



SYMPHONIC BAND

Commissioned by Mark Schafer of Willson Professional Brass
and dedicated to Roger Behrend

IN A GENTLE RAIN

From *The Willson Suite*

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	E♭ Baritone Saxophone/Solo E♭ Baritone Saxophone	4	Tuba/Solo Tuba (optional Solo Bassoon)
3	1st C Flute/Solo C Flute		(optional Solo E♭ Bass Clarinet/Solo E♭ Contrabass Clarinet)	1	Piano
3	2nd C Flute	3	1st B♭ Trumpet/Solo B♭ Trumpet (optional Flugelhorn/optional B♭ Soprano Saxophone)	1	Mallet Percussion (Marimba)
1	1st Oboe/Solo Oboe			1	Timpani
1	2nd Oboe	3	2nd B♭ Trumpet	2	Percussion I (Wind Chimes, Suspended Cymbal)
3	1st B♭ Clarinet/Solo B♭ Clarinet	3	3rd B♭ Trumpet	1	Percussion II (Thundersheet, Pan)
3	2nd B♭ Clarinet				
3	3rd B♭ Clarinet	2	1st Horn in F/Solo French Horn		
1	E♭ Alto Clarinet	2	2nd Horn in F		
2	B♭ Bass Clarinet/ Solo B♭ Bass Clarinet	2	1st Trombone/Solo Trombone		
2	Bassoon/Solo Bassoon	2	2nd Trombone		
2	1st E♭ Alto Saxophone/Solo E♭ Alto Saxophone	2	Baritone/Solo Euphonium		
2	2nd E♭ Alto Saxophone	1	Baritone Treble Clef/ Solo Baritone Treble Clef		
2	B♭ Tenor Saxophone/ Solo B♭ Tenor Saxophone				

WORLD PARTS

1	1st Horn in E♭
1	2nd Horn in E♭
1	1st Trombone in B♭ Treble Clef
1	2nd Trombone in B♭ Treble Clef
2	Tuba in E♭ Treble Clef
2	Tuba in B♭ Treble Clef

PROGRAM NOTES

The Willson Suite draws upon the forces of nature for its inspiration. Composed in 1997, the suite was commissioned by the Willson Professional Brass Company, world-renowned makers of quality euphoniums, tubas, and other professional brass instruments. The work is dedicated to Roger Behrend, one of the world's most accomplished euphonium soloists and a Willson artist.

"In a Gentle Rain," the second movement, explores the simple beauty of a spring or summer shower. The composer invites you to close your eyes and experience the soothing beginning of the rain, the gentle rumble of the thunder, and the quiet conclusion. If you listen closely, you can hear the final drops of water falling from the roof of the house.

The suite was first performed by Mr. Behrend with piano accompaniment during his tour of Japan in the spring of 1997. The work was premiered in its entirety in the fall of the same year by Mr. Behrend and the United States Navy Band in Washington, D.C.

NOTES TO THE CONDUCTOR

This edition of "In a Gentle Rain" includes solo parts for each wind instrument in the symphonic band. It is important to note the optional parts for several instruments. For example, if range is a concern for the bassoon, the soloist may use the optional bassoon solo notated on the tuba part. In addition, the soloist may alternate between the two parts as abilities allow.

"In a Gentle Rain" begins with a rain effect created by the snapping of fingers. Although a single finger snap does not evoke images of rain, the mass effect is mesmerizing. The effect should begin on one side of the band and then sweep across the entire ensemble. The thundersheet effect should be gentle to simulate distant thunder. The rain effect at the end of the movement should gradually dissipate, giving way to a single pan. The pan effect should gradually slow down, simulating the last drops of rain from the roof of a house.

I hope you, your soloist, and your ensemble find "In a Gentle Rain" to be a very rewarding experience. Best wishes for a wonderful performance!

Robert W. Smith

CONDUCTOR

Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps) 3 Gently $\text{♩} = 64$ (rain continues to bar 15) 7

Solo

C Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

* Rain (gentle finger snaps) 3 Gently $\text{♩} = 64$ (rain continues to bar 15) 7

B♭ Trumpets 1 2 3

Horns in F 1 2

Trombones 1 2

Baritone

Tuba

Mallet Percussion (Marimba)

Timpani

Percussion I (Wind Chimes, Suspended Cymbal) Wind Chimes

Percussion II (Thundersheet, Pan) Gentle Thunder w/thundersheet Random to 15

Piano

1 2 3 4 5 6 7 8

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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15

Solo

1 Fls.

2 Fls.

1 Obs.

2 Obs.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxs.

2 A. Saxs.

T. Sax.

Bar. Sax.

15

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

2a 9 10 11 12 13 14 15 16

Solo

Fls. 1 2

Obs. 1 2

Cls. 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

One player

mf

div.

p

p

p

p

17 18 19 20 21 22 23

40 Gently Gradually begin rain effect

Musical score for measures 40-46. The Solo part features a melodic line with trills and a 'Solo' marking. Flutes (Fls.) and Oboes (Obs.) play trills. Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.) play a rhythmic pattern. Saxophones (A. Saxs., T. Sax., Bar. Sax.) play a sustained note with a tremolo effect.

40 Gently Gradually begin rain effect

Musical score for measures 40-46. Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone (Bar.), and Tuba play a sustained note with a tremolo effect. Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II) play a rhythmic pattern. Piano (Pno.) plays a melodic line.

48

Solo

Fls. 1 2

Obs. 1 2

Cls. 1 2 3

A. Cl.

B. Cl.

Bsn.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Rain effect

48

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Rain effect

Wind Chimes

** Water dripping on pan (decresc. to end)

47 48 49 50 51 52 53 54

** Gently "thump" pan as if water is dripping off the roof
Decrescendo and thin out to the final drop of rain

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Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

1st C FLUTE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently (rain continues to bar 15)

7

15 (*diatonic trills*) *tr.* *mf* *tr.* *tr.*

tr. **2** *tr.* *tr.*

24 Flowing *mf*

32 With motion *rit.* *f* *rit.*

40 Gently *tr.* *tr.* *tr.* *tr.* **2** *tr.* *tr.*

48 Rain effect

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

2nd C FLUTE

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 (diatonic trills)

24 Flowing

32 With motion

40 Gently

48 Rain effect

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

1st OBOE

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently

(rain continues to bar 15)

7

15

8

One player

24

Flowing

32

With motion

40

Gently

Solo

48

Rain effect

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

2nd OBOE

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **8** One player
mf

24 Flowing

32 With motion
f

40 Gently **8** **48** Rain effect

The musical score is written for a 2nd Oboe in 4/4 time. It consists of ten staves of music. The first staff (measures 1-5) features a melodic line with finger snaps indicated by diamond symbols. A box labeled '3' indicates the start of a 'Gently' section, with a note that the rain effect continues to bar 15. The second staff (measures 6-11) continues the melodic line. The third staff (measures 12-23) shows a transition to a rhythmic pattern of slanted lines, with a box labeled '15' and '8' indicating a change in dynamics to *mf* and a 'One player' instruction. The fourth staff (measures 24-27) begins a 'Flowing' section with a melodic line. The fifth staff (measures 28-31) continues the melodic line, marked with *rit.* and *tutti*. The sixth staff (measures 32-35) is marked 'With motion' and *f*. The seventh staff (measures 36-39) continues the melodic line, marked with *rit.*. The eighth staff (measures 40-50) features a 'Gently' section (measures 40-47) with a rhythmic pattern of slanted lines, followed by a 'Rain effect' section (measures 48-50) with diamond symbols. The ninth staff (measures 51-54) concludes the piece with a melodic line and a final diamond symbol.

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

1st B \flat CLARINET

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently

(rain continues to bar 15)

1 2 4 5 6

7

8 9 10 11 12

15

13 14 15 16 17 18

mp

24 Flowing

7

19 20 21 22 23 24 25

32 With motion

31 32 33 34 35

rit. *f*

35 36 37 38 39

rit.

40 Gently

40 41 42 43 44

mp

48 Rain effect

45 46 47 48 49

50 51 52 53 54

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IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

2nd B \flat CLARINET

* Rain (gentle finger snaps)

3 Gently

(rain continues to bar 15)

Musical staff 1-6: Treble clef, 4/4 time. Bars 1-2 show quarter notes with finger snap symbols. Bars 3-6 show a continuous diagonal hatching pattern representing rain.

7

Musical staff 7-12: Treble clef, 4/4 time. Bars 7-12 show a continuous diagonal hatching pattern representing rain.

15

Musical staff 13-18: Treble clef, 4/4 time. Bars 13-18 show a continuous diagonal hatching pattern representing rain. Bar 15 is marked *mp*.

24 Flowing

7

Musical staff 19-23: Treble clef, 4/4 time. Bars 19-23 show a melodic line with quarter and eighth notes. Bar 24 is a 7-measure rest.

32 With motion

Musical staff 31-34: Treble clef, 4/4 time. Bar 31 is marked *rit.*. Bars 32-34 show a melodic line with eighth and sixteenth notes. Bar 32 is marked *f*.

Musical staff 35-39: Treble clef, 4/4 time. Bars 35-39 show a melodic line with eighth and sixteenth notes. Bar 38 is marked *rit.*.

40 Gently

Musical staff 41-44: Treble clef, 4/4 time. Bars 41-44 show a melodic line with quarter notes. Bar 41 is marked *mp*.

48 Rain effect

Musical staff 45-49: Treble clef, 4/4 time. Bars 45-49 show a melodic line with quarter notes. Bars 48-49 show a diagonal hatching pattern representing rain.

Musical staff 50-54: Treble clef, 4/4 time. Bars 50-54 show a diagonal hatching pattern representing rain. Bars 53-54 show quarter notes with finger snap symbols.

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IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

3rd B \flat CLARINET

* Rain (gentle finger snaps)

3 Gently

(rain continues to bar 15)

7

15

24 Flowing

32 With motion

40 Gently

48 Rain effect

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

E♭ ALTO CLARINET

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

7

32 With motion

40 Gently

48 Rain effect

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

B♭ BASS CLARINET

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

32 With motion

40 Gently

The musical score is written for Bass Clarinet in 4/4 time. It consists of 54 measures. The first 15 measures feature a rhythmic pattern of gentle finger snaps, indicated by diamond symbols on the notes. The tempo is marked 'Gently'. At measure 15, the rain effect continues. At measure 24, the tempo changes to 'Flowing'. At measure 32, the tempo changes to 'With motion'. The score includes various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like *rit.* (ritardando) and hairpins. The piece concludes with a final note at measure 54.

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IN A GENTLE RAIN

from *The Willson Suite*

BASSOON

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

32 With motion

40 Gently

rit.

48 Rain effect

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

1st E♭ ALTO SAXOPHONE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **9**

24 Flowing **7**

32 With motion *mf*

rit.

40 Gently Gradually begin rain effect

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

2nd E♭ ALTO SAXOPHONE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

32 With motion

40 Gently

Gradually begin rain effect

48

1 2 4 5

6 8 9 10

11 12 13 14

31 *rit.* 33 34

35 36 37 38 *rit.* 39

41 42 43 44

45 46 47 49

50 51 52 53 54

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

B♭ TENOR SAXOPHONE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

32 With motion

rit. *mp* *mf*

40 Gently
Gradually begin rain effect

48

1 2 4 5 6 8 9 10 11 12 13 14 15 24 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

E♭ BARITONE SAXOPHONE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **9**

24 Flowing **32** With motion

7

rit. *mf*

40 Gently
Gradually begin rain effect

48

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IN A GENTLE RAIN

from *The Willson Suite*

1st B♭ TRUMPET

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3

Gently

(rain continues to bar 15)

7

15

9

24

Flowing

32

With motion

40

Gently

Gradually begin rain effect

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

2nd B♭ TRUMPET

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

32 With motion

rit. *mp* *mf*

40 Gently
Gradually begin rain effect

48

The musical score is written in 4/4 time and consists of 54 measures. It features several key elements:
- Measures 1-2: Gentle finger snaps (diamonds) on a whole note.
- Measures 3-15: A 'rain' effect represented by diagonal lines.
- Measures 16-23: A 7-measure rest.
- Measures 24-31: A 7-measure rest.
- Measures 32-39: A melodic line with dynamics *mp* and *mf*, and a *rit.* marking.
- Measures 40-43: A 4-measure rest.
- Measures 44-47: A 4-measure rest.
- Measures 48-49: A 2-measure rest.
- Measures 50-52: A 3-measure rest.
- Measures 53-54: Gentle finger snaps on a whole note.

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

3rd B \flat TRUMPET

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15

24 Flowing

32 With motion

rit. *mp* *mf*

40 Gently
Gradually begin rain effect

48

1 2 4 5 6 7 8 9 10 11 12 13 14 15 24 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

1st HORN IN F

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **8** div. **24** Flowing

p

32 With motion

mf

40 Gently

Gradually begin rain effect

rit.

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

2nd HORN IN F

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps) 3 Gently (rain continues to bar 15)

7

15

24 Flowing

8

32 With motion

40 Gently Gradually begin rain effect

48

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

1st TROMBONE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **8** **24** Flowing

p

rit. *mf*

32 With motion

40 Gently
Gradually begin rain effect

48

The musical score is written in bass clef with a 4/4 time signature. It consists of 54 measures. The first two measures (1-2) feature a melodic line with a diamond-shaped fingering symbol and a slur. Measures 3-15 are filled with diagonal lines representing a rain effect. Measure 15 is marked with a box containing the number 15 and the instruction '8'. Measures 16-23 continue with diagonal lines. Measure 24 is marked with a box containing the number 24 and the instruction 'Flowing', and contains a melodic line. Measures 25-30 feature a melodic line with a dynamic marking of *p*. Measure 31 is marked with a box containing the number 32 and the instruction 'With motion', and contains a melodic line with a dynamic marking of *mf*. Measures 32-39 continue with a melodic line. Measure 40 is marked with a box containing the number 40 and the instruction 'Gently', and contains a melodic line. Measures 41-42 are marked with a box containing the number 48 and the instruction 'Gradually begin rain effect', and contain a melodic line with a diamond-shaped fingering symbol and a slur. Measures 43-47 are filled with diagonal lines. Measures 48-54 continue with diagonal lines, with measure 54 ending with a diamond-shaped fingering symbol and a slur.

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Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

2nd TROMBONE

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **8**

24 Flowing

p

32 With motion

rit. *mf*

40 Gently
Gradually begin rain effect

rit.

48

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of several staves of music. The first staff (measures 1-5) features a melodic line with a diamond-shaped fingering symbol and a slur. The second staff (measures 6-11) contains a rhythmic pattern of diagonal lines. The third staff (measures 12-14) continues the diagonal lines, followed by a measure (15) with a thick black bar. The fourth staff (measures 16-23) shows a melodic line with a slur and a circled section of notes. The fifth staff (measures 24-30) continues the melodic line. The sixth staff (measures 31-36) includes dynamic markings for *rit.* and *mf*. The seventh staff (measures 37-39) has a *rit.* marking and a slur. The eighth staff (measures 40-42) features a melodic line with a diamond-shaped fingering symbol and a slur. The ninth staff (measures 43-47) contains a rhythmic pattern of diagonal lines. The tenth staff (measures 48-54) continues the diagonal lines, with a diamond-shaped fingering symbol and a slur in measure 53.

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

BARITONE Bass Clef

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently

(rain continues to bar 15)

7

15

8

24

Flowing

32

With motion

40

Gently

Gradually begin rain effect

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

BARITONE Treble Clef

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **8** **24** Flowing

p

32 With motion

rit. *mf*

40 Gently Gradually begin rain effect

rit.

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

TUBA

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **8** **24** Flowing

p

32 With motion

rit. *mf*

40 Gently Gradually begin rain effect

rit.

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

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IN A GENTLE RAIN

from *The Willson Suite*

PIANO

By ROBERT W. SMITH (ASCAP)

3 Gently

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats. Measures 1 and 2 feature whole notes in both staves. Measures 3 and 4 feature a melody in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in measure 3. Pedal markings are shown below measures 3 and 4.

7

Musical notation for measures 5-8. The melody continues in the right hand and the bass line in the left hand. A dynamic marking of *sim.* is present in measure 7. Pedal markings are shown below measures 5, 6, 7, and 8.

Musical notation for measures 9-12. The melody continues in the right hand and the bass line in the left hand. Pedal markings are shown below measures 9, 10, 11, and 12.

15

Musical notation for measures 13-16. The melody continues in the right hand and the bass line in the left hand. Pedal markings are shown below measures 13, 14, 15, and 16.

Musical notation for measures 17-20. The score is in G minor (three flats) and 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The word "Ped." is written below the bass line for each measure, with a horizontal line extending to the right.

24 Flowing

Musical notation for measures 21-23. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains a consistent bass line. A "Ped." marking is present under measure 21.

Musical notation for measures 25-28. The right hand features a series of eighth-note runs. The left hand continues with a steady bass line. "Ped." markings are present under measures 25, 26, 27, and 28.

Musical notation for measures 29-31. The right hand has a melodic line with some rests. The left hand continues with a steady bass line. A "rit." (ritardando) marking is placed above the right hand in measure 31.

32 With motion

Musical notation for measures 33-35. The right hand features a melodic line with eighth notes. The left hand continues with a steady bass line. "Ped." markings are present under measures 33, 34, and 35.

Musical score for measures 36-39. The score is in G major (one sharp) and 3/4 time. Measure 36 starts with a piano (p) dynamic. Measure 38 includes a *rit.* (ritardando) marking. Below the bass staff, there are four pedal markings: *Ped.* under measures 36, 37, 38, and 39, each followed by a horizontal line.

40 Gently

Musical score for measures 40-43. The score is in G major and 3/4 time. Measure 40 starts with a piano (p) dynamic. Below the bass staff, there are four pedal markings: *Ped.* under measures 40, 41, 42, and 43, each followed by a horizontal line.

Musical score for measures 44-46. The score is in G major and 3/4 time. Measure 44 starts with a piano (p) dynamic. Below the bass staff, there are three pedal markings: *Ped.* under measures 44, 45, and 46, each followed by a horizontal line.

48

Musical score for measures 47-50. The score is in G major and 3/4 time. Measure 47 starts with a piano (p) dynamic. Below the bass staff, there are two pedal markings: *Ped.* under measures 49 and 50, each followed by a horizontal line.

Musical score for measures 51-54. The score is in G major and 3/4 time. Measure 51 starts with a piano (p) dynamic. Measure 53 includes a *mf* (mezzo-forte) marking. Below the bass staff, there is one pedal marking: *Ped.* under measure 51, followed by a horizontal line.

Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from The Willson Suite

MALLET PERCUSSION
(Marimba)

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 Marimba

mp

24 Flowing

32 With motion

rit.

40 Gently

mp

48

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

IN A GENTLE RAIN

from *The Willson Suite*

TIMPANI

By ROBERT W. SMITH (ASCAP)

* Rain (gentle finger snaps)

3 Gently
(rain continues to bar 15)

7

15 **9**

24 Flowing **32** With motion

40 Gently
Gradually begin rain effect

48

The musical score is written on a single bass clef staff in 4/4 time. It consists of several systems of music. The first system (bars 1-5) features a melodic line with fingerings 1 and 2, and a rhythmic pattern of eighth notes. A box containing the number '3' is placed above the staff, with the instruction 'Gently (rain continues to bar 15)'. The second system (bars 6-10) continues the rhythmic pattern. A box containing the number '7' is placed above the staff. The third system (bars 11-14) continues the rhythmic pattern, followed by a measure with a thick black bar and a box containing the number '9'. The fourth system (bars 15-18) begins with a box containing the number '24' and the instruction 'Flowing', followed by a thick black bar, then a measure with a box containing the number '31' and the instruction 'With motion'. The fifth system (bars 19-23) continues the melodic line with dynamics *rit.* and *mf*. The sixth system (bars 24-29) continues the melodic line with dynamics *p* and *mf*. The seventh system (bars 30-34) continues the melodic line with dynamics *rit.* and a box containing the number '40'. The eighth system (bars 35-39) continues the melodic line with dynamics *p* and *mf*. The ninth system (bars 40-44) begins with a box containing the number '40' and the instruction 'Gently', followed by a thick black bar, then a measure with a box containing the number '41' and the instruction 'Gradually begin rain effect'. The tenth system (bars 45-49) continues the rhythmic pattern with a box containing the number '48' above the staff. The eleventh system (bars 50-54) continues the rhythmic pattern with a box containing the number '53' above the staff.

* Beginning with one side of the band, gentle finger snaps should begin, lightly and sparse at first, sweeping across the band to create the effect of a gentle rain overtaking the stage. The effect should continue to bar 15, then fade out, giving way to the woodwind accompaniment.

IN A GENTLE RAIN

from *The Willson Suite*

PERCUSSION I

(Wind Chimes, Suspended Cymbal)

By ROBERT W. SMITH (ASCAP)

Wind Chimes

3 Gently

7

15 24 Flowing 32 With motion

9 7

Susp. Cym.

31 rit. *p* *mf*

2

33 35 *p* 36 *f* 37

40 Gently 8 48 3

38 rit. *p* 39 *f*

Wind Chimes

51 52 53 54

Commissioned by Mark Schafer of Willson Professional Brass and dedicated to Roger Behrend

IN A GENTLE RAIN

from *The Willson Suite*

By ROBERT W. SMITH (ASCAP)

PERCUSSION II
(Thundersheet, Pan)

3 Gently

Gentle Thunder w/thundersheet Random to 15

1 2 4

7

5 6 8 9

10 11 12 13 14

15

24 Flowing

32 With motion

Gentle Thunder w/thundersheet

9 7

31 rit. 33

2

2

34 36 37 38 rit.

40 Gently

3

3

43 44 45

48

** Water dripping on pan (decresc. to end)

4

49 53 54

** Gently "thump" pan as if water is dripping off the roof. Decrescendo and thin out to the final drop of rain.