

Concert Band

Julie Giroux

Symphony No. V: Elements

II. Rain in D $\flat$

INSTRUMENTATION

1 - Full Score

|                                    |   |
|------------------------------------|---|
| 1 - Piccolo                        | 1 - E $\flat$ Baritone Saxophone              |
| 2 - Flute 1A                       | 3 - B $\flat$ Trumpet 1                       |
| 2 - Flute 1B                       | 3 - B $\flat$ Trumpet 2                       |
| 2 - Flute 2A                       | 3 - B $\flat$ Trumpet 3                       |
| 2 - Flute 2B                       | 2 - F Horn 1 & 2                              |
| 1 - Oboe 1                         | 2 - F Horn 3 & 4                              |
| 1 - Oboe 2                         | 2 - Trombone 1                                |
| 2 - B $\flat$ Clarinet 1A          | 2 - Trombone 2                                |
| 2 - B $\flat$ Clarinet 1B          | 2 - Trombone 3                                |
| 2 - B $\flat$ Clarinet 2A          | 2 - Bass Trombone                             |
| 2 - B $\flat$ Clarinet 2B          | 2 - Euphonium B.C.                            |
| 2 - B $\flat$ Clarinet 3A          | 2 - Euphonium T.C.                            |
| 2 - B $\flat$ Clarinet 3B          | 4 - Tuba                                      |
| 2 - B $\flat$ Bass Clarinet        | 1 - Double Bass                               |
| 1 - B $\flat$ Contrabass Clarinet  | 1 - Timpani                                   |
| 1 - E $\flat$ Contra Alto Clarinet | 1 - Piano                                     |
| 1 - Bassoon 1                      | 3 - Crotales, Orchestra Bells, Chimes         |
| 1 - Bassoon 2                      | 1 - Marimba                                   |
| 1 - Contrabassoon                  | 1 - Vibraphone                                |
| 2 - E $\flat$ Alto Saxophone 1     | 2 - Percussion (Finger Cymbals,<br>Bass Drum) |
| 2 - E $\flat$ Alto Saxophone 2     |   |
| 2 - B $\flat$ Tenor Saxophone      |   |

Symphony No. V: Elements is also available as follows:

|  |          |
|--|----------|
| MP 99158, I. Sun in C                              | \$135.00 |
| Additional Full Score, Movement I                  | \$25.00  |
| MP 99160, III. Wind in E $\flat$                   | \$200.00 |
| Additional Full Score, Movement III                | \$45.00  |
| MP 99157, Symphony No. V (Complete, Mvts. I - III) | \$410.00 |
| Additional Full Score, Movements I - III           | \$85.00  |

Score & Parts \$140.00  
Additional Full Score \$30.00  
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Edition Number: MP 99159

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## About the Composer

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Visit [www.musicapropria.com](http://www.musicapropria.com) for more information on the works of Julie Giroux. Concert Band titles range from grade II to VI.

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*Commissioned by Daniel J. Van Abs for The Eastern Wind Symphony,  
Princeton, New Jersey, Todd Nichols, Conductor*

### Symphony No. V: Elements

## II. Rain in D $\flat$

*in memory of Patricia Page Van Abs*

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### Program Notes

Symphony No. V, "Elements," is my attempt to describe the three elements Sun, Rain and Wind with music. It was my goal to literally submerge the listener in musically graphic situations so much so that, after listening to the respective movements, they would emotionally "feel" like they had been physically touched by each. I wanted to musically present sunrises as well as sunburn the audience with intense heat, then drench and heal them with rain, and finally blow them back against their seats with the power and excitement of wind. Each movement can stand alone. Applause is welcomed after each movement even if the entire symphony is being performed. There is a revisit of some of the thematic materials from both "Sun" and "Rain" in the finale "Wind." Some of the settings in "Wind" depict hot winds and blowing rain to name just a couple. There is also an interesting graphic representation in notes in the score. Be sure and ask to see those two pages in the "Wind" score.

I do believe I achieved what I set out to do. This is also my most demanding work for Wind Ensemble in both technique as well as instrumentation. The orchestration is tailored for using a B $\flat$  Contrabass Clarinet OR E $\flat$  Contra Alto Clarinet in addition to Contrabassoon. It also requires a professional level pianist. None of those instruments are optional, they are all absolutely required. The following program notes will go into detail regarding the movement's focus. Audiences are encouraged to read the program notes for each movement prior to listening as a way of actively participating with the music.

### II. Rain

The opening of the second movement is my attempt at rain. Literally. The orchestration has the woodwinds and sparse melodic percussion playing notes randomly,\* both in rhythm and pitch, representing individual rain drops. Solo instruments are added to the random rain and over the course of 37 measures the entire wind ensemble is added. In measure 38, the raindrops become no longer random, but musically part of each chord in passing. The whole opening section represents a light, random rain. The middle section of "Rain" features 2 bassoons, 1 contrabassoon and piano. It is a representation of the melancholy that comes with rain. The music then builds into a huge downpour, represented by the movement's main theme. It is big and full, but every once in a while, one measure drops down considerably in both volume and personnel which represents the contrast between looking out at a downpour or staring at individual rain drops on the ground or in your hand.

The middle main theme winds down, dropping down in orchestration to a "twinkling" magical piano and melodic percussion section. This represents the miracle of life water gives to all living things on Earth, without which, life would not survive. This section then grows into a recap of the main theme which gradually reduces to a light, slumber-inviting drizzle ending the movement.

*\*The "randomness" of raindrops is written out to insure a distribution of the "drops" without leaving that distribution to chance by simply providing the written instruction "play randomly." J.G.*

Commissioned by Daniel J. Van Abs for The Eastern Wind Symphony,  
Princeton, New Jersey, Todd Nichols, Conductor

Symphony No. V: Elements

II. Rain in D $\flat$

in memory of Patricia Page Van Abs

Julie Giroux  
(ASCAP)

Duration: 9:30

N.B. Measures 1 to 53, ALL notes from Picc. to last B $\flat$  Clarinet are to be played short, but with tone and resonance; with a slight bounce. The variances in note duration are only used to make it easier to read.

**Allegretto**  $\text{♩} = 108$

6

1 2 3 4 5 6 7 8 9

Picc. *mf mp f*

Fl. 1 *mf mp f*

Fl. 2 *mf mp f*

Ob. 1 *mf mp f*

Ob. 2 *mf mp f*

Cl. 1 *mf mp f*

Cl. 2 *mf mp f*

Cl. 3 *mf mp f*

Bs. Cl. *mf mp f*

Cbs. Cl. *mf mp f*

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

*solo molto legato con vibrato e passione*

Tpt. 1 *p mf mp f*

Tpt. 2

Tpt. 3

Hn. 1/2 *solo molto legato con passione mp*

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Timp.

Pno.

Crot. *mf mp f*

Perc. *mf mp f*

Picc. *p mp*

Fl. 1 *p mp*

Fl. 2 *p mp*

Ob. 1 *p mp*

Ob. 2 *p mp*

Cl. 1 *p mp*

Cl. 2 *p mp*

Cl. 3 *p mp*

Bs. Cl. -

Cbs. Cl. -

Bsn. 1 -

Bsn. 2 -

Cbsn. -

A. Sax. 1 -

A. Sax. 2 -

Ten. Sax. -

Bari. Sax. -

Tpt. 1 *p mp*

Tpt. 2 -

Tpt. 3 -

Hn. 1/2 *mf mp f mp*

Hn. 3/4 -

Tbn. 1 *mp solo molto legato con passione*

Tbn. 2 *mp solo*

Tbn. 3 -

Bs. Tbn. -

Euph. *mp solo molto legato con passione*

Tba. -

Db. -

Timp. -

Pno. -

Crot. *p mp*

Perc. *p mp*

18 19 20 21 22 23 24 25



Picc. *mf* *f* *mp*

Fl. 1 *mf* *f* *mp*

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

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

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

Cl. 1 *mf* *f* *mp*

Cl. 2 *mf* *f* *mp*

Cl. 3 *mf* *f* *mp*

Bs. Cl. *mf* *f* *mp*

Cbs. Cl. *mf* *f* *mp*

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1 *mp*

A. Sax. 2 *mp*

Ten. Sax.

Bari. Sax.

Tpt. 1 *mf* *f* *mp* *tutti molto legato con passione* *(mp)*

Tpt. 2 *mf* *f* *mp*

Tpt. 3 *mf* *f* *mp*

Hn. 1/2 *tutti* *mp* *mf*

Hn. 3/4 *tutti* *mp* *mf*

Tbn. 1 *mf* *mp* *mf* *tutti molto legato con passione*

Tbn. 2 *mf* *mp* *mf*

Tbn. 3 *mp* *mf*

Bs. Tbn. *solo* *p*

Euph. *mf* *mp* *mf* *solo*

Tba. *p*

Db.

Timp.

Pno.

Crot. *mf* *f*

Perc. *mf* *f*

Bass Drum *ppp*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bs. Cl. *pp*

Cbs. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cbsn. *pp*

A. Sax. 1 *mp* *mf* *f*

A. Sax. 2 *mp* *mf* *f*

Ten. Sax. *pp* *f*

Bari. Sax. *pp* *f*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf* *f*

Tpt. 3 *mp* *mf* *f*

Hn. 1/2 *mp* *mf* *f*

Hn. 3/4 *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

Tbn. 3 *pp* *f*

Bs. Tbn. *pp* *f*

Euph. *mp* *mf* *f*

Tba. *pp* *f*

Db. *pp* *f*

Timp. *ppp* *f*

Pno. *f* *sim.*

Perc. *p* *f* *sim.*

34 35 36 37 38 39

L.v. R.H. L.H. R.H. L.H. R.H. *sim.*

MP 9159 Rain

Picc. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

Bs. Cl. *mf* *mp*

Cbs. Cl. *mf* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Cbsn. *mf* *mp*

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

Ten. Sax. *mf* *mp*

Bari. Sax. *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Hn. 1/2 *mf* *mp*

Hn. 3/4 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Bs. Tbn. *mf* *mp*

Euph. *mf* *mp*

Tba. *mf* *mp*

Db. *mf* *mp*

Timp. *mf* *mp*

Pno. *mp*

Perc. *mf* *mp*



II. Rain in D $\flat$

This musical score is for the second movement, "II. Rain in D $\flat$ ". It is a full orchestral score with the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Cl. 3
- Bs. Cl.
- Cbs. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- A. Sax. 1
- A. Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1 (div.)
- Tpt. 2
- Tpt. 3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bs. Tbn.
- Euph.
- Tba.
- Db.
- Timp.
- Pno.
- Perc.

The score includes various musical notations such as dynamics (e.g., *f*, *mp*), articulation (e.g., *div.*), and performance instructions. A large, semi-transparent watermark "Printed Only for Preview Purposes" is overlaid diagonally across the page. The page number "7" is located in the top right corner.



61 ♩ = 54 (In 4)

poco rit. . . 69 ♩ = 54

Picc. *mp* *molto legato* *p*

Fl. 1 *mp* *molto legato* *p* *mp* *mp* *p*

Fl. 2

Ob. 1 *mp* *molto legato* *mp* *mp* *p*

Ob. 2

Cl. 1 *mp* *molto legato* *p*

Cl. 2

Cl. 3

Bs. Cl. *ppp*

Cbs. Cl. *ppp*

Bsn. 1 *ppp* *mp* *molto legato* *p*

Bsn. 2 *ppp*

Cbsn. *ppp*

A. Sax. 1 *mp* *molto legato* *p* *mp*

A. Sax. 2 *mp* *molto legato* *mp* *molto legato*

Ten. Sax. *mp* *molto legato*

Bari. Sax. *mp* *molto legato*

61 ♩ = 54 (In 4)

poco rit. . . 69 ♩ = 54

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2 *ppp*

Hn. 3/4 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

Bs. Tbn. *ppp*

Euph. *ppp*

Tba. *ppp*

Db. *ppp* E, G, C, D

Timp. *ppp*

Pno. *ppp*

Orch. Bls. *pp* *p* *Motor on* *mp*

Vib. *pp* *p* *pp*

Chim. *pp*

Perc.

**poco rit.** . . . **73** ♩ = 60

I think I prefer just Bassoons and Contrabassoon. If you do not have the players, you can use the Bass Clarinets with 1 Contrabass (E $\flat$  OR B $\flat$ ). If you have all of the above and like using all of them, that is fine too, as long as it is balanced. (also possible to use 3rd Bsn. for contra. as last resort) J.G.

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1 *solo*  
 Cl. 2  
 Cl. 3  
 Bs. Cl.  
 Cbs. Cl.  
 Bsn. 1  
 Bsn. 2  
 Cbsn.  
 A. Sax. 1  
 A. Sax. 2  
 Ten. Sax.  
 Bari. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1/2  
 Hn. 3/4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Bs. Tbn.  
 Euph.  
 Tba.  
 Db.  
 Timp.  
 Pno.  
 Vib.  
 Perc.

*mf*  
*p*  
*ppp*  
*soli*  
*mf molto legato*  
*mf molto legato*  
*mf molto legato*  
*mf molto legato*  
*mf molto legato*  
*f*  
*ff*

71      72      73      74      75      76      77      78

II. Rain in D $\flat$

*molto cresc.*

79

11

Picc. *f* *molto legato*

Fl. 1 *p* *molto legato*

Fl. 2 *p* *molto legato*

Ob. 1 *p* *molto legato*

Ob. 2 *p* *molto legato*

Cl. 1 *p* *molto legato*

Cl. 2 *p* *molto legato*

Cl. 3 *p* *molto legato*

Bs. Cl. *p* *molto legato*

Cbs. Cl. *p* *molto legato*

Bsn. 1 *p* *molto legato*

Bsn. 2 *p* *molto legato*

Cbsn. *p* *molto legato*

A. Sax. 1 *pp* *molto legato*

A. Sax. 2 *pp* *molto legato*

Ten. Sax. *pp* *molto legato*

Bari. Sax. *pp* *molto legato*

79

Tpt. 1 *p* *molto legato*

Tpt. 2 *p* *molto legato*

Tpt. 3 *p* *molto legato*

Hn. 1/2 *div.* *p* *molto legato*

Hn. 3/4 *div.* *p* *molto legato*

Tbn. 1 *p* *molto legato*

Tbn. 2 *p* *molto legato*

Tbn. 3 *p* *molto legato*

Bs. Tbn. *p* *molto legato*

Euph. *p* *molto legato*

Tba. *p* *molto legato*

Db. *p* *molto legato*

Timp. (E, G, C, D) *p* *molto legato*

Pno. *p* *molto legato*

Crot. *f* *molto legato*

Orch. Bls. *mp* *molto legato*

Mar. *f* *molto legato*

Vib. *mp* *molto legato*

Chim. *p* *molto legato*

Perc. *p* *molto legato*

84

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II. Rain in D $\flat$

No break in sound across the bar line

No break in sound across the bar line

Picc. *p* *f molto legato* *ff*

Fl. 1 *mf* *f molto legato* *ff*

Fl. 2 *mp* *f molto legato* *ff*

Ob. 1 *mp* *f molto legato* *ff*

Ob. 2 *mp* *f molto legato* *ff*

Cl. 1 *mf* *f molto legato* *ff*

Cl. 2 *mp* *f molto legato* *ff*

Cl. 3 *mp* *f molto legato* *ff*

Bs. Cl. *mp* *f molto legato* *ff*

Cbs. Cl. *mp* *f molto legato* *ff*

Bsn. 1 *mp* *f molto legato* *ff*

Bsn. 2 *mp* *f molto legato* *ff*

Cbsn. *mp* *f molto legato* *ff*

Sax. 1 *mf* *f* *ff*

Sax. 2 *mp* *f* *ff*

Ten. Sax. *mp* *f* *ff*

Bari. Sax. *mp* *f* *ff*

Tpt. 1 *mp* *f* *ff*

Tpt. 2 *mp* *f* *ff*

Tpt. 3 *mp* *f* *ff*

Hn. 1/2 *f* *ff*

Hn. 3/4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Bs. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Db. *f* *ff*

Timp. *f* *ff*

Pno. *sim.* *f* *ff*

Mar. *f* *ff*

Vib. *mp* *f* *ff*

Chim. *p* *f* *ff*

Perc. *p* *f* *ff*

85 86 87 88 89 90

MP 99159 Rain

II. Rain in D $\flat$

92

96

Picc. *mf* 3 6 *f* molto legato

Fl. 1 *mf* 3 6 *f* molto legato

Fl. 2 *mf* *f* molto legato

Ob. 1 *mf* *f* molto legato

Ob. 2 *mf* *f* molto legato

Cl. 1 *mf* 3 6 *f* molto legato

Cl. 2 *mf* *f* molto legato

Cl. 3 *mf* *f* molto legato

Bs. Cl. *mf* *f* molto legato

Cbs. Cl. *f* *f* molto legato

Bsn. 1 *mf* *f* molto legato

Bsn. 2 *mf* *f* molto legato

Cbsn. *f* *f* molto legato

A. Sax. 1 *mf* *f* molto legato

A. Sax. 2 *mf* *f* molto legato

Ten. Sax. *mf* *f* molto legato

Bari. Sax. *f* molto legato

Tpt. 1 *mf* *f* molto legato

Tpt. 2 *mf* *f* molto legato

Tpt. 3 *mf* *f* molto legato

Hn. 1/2 *f* molto legato *f* molto legato *mf* *pp*

Hn. 3/4 *f* molto legato *f* molto legato *mf* *pp*

Tbn. 1 *f* molto legato *f* molto legato *mf*

Tbn. 2 *f* molto legato *f* molto legato *mf*

Tbn. 3 *f* molto legato *f* molto legato *mf*

Bs. Tbn. *f* *f* molto legato *mf*

Euph. *f* *f* molto legato *mf*

Tba. *f* *f* molto legato *mf*

Db. *f* *f* molto legato *mf*

Timp. *f* *f* molto legato *mf*

Pno. *f* *f* molto legato *mf*

Mar. *f* (repeats) *f* molto legato *mf*

Vib. *mf* (repeats) *f* molto legato *mf*

Chim. *p* *f* *f* molto legato *mf*

Perc. *ppp* *f* *f* molto legato *mf*

91 92 93 94 95 96

MP 99159 Rain

This page contains the musical score for measures 97 through 103 of the second movement, 'Rain in D flat'. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- Cl. 1, 2, 3**: Clarinets
- Bs. Cl., Cbs. Cl.**: Bass and Contrabass Clarinets
- Bsn. 1, 2**: Bassoons
- Cbsn.**: Contrabassoon
- Sax. 1, 2**: Saxophones
- Ten. Sax.**: Tenor Saxophone
- Bari. Sax.**: Baritone Saxophone
- Tpt. 1, 2, 3**: Trumpets
- Hn. 1/2, 3/4**: Horns
- Tbn. 1, 2, 3**: Trombones
- Bs. Tbn.**: Bass Trombone
- Euph.**: Euphonium
- Tba.**: Tuba
- Db.**: Double Bass
- Timp.**: Timpani
- Pno.**: Piano
- Mar.**: Maracas
- Vib.**: Vibraphone
- Chim.**: Chimes
- Perc.**: Percussion

The score features complex rhythmic patterns with frequent triplets and sextuplets. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). A 'rit.' (ritardando) marking is present at the end of the section. A large pink watermark reading 'Preview Only' is overlaid diagonally across the page.

105  $\text{♩} = 50$

109  $\text{♩} = 56$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cbs. Cl.

Bsn. 1

Bsn. 2

Cbsn.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Euph.

Tba.

Db.

Timp.

Pno.

Crot.

Orch. Bls.

Mar.

Vib.

Perc.

104 105 106 107 108 109 110 111

MP 99159 Rain



The score is divided into two systems. The first system (measures 113-117) features a woodwind section with Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Contrabass Clarinet, Bassoons 1 & 2, and Contrabassoon. It also includes Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The second system (measures 118-122) includes Trumpets 1, 2, & 3; Horns 1/2 and 3/4; Trombones 1, 2, & 3; Bass Trombone; Euphonium; Tuba; Drums; Timpani; Piano; Crotales; Orchestral Basses; Maracas; Vibraphone; and Percussion. Dynamics such as *mp*, *p*, *mf*, and *f* are indicated throughout. Performance markings include *solo*, *8va*, and first endings. A large pink watermark 'Printed Use Requires Purchase' is overlaid diagonally across the page.







II. Rain in D $\flat$

134

139

No break between notes

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, Horns (1/2 and 3/4), Trombones 1, 2, and 3, Bass Trombone, Euphonium, and Tuba. The strings section includes Double Bass and Timpani. The percussion section includes Piano, Crochet, Orchestra Bells, Maracas, Vibraphone, and Chimes. The score features various dynamics (f, mp, ff, mf) and articulations (div., repeats). A large watermark 'Preview Only' is overlaid diagonally across the page.

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139

No break between notes

Picc. *p*

Fl. 1 *p* *mf*<sup>3</sup> *p*

Fl. 2 *mp* *p*

Ob. 1 *mf*<sup>3</sup> *p*

Ob. 2 *mp* *p*

Cl. 1 *mp* *mf*<sup>3</sup> *p* *tutti* *p*

Cl. 2 *mp* *p*

Cl. 3 *mp* *p*

Bs. Cl. *mp* *p*

Cbs. Cl. *mp* *p*

Bsn. 1 *mp* *p* *solo* *mp*

Bsn. 2 *mp* *p*

Cbsn. *mp* *p*

A. Sax. 1 *mf*<sup>3</sup> *p* *mf*<sup>3</sup> *p*

A. Sax. 2 *mp* *p* *solo* *p*

Ten. Sax. *mp* *p* *solo* *p*

Bari. Sax. *mp* *p* *solo* *p*

Tpt. 1 *mp* *p* 1.

Tpt. 2 *mp* *p* 1.

Tpt. 3 *mp* *p* 1.

Hn. 1/2 *mp* *p* div. *a2*

Hn. 3/4 *mp* *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bs. Tbn. *mp* 1. *p*

Euph. *mp* *p* *solo* *mp*

Tba. *mp* *p* 1.

Db. *mp* *p*

Timp. *mp* *p*

Pno. *mp*

Crot. *p*

Orch. Bls. *p*

Mar. *p*

Vib. *p* Motor on *mp*

Chim. *p*

Perc. *p*



Picc. *p*

Fl. 1 *p* 1 or 2

Fl. 2 *p* 1 or 2

Ob. 1 *p* solo *ppp* 1.

Ob. 2 *pp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Bs. Cl. *p*

Cbs. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

A. Sax. 1 *p* 1.

A. Sax. 2 *p* 1.

Ten. Sax. *p* 1.

Bari. Sax. *p* 1.

151 155 159 poco rit. . . . .

Tpt. 1 *p* 1. *pp*

Tpt. 2 *p* 1. *pp*

Tpt. 3 *p* 1. *pp*

Hn. 1/2 *p* div. a2

Hn. 3/4 *p* div.

Tbn. 1 *p* 1.

Tbn. 2 *p* 1.

Tbn. 3 *p* 1.

Bs. Tbn. *p* 1.

Euph. *p* tutti

Tba. *p* 1 or 2

Db. *p*

Timp. *p* Eb, Gb *pp*

Crot. *p*

Orch. Bls. *p*

Vib. *p*

Perc.