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

IN A GENTLE RAIN

Movement II from THE WILLSON SUITE

ROBERT W. SMITH (ASCAP)

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INSTRUMENTATION

1	Conductor	2	1st Horn in F/ Solo Horn in F	1	Percussion I (Suspended Cymbal, Wind Chimes)
2	1st C Flute/ Solo C Flute	2	2nd Horn in F	1	Percussion II (Thundersheet, Pan)
1	2nd C Flute	2	1st B♭ Trumpet/Solo B♭ Trumpet (Optional Solo Flugelhorn)	1	Piano
2	Oboe/Solo Oboe	1	2nd B♭ Trumpet	8	1st Violin/Solo Violin
2	1st B♭ Clarinet/ Solo B♭ Clarinet (Optional Solo B♭ Bass Clarinet)	3	Trombone/Solo Trombone (Euphonium)	8	2nd Violin
2	2nd B♭ Clarinet	2	Tuba/Solo Tuba	8	3rd Violin (Viola T.C.)
2	Bassoon/ Solo Bassoon	1	Mallet Percussion (Bells)	5	Viola/Solo Viola
		1	Timpani	5	Cello/Solo Cello
				5	String Bass/ Solo String Bass

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

Alfred

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IN A GENTLE RAIN

MOVEMENT II from the WILLSON SUITE

ROBERT W. SMITH (ASCAP)

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.

Mr. Behrend first performed the suite 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 multiple instruments. In addition to featuring outstanding string soloists, you may choose to use any of the solo wind parts provided. I have had great success with using multiple soloists for the performance. Using as many as four soloists, the part can be assigned using the following musical sections and transitions:

Soloist #1 - Beginning to 14
Soloist #2 - Beginning to 23 (Soloist #2 should sustain the G on beat 1 through the remainder of bar 23)
Soloist #3 - Bar 23 (beat 2) to 31
Soloist #4 - Bar 39 to end

In addition, please note the options provided. For example, the bassoon range may be a concern. An optional bassoon solo part is provided to allow accessibility to a wider range of instrumentalists.

"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 quite 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 that you, your soloist(s), and your orchestra find "In a Gentle Rain" to be a very rewarding experience. Best wishes for a wonderful performance!

Robert W. Smith

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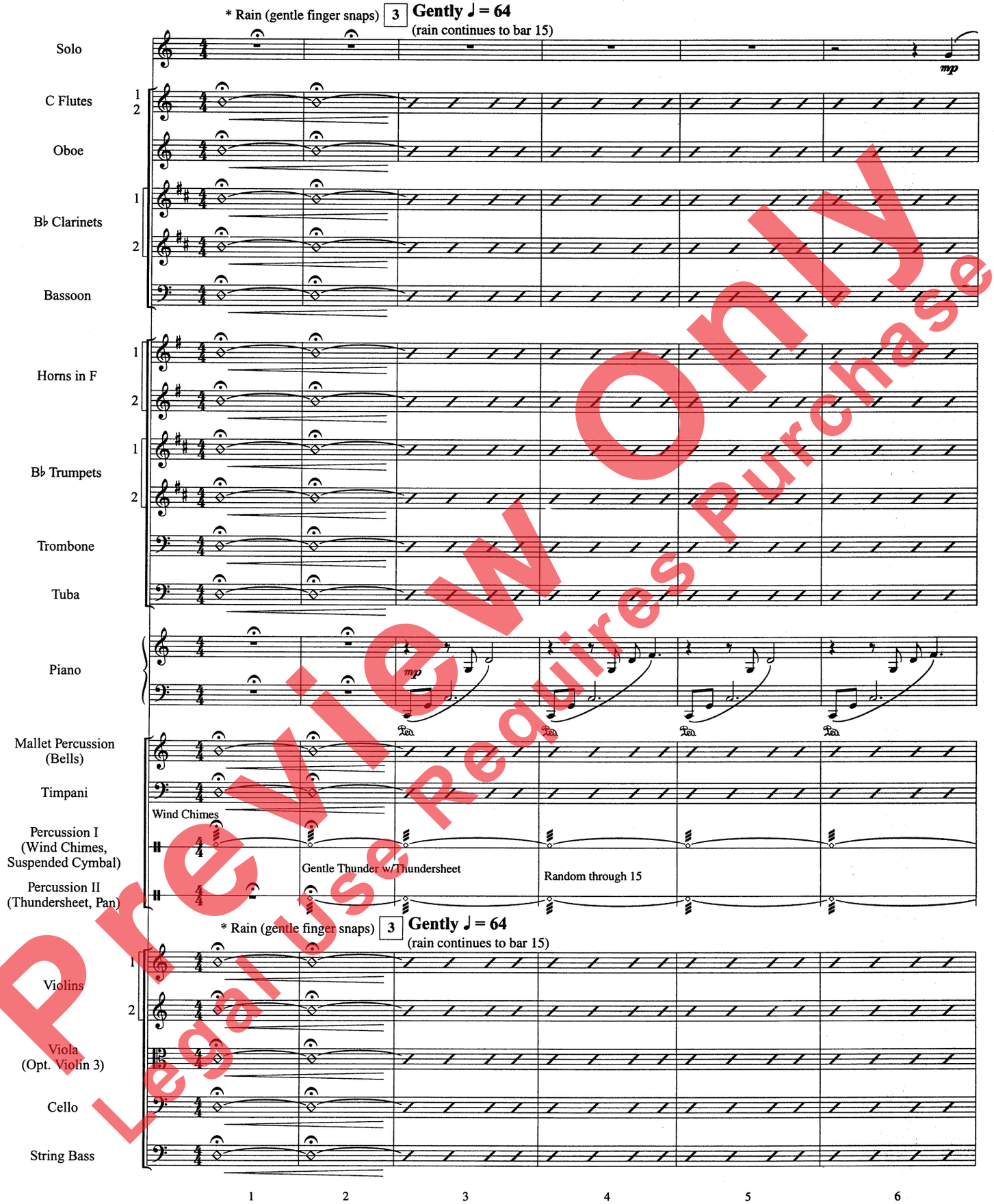
CONDUCTOR

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

IN A GENTLE RAIN

Movement II from *The Willson Suite*

ROBERT W. SMITH (ASCAP)



*Beginning with one side of the orchestra, gentle finger snaps should begin, lightly and sparse at first, sweeping across the orchestra 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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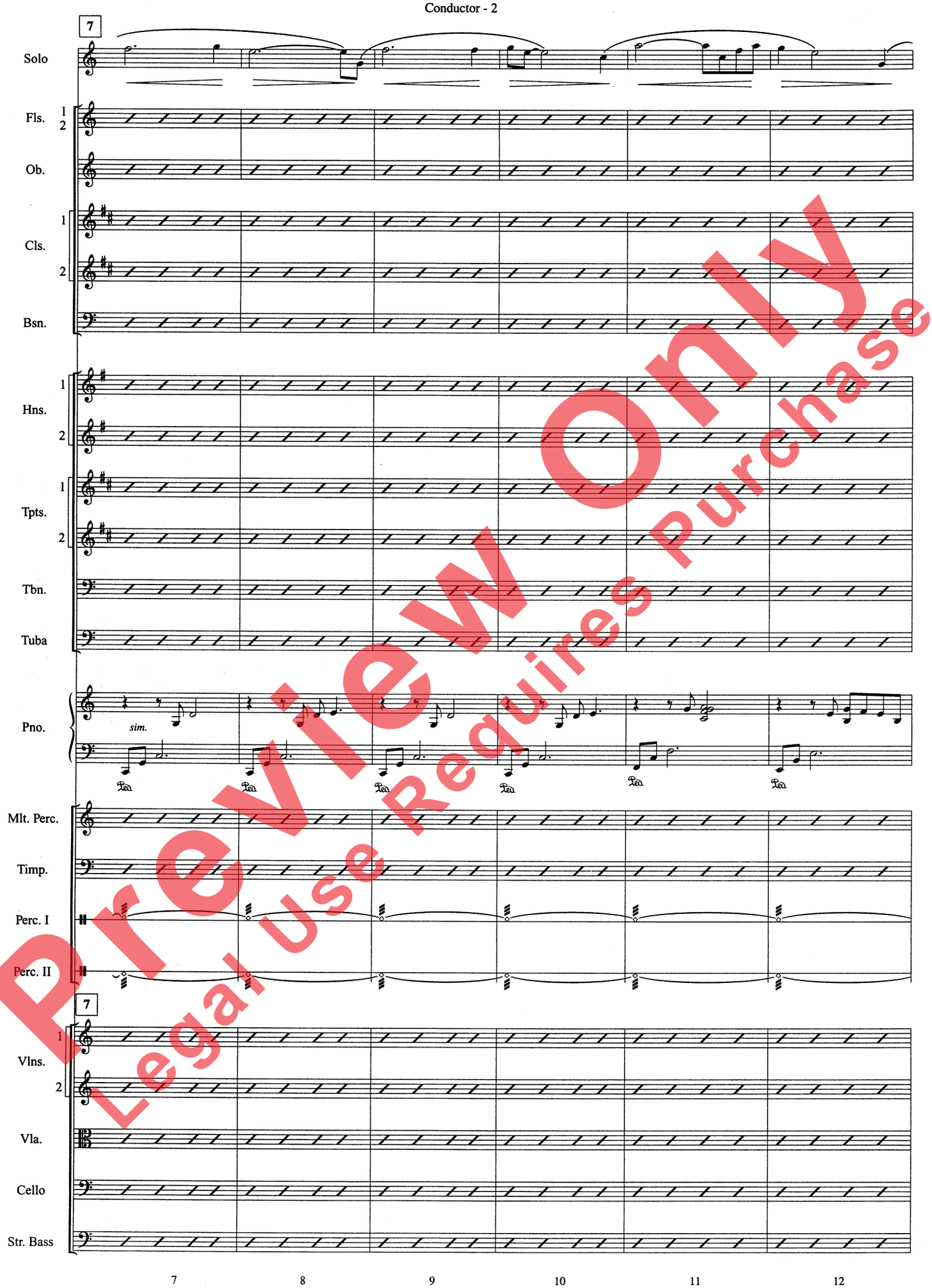

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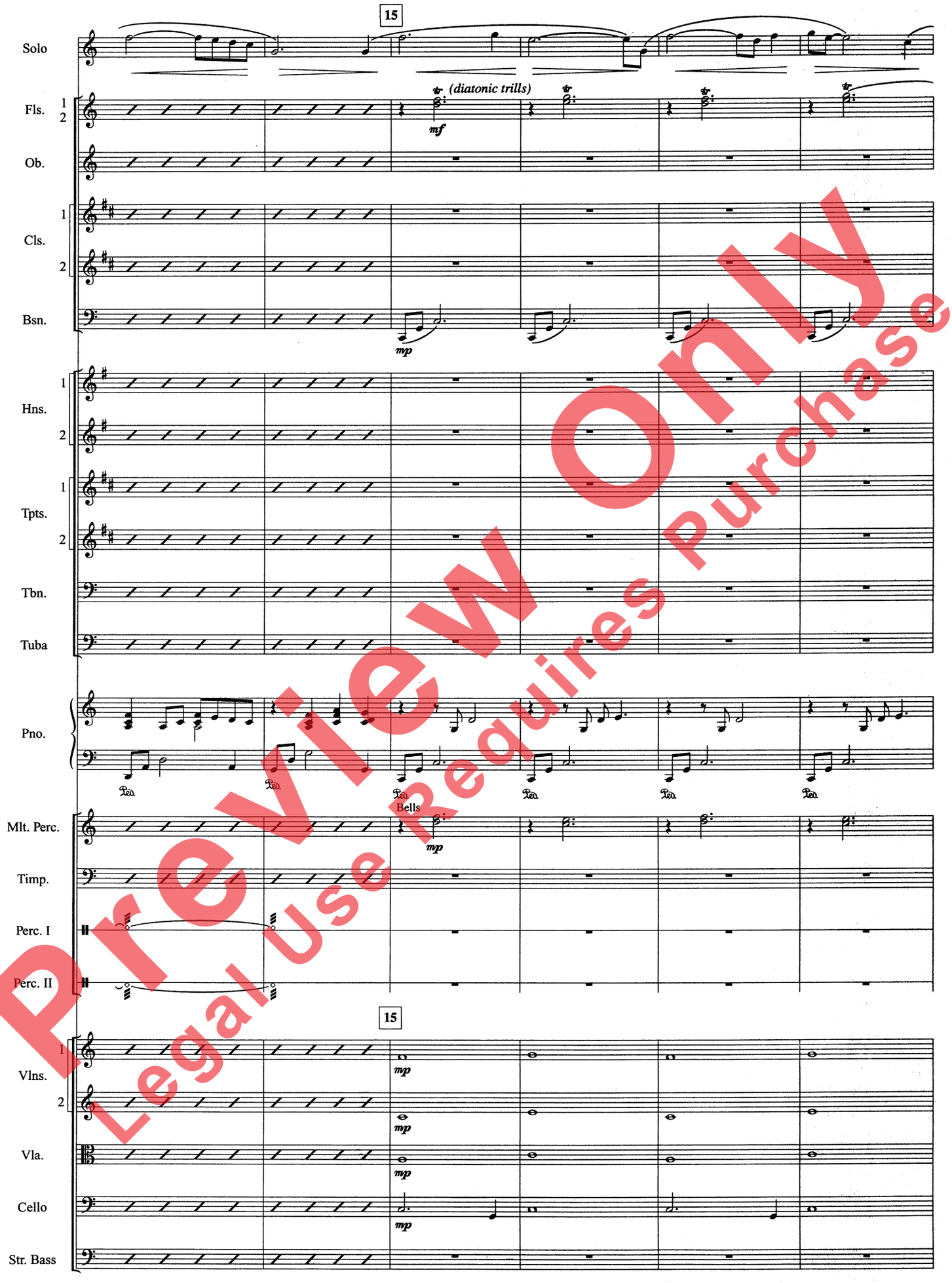

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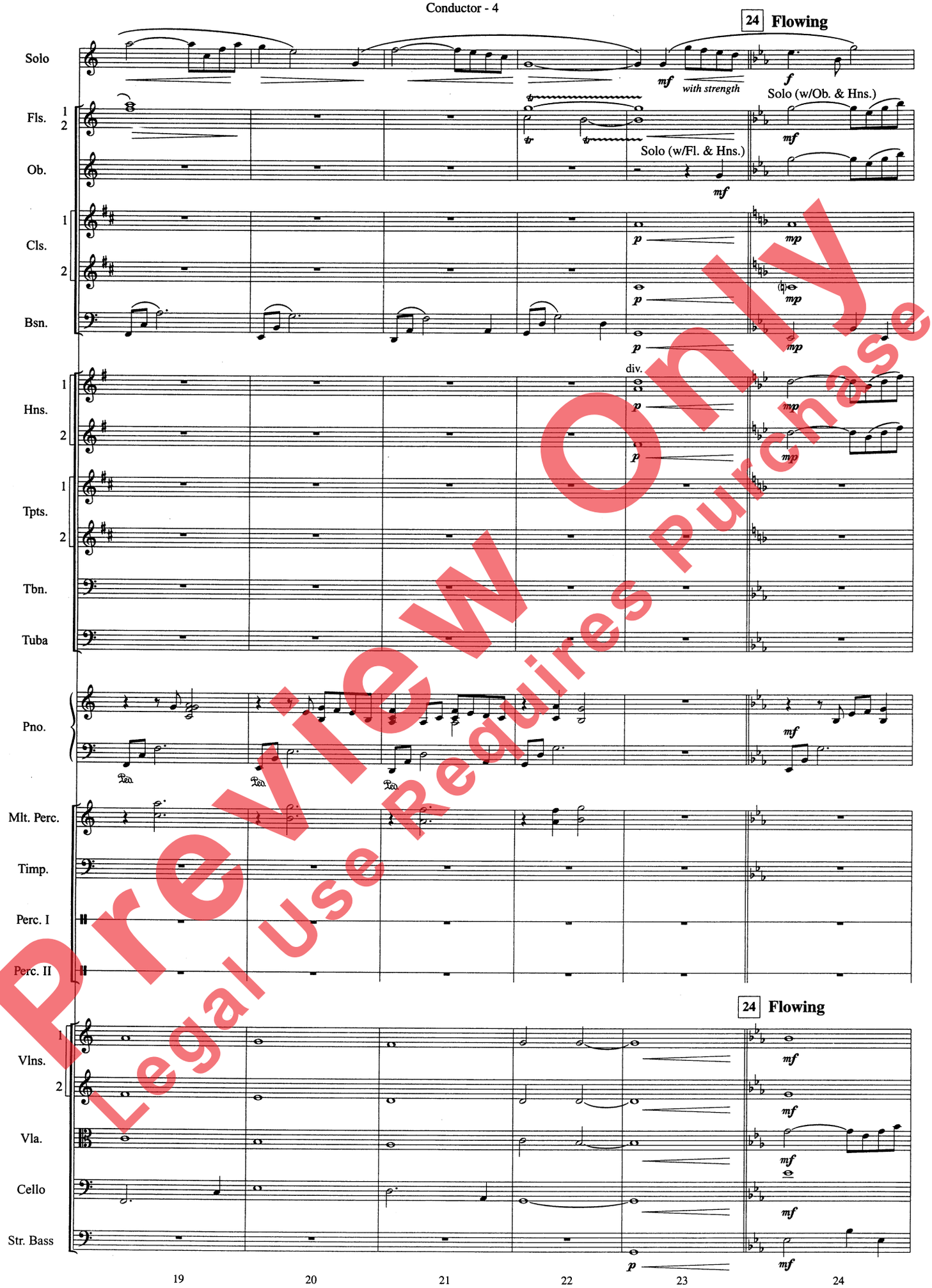

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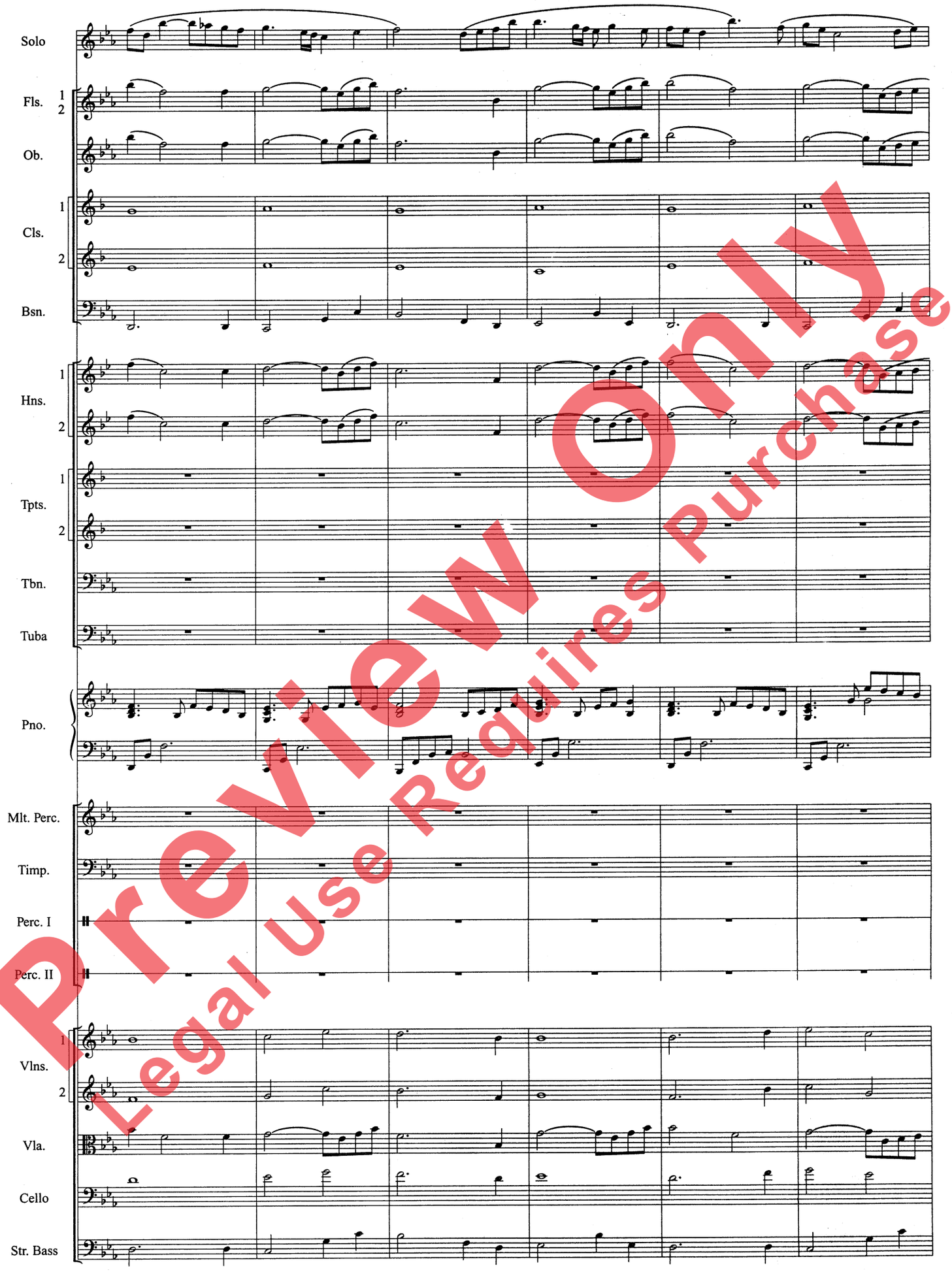

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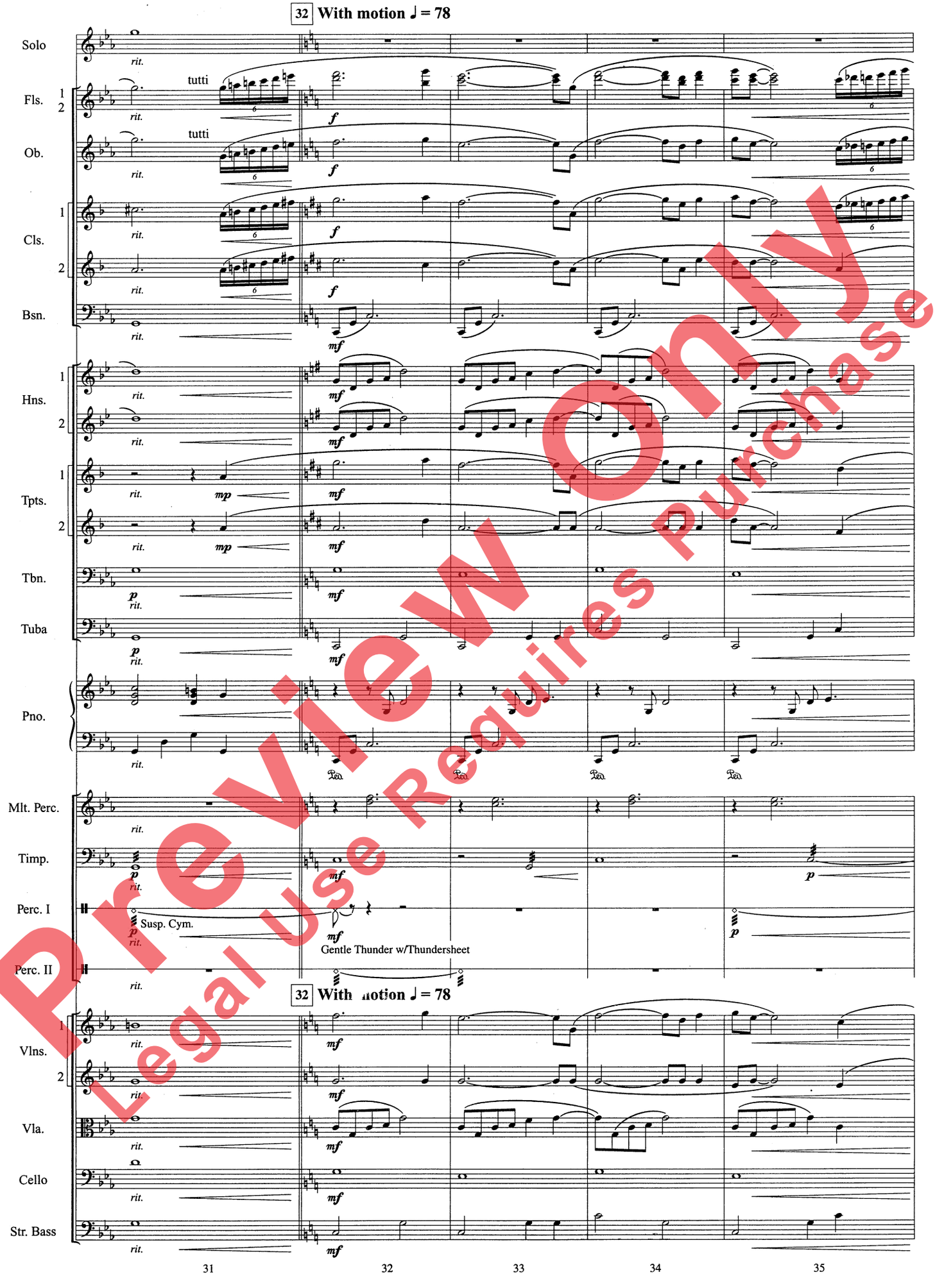

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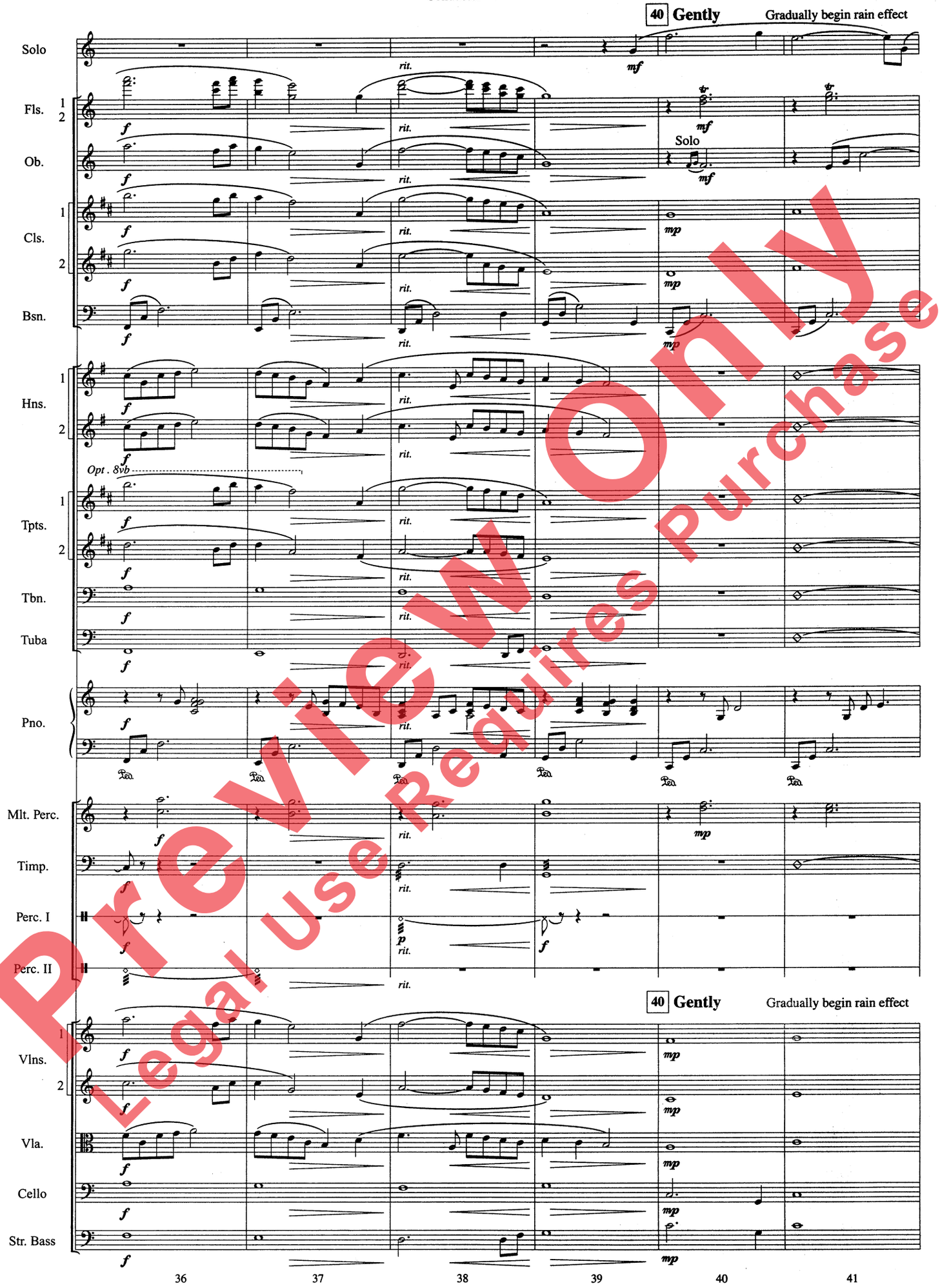

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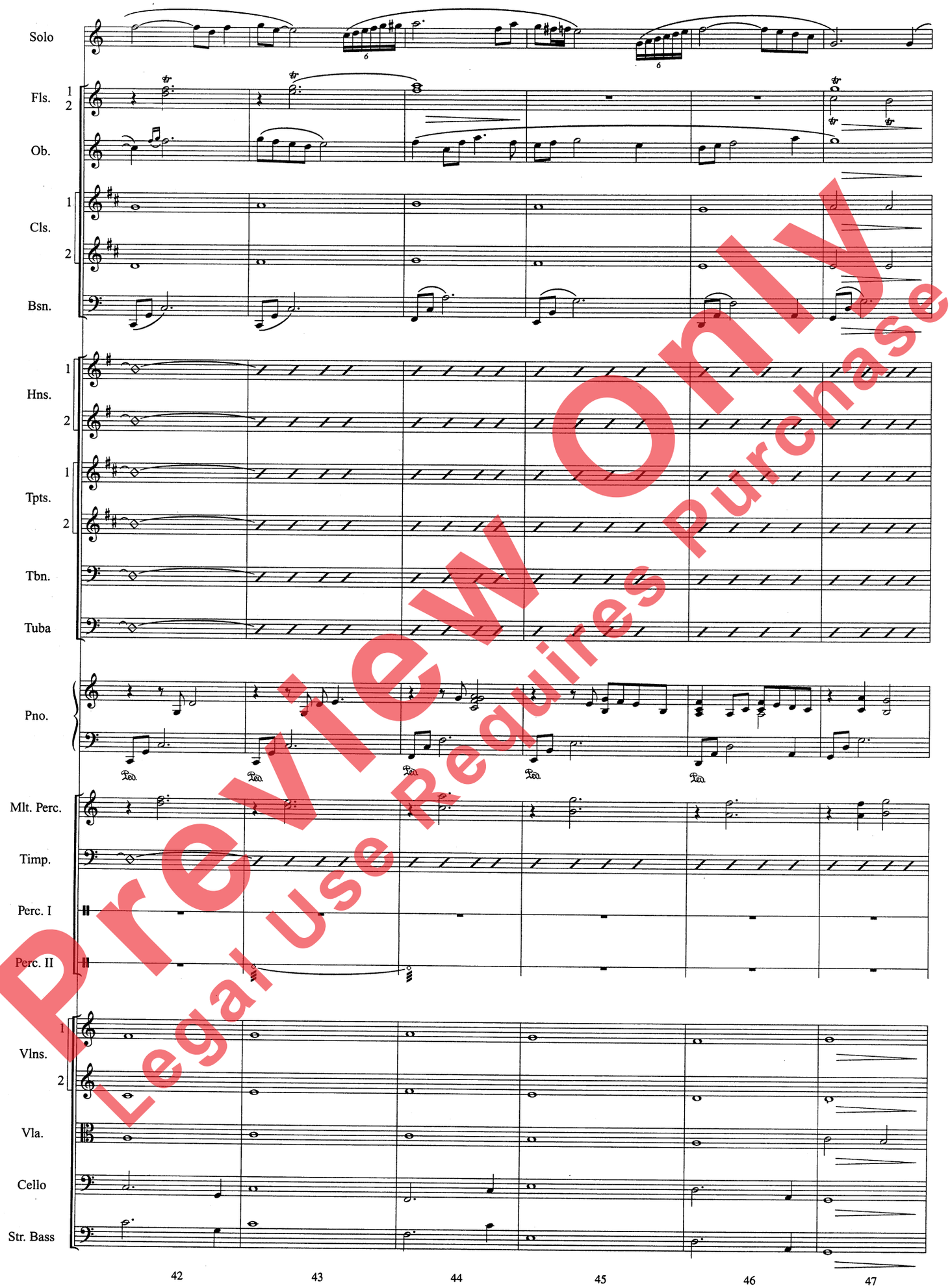

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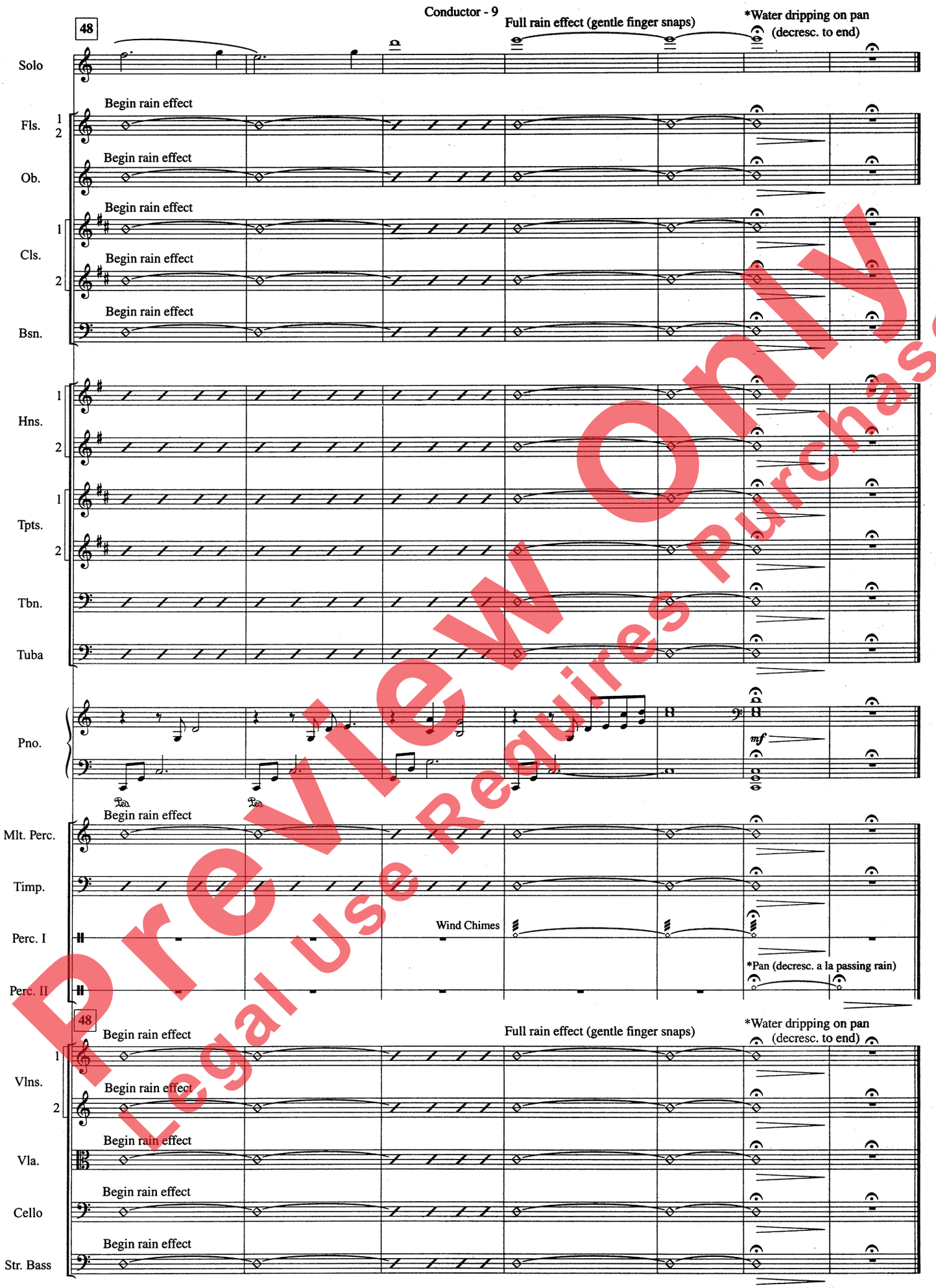

*Gently "thump" pan as if water is dripping off the roof. Decrescendo and thin out to the final drop of rain.

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