

After the Rain

For Concert Band, Grade 1
By Matt Neufeld

Instrumentation

1 - Full Score	4 - Bb Trumpet 1
8 - Flute	4 - Bb Trumpet 2
2 - Oboe	4 - F Horn
2 - Bassoon	3 - Trombone 1
5 - Bb Clarinet 1	3 - Trombone 2
5 - Bb Clarinet 2	4 - Euphonium B.C.
2 - Bb Bass Clarinet	2 - Euphonium T.C.
3 - Eb Alto Saxophone	4 - Tuba
2 - Bb Tenor Saxophone	
2 - Eb Baritone Saxophone	

2 - Bells
2 - Vibraphone (optional)
2 - Timpani
2 - Percussion 1: Bass Drum
2 - Percussion 2: Wind Chimes/Suspende Cymbal
2 - Percussion 3: Crash Cymbals/Triangle

Full Set - \$50.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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To The Director:

I really believe in the value of lyrical pieces as a cornerstone of developing overall musicianship for bands. I also strongly believe in treating young musicians as able to learn the sensitivity needed to perform a lyrical piece to its full potential. Therefore, please remember these when rehearsing this piece with your band:

1. Please hold all long notes for their full, written value. Whole notes, for example, should release on beat 1 of the following bar.
2. A good balance is essential to playing this piece correctly. I strongly recommend "The Creative Director" by Ed Lisk as a foundation to understand good band balance.
3. Always encourage your students to listen for melody, and to bring it out wherever they hear it, and to let it through if they hear it but are not playing the melody.
4. Good releases are just as important as good attacks.

The bells part was written to give to a reluctant mallet player. It is very repetitive on purpose.

The vibraphone part is optional, and, in the absence of a vibraphone, may be played on bells with medium vibraphone mallets.

The bass drum, timpani, and suspended cymbal parts do more than any other instrument to build to the big musical moments. Don't forget to remind the players how important their parts are, even if they don't look challenging or intricate.

And above all else, have fun and make music!

-Matt

Program Notes:

This year (2021) had a particularly dry summer where I live. We had no rain for months, but, finally, in mid August, the heavens finally opened with a week of glorious rain.

After one day of particularly furious thunderstorms, the rain finally broke around 8 p.m. I walked out onto my lawn to survey the aftermath, and, as I saw rain dripping off of every surface, I saw the clouds rolling back and the sun shining through. The grass, which had been looking brown all summer, had a tinge of green to it again.

To me, this is also a metaphor for the world starting to become right again after a year of being locked down due to the Covid-19 pandemic. After over a year of trauma and isolation, we begun to emerge from our cocoons and see each other again, and begin the long process of righting our worlds.

Though the winds blow, and the thunder booms, the rain brings growth and healing in storm's wake.

About the Composer



A graduate of the University of Manitoba in Winnipeg, Canada, Matt Neufeld (b. 1985) does his best to compose, teach, and perform music for as many people as he can convince or coerce.

Matt spends most of his days working with middle and high school band students at Ecole Van Wallegem and Oak Park High School in Winnipeg.

In his spare time, Matt enjoys competitive board gaming, playing his wife's favorite songs on the piano in ways that do NOT endear him to her, and having his three children try to beat him at Mario Kart.

After the Rain

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Bls.

Vib.

Timp.

Perc. 1

Perc. 2

Perc. 3

Soft mallets, slow motor (opt.), pedal ad. lib.

Soft mallets - like distant thunder

To W.Ch.

W.Ch.

To Cym.

Triangle

p *mp* *p* *pp* *p* *pp* *p*

(8)

7 8 9 10 11 12

After the Rain

16

19

This musical score is for the piece "After the Rain" and covers measures 13 through 19. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in Bb (B♭ Cl. 1, B♭ Cl. 2), Clarinet in B (B. Cl.), Saxophones in A (A. Sx.) and Bb (B. Sx.), Trumpets in Bb (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn.), Trombones in Bb (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba, Bassoon Solo (Bls.), Vibraphone (Vib.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score is written in 4/4 time with a key signature of one flat (Bb). The woodwinds and strings play sustained notes, while the brass section has a cue in measure 17. The percussion section features a solo on the vibraphone in measure 15 and various mallet and stick patterns on the other instruments.

Fl. *mp*

Ob. *mp*

Bsn. *mp* *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp* *mf*

A. Sx. *mp* *mf*

T. Sx. *mp*

B. Sx. *mp* *mf*

B♭ Tpt. 1 *mp* open

B♭ Tpt. 2 *mp* open

Hn. *mp*

Tbn. 1 *mp* Bsn. cue *mf*

Tbn. 2 *mp* Bsn. cue *mf*

Euph. *mp* Bsn. cue *mf*

Tuba *mp* *mf*

Bls. *mp* solo (4)

Vib. *mp*

Timp. *p* *mp*

Perc. 1 *p* *mp* *p*

Perc. 2 *p* *mp* *p* To sticks Sticks To Mallets

Perc. 3 *p* To Crash Cym. *p*

13 *mp* 14 15 16 17 18 19

Fl.

Ob.

Bsn. *mp*

B^b Cl. 1

B^b Cl. 2

B. Cl. *mp*

A. Sx.

T. Sx.

B. Sx. *mp*

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tuba

Bs.

Vib. *mf*

Timp.

Perc. 1 *p* *mf*

Perc. 2

Perc. 3 Cr. Cymbals *p*

Tuba cue

Horn Cue

open

play

20 21 22 23 24 25

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Euph. (Euphonium)
- Tuba
- Bls. (Bells)
- Vib. (Vibraphone)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2, Mallets)
- Perc. 3 (Percussion 3)

Key performance markings include dynamics such as *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). The score spans measures 26 to 32, with a dashed line indicating a continuation of the piece.

33 A tempo

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

Bls.

Vib.

Timp.

Perc. 1

Perc. 2

Perc. 3

33 34 35 36 37 38

After the Rain

molto rit. ----- Tempo 1 ♩ = 80

43

div.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The string section includes Basses (Bls.) and Vibraphone (Vib.). The percussion section includes three parts (Perc. 1, 2, 3). The score features dynamic markings such as *fp*, *f*, *p*, *mp*, and *mf*, along with performance instructions like 'Solo' and 'Band enters'. The percussion part includes specific instructions for 'Mallets', 'To sticks', and 'Sticks'. The score is marked with measure numbers 39 through 45 at the bottom.

After the Rain

Keep instruments in playing position until conductor releases.

rit.-----

The musical score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Starts with a rest, then plays a melodic line with dynamics *f* and *p*.
- Oboe (Ob.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Bassoon (Bsn.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- B♭ Clarinet 1 (B♭ Cl. 1):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- B♭ Clarinet 2 (B♭ Cl. 2):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- B♭ Clarinet (B. Cl.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Alto Saxophone (A. Sx.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Tenor Saxophone (T. Sx.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Bass Saxophone (B. Sx.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- B♭ Trumpet 2 (B♭ Tpt. 2):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Horn (Hn.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Trombone 1 (Tbn. 1):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Trombone 2 (Tbn. 2):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Euphonium (Euph.):** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Tuba:** Similar to the flute, playing a melodic line with dynamics *f* and *p*.
- Bells (Bls.):** Plays a rhythmic pattern with dynamics *f* and *p*.
- Vibraphone (Vib.):** Plays a rhythmic pattern with dynamics *f* and *p*.
- Timpani (Timp.):** Plays a rhythmic pattern with dynamics *fp*, *f*, and *mp*.
- Percussion 1 (Perc. 1):** Plays a rhythmic pattern with dynamics *fp*, *f*, and *p*. Includes markings: "To mallets", "Mallets", "To W.Ch.", "W.Ch.", and "niente".
- Percussion 2 (Perc. 2):** Plays a rhythmic pattern with dynamics *f* and *p*.
- Percussion 3 (Perc. 3):** Remains silent throughout the score.

The score includes dynamic markings such as *f* (forte), *p* (piano), *fp* (fortissimo piano), and *mp* (mezzo-piano). It also features performance instructions like "unis." (unison), "rit." (ritardando), and "Keep instruments in playing position until conductor releases." The piece concludes with a *f* dynamic marking at the end of the first percussion part.