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# FJH STRING ORCHESTRA

Grade 3

## RAINFALL IN VERNAZZA

Chris Thomas

### Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson

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## The Composer



Chris Thomas is an award-winning film composer with numerous film and television credits. In 2013, his score for *Grow Up, Tony Phillips* was voted best soundtrack at SXSW film and music festivals. In 2011, Chris won *Best Film & TV Music* at the *eWorld Music Awards* in Hollywood, and the *Gold Medal Prize* from the *Park City Film Music Festival*. In 2010, Chris wrote music for the documentary, *Woman Rebel*, which was short-listed for an *Academy Award* and nominated for an *Emmy Award*. In 2007, Chris was nominated for *Best Orchestrator* at the *Academy of Film & TV Music Awards* in Hollywood.

In television, Chris briefly orchestrated and conducted (uncredited) on ABC's hit show *LOST*. He has also composed special features music for *CSI:NY*. Recently, Chris composed commercial music for *Samsung*, *Coca Cola*, and *Chevron*.

In recent years, Chris has been in demand in the theme park industry, now the resident composer of the new *Evermore Adventure Park*. Since founding *Music for Haunts*, he has composed original soundtracks for the *Los Angeles Haunted Hayride*, *Ghost Ship*, *Killers NYC*, *Manormortis* (UK), & *Chambers of the Mausoleum*.

In the concert world, Chris orchestrated and arranged large works for the *Los Angeles Philharmonic* and *Master Chorale's* Easter Celebration at the Hollywood Bowl. His own works have been performed and recorded by the *Hollywood Studio Orchestra*, *Northwest Symphony Orchestra*, *Rose City Chamber Orchestra*, *University of Southern California Symphony*, *Angeles String Quartet*, *Los Angeles Doctors Symphony Orchestra*, *Fear No Music ensemble*, *Willamette University Chamber Choir*, *Oregon East Symphony*, *A-Sharp Youth Symphony* and various American festival ensembles.

He attended the University of Oregon (B. Mus. in Music Composition and B. A. in Political Science) and became involved with the Pacific Rim Balinese and Javanese Gamelan ensembles. Chris left the Northwest for the prestigious *Scoring for Motion Pictures* and Television program at University of Southern California's graduate school where he connected with many of Hollywood's A-list composers and filmmakers.

Chris currently resides in Los Angeles with his wife and two cats.

## About the Music

The summer breeze was gone, and the winter winds had arrived. The luminous blue Mediterranean Sea was graying, as the sky above. I looked out from a cafe as small drops of water dotted the window. High above in the brightly colored buildings I saw a dark-haired woman at the window. She looked out to the cold sea with a comfortless expression I couldn't quite define. Was it heartbreak, loneliness, possibly regret? Vague and secretive like Mona Lisa's smile, I never unlocked the answer. A few locals rushed in from the wet sidewalk, lamenting how this day was the first rainfall in Vernazza.

This piece lends itself to all things dramatic. It must be performed from the perspective of a forlorn character, heavy with expression, rubato, and rich vibrato, and in particular, copious amounts of legato bowing. Approach melodic passages with full bows and plenty of weight in the string. Be sure to lean into the quarter-note triplets and juicy accidentals in chromatic passages. Melodramatic pieces also tend to slow down, so boldly play out your parts while maintaining a brisk, steady tempo. Of course, please do not hold back when it comes to tasteful tempo-stretching. Most importantly, bring passion to this music and make it uniquely your own!

String Editing: Carrie Lane Gruselle

# RAINFALL IN VERNAZZA

CHRIS THOMAS  
(BMI)

Allegretto (in 2) (♩=116)  
*Singhiozzando*

rit.

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The music is marked *p* (piano) and includes dynamic markings *V* and *L2*. Measure numbers 1, 2, 3, and 4 are indicated at the bottom.

5 A tempo

Musical score for measures 5-9. The score continues with the same six staves as above. Measure 5 is marked **5 A tempo**. The music includes dynamic markings *pizz.* and *V*. Measure numbers 5, 6, 7, 8, and 9 are indicated at the bottom.



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13

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

10

14

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

15

16

17

18

19

21

Vln. 1  
*mp* *p* *mp*

Vln. 2  
*mp* *p* *mp*

Vln. 3 (Vla. T.C.)  
*mp* *p* *mp*

Vla.  
*mp* *p* *mp*

Vcl.  
*mp* *p* *mp*  
*arco*

D.B.  
*mp*

20 21 22 23 24

29

Vln. 1  
*mf* *mp*

Vln. 2  
*mf*

Vln. 3 (Vla. T.C.)  
*mf*

Vla.  
*mf*

Vcl.  
*mf* *mp*

D.B.  
*mf* *mp*

25 26

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

30 31 32 33 34

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

35

*mf* *p* *mf*

*mf* *p* *espr.* *pizz.* *mf*

*mf* *p* *pizz.* *mf*

*mf* *p* *pizz.* *mf*

*mf* *p* *pizz.* *mf*

*mf* *p* *pizz.* *mf*

Vln. 1 (L2) V

Vln. 2 V 4 4

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

40 41 42 43 44

45

Vln. 1 p mf V 3 3

Vln. 2 p mf V (h)

Vln. 3 (Vla. T.C.) p mf

Vla. p mf

Vcl. p mf

D.B. p mf

45 48 49

53

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

50 51 54

*p* *mf espr.* *p* *mp*

arco

V (1)

This musical score covers measures 50 to 54. It features six staves: Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 50 shows the beginning of a phrase with a dynamic of *p*. Measure 51 includes a first ending bracket labeled (1) and a dynamic of *mf espr.*. Measure 52 has a dynamic of *p*. Measure 53 has a dynamic of *mf espr.*. Measure 54 has a dynamic of *mp*. The Viola and Violoncello parts are marked *arco*. A large red watermark 'Preview Only' is overlaid on the score.

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

55 57 58 59

(L2)

(L2) 3

(L2) 3

(L2) 2 3

This musical score covers measures 55 to 59. It features the same six staves as the previous page. Measure 55 has a dynamic of *p*. Measure 56 has a dynamic of *mf espr.*. Measure 57 has a dynamic of *p*. Measure 58 has a dynamic of *mf espr.*. Measure 59 has a dynamic of *mp*. The Viola and Violoncello parts include first ending brackets labeled (L2) with triplets. A large red watermark 'Preview Only' is overlaid on the score.



61

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

60 61 62 63 64

69

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

65 66 67 69

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

70 72 73 74

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

75 76

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

80 81 82 83

85

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

85 86 87 88 89

93 molto rit.

Musical score for measures 90-93. The score is for a string ensemble consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3, Vla. T.C.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is 'molto rit.'. The dynamics range from *mp* (mezzo-piano) to *p* (piano). Measure 90 shows a triplet in Vln. 1 and Vln. 2. Measure 91 features a *mp* dynamic. Measure 92 has a *p* dynamic. Measure 93 continues the *p* dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Musical score for measures 95-99. The score is for a string ensemble consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3, Vla. T.C.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Measure 95 features a *ff* dynamic. Measure 96 features a *pp* dynamic. Measure 97 features a *pp* dynamic. Measure 98 features a *pp* dynamic and includes the instruction 'sul D' (sul tasto) for the Violoncello. Measure 99 continues the *pp* dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the score.