 Tam. *mf*  
 Perc 2  
 Glock. *l.v.sempre*  
 Perc 3 *mf*  
 Hp *f* *p*  
 To Cel.  
 Cel. *l.v.* *p* *Cel.*  
 Solo Vln I *mf* *p* *rit.*  
 gli altri  
 Solo Vln II *p* *sul tasto* *p*  
 gli altri  
 Solo Vla *mf* *p*  
 gli altri  
 1 Vc. *p* *sul tasto* *pp*  
 2 Vc. *p* *sul tasto* *pp*  
 D. B. *div. pizz.* *mp*

172

Picc.

Fl. 1.2  
a 2  
poco a poco  
n

Ob. 1.2

Eng. Hn

Cl. in B $\flat$  1.2

B. Cl.

Bsn 1.2  
pp

Cbsn

Hn in F 1 2  
2.  
pp

Hn in F 3 4

Tpt in C 1

Tpt in C 2 3

Tbn 1 2

B. Tbn  
Tba

Timp.

Hp  
ppp

Cel.

Solo Vln I  
pp

gli altri

Solo Vln II  
pp

gli altri

Vla

Vc. 1  
ord.  
p

Vc. 2  
ord.  
p

D. B.  
div.  
ppp