

FULL CONDUCTOR SCORE

Catalog No: 012-4740-01

BARNHOUSE CONCERT BAND SERIES

# THE RIVER AND THE ROCK

THE TALE OF A CITY

*David Shaffer*



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**THE BARNHOUSE**  
COMPANY

# THE RIVER AND THE ROCK

## A Tale Of A City

David Shaffer

### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st B $\flat$ Clarinet .....	4
2nd B $\flat$ Clarinet .....	4
3rd B $\flat$ Clarinet .....	4
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
1st E $\flat$ Alto Saxophone .....	3
2nd E $\flat$ Alto Saxophone .....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
1st B $\flat$ Trumpet .....	3
2nd B $\flat$ Trumpet .....	3
3rd B $\flat$ Trumpet .....	3
F Horn .....	4
1st Trombone .....	3
2nd Trombone .....	3
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Mallet Percussion: Chimes, Xylophone .....	2
Timpani .....	1
Percussion 1: Snare Drum, Tom Toms, Bass Drum .....	3
Percussion 2: Triangle, Crash Cymbals, Suspended Cymbals .....	2
Percussion 3: Wind Chimes, Tambourine .....	2

### Notes to Conductor

**The River and the Rock** is comprised of 5 small tone poems each a different and contrasting style representing the history of the city of Fitchburg, Massachusetts. The first movement should be mysterious and haunting, complemented by the powerful Maestoso at m. 26. Tempos are suggested, and are open for interpretation; but should be musically interesting and appropriate. The second movement begins at m. 39, and represents Fitchburg's involvement in the country's war efforts. This should be played as a light and rhythmic march. The third movement brings to life the dawn of the industrial revolution, bringing prosperity and culture to the city. The tempo should be no slower than the indicated m.m. = 146. M. 86, the fourth movement, brings the downturn of the city's prosperity in the mid twentieth century, and should be powerful but also haunting. The fifth and final movement, starting at m. 108, suggests the return of prosperity and should be performed in a light and whimsical manner.

I hope you enjoy preparing and performing this interesting composition.

*David Shaffer*

### About the Composer



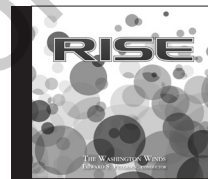
**David Shaffer** was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from the Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Mr. Shaffer has been associated with the Miami University Marching Band for 30 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and as Director (1997 – 2009). The Miami Band has performed for seven regional Bands of America Contests. In 2003 the Miami Band was selected as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

In addition to his involvement with Miami University, Mr. Shaffer has over 400 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 24 years.

Under the direction of Mr. Shaffer, the Wyoming High School String Orchestra performed as the opening group at the 1984 Mid-West National Band and Orchestra Director's Clinic in Chicago. Additional Mid-West conducting appearances were in 2000 and 2001 when Mr. Shaffer guest conducted his compositions with the Robinson School Band, Fairfax, Va., and the South Central Middle School Band, Cartersville, Ga.

Currently residing in Boston, Massachusetts, Mr. Shaffer is in demand as a conductor for honor bands, new music reading clinics, music festivals, and music education seminars. During the summer of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. In February of 1997 he conducted a program of his music, with the China Youth Corps Band in the National Concert Hall, Taipei, Taiwan. In April of 2011 Mr. Shaffer premiered his composition *At The Red Creek* with the Musikkapelle Roethenbach, at Roethenbach, Germany.

### 2019 Concert Band CD



WFR397

**RISE**

**The Washington Winds,  
Edward S. Petersen – Conductor**

**CONTENTS:** *Rise (Galante), Fantasy On Old Hundred*

*(Holsinger), Pageantry March (K. L. King / arr. Glover), As I Walked Through The Meadow (La Plante), Prelude And Presto (Holsinger), La Sorella (arr. Glover), The River And The Rock (Shaffer), The Parting Glass (setting by Conaway), Marche Russe (Ganne / arr. C. T. Smith), The Lost City Of Shambhala (Bell), The Bluebonnet Revue (Wasson), Soliloquy (Holsinger), A Trombone Family Reunion (Fillmore / arr. Glover), Dylan Has The Look (Holsinger), Jubilee 150 (Chattaway)*

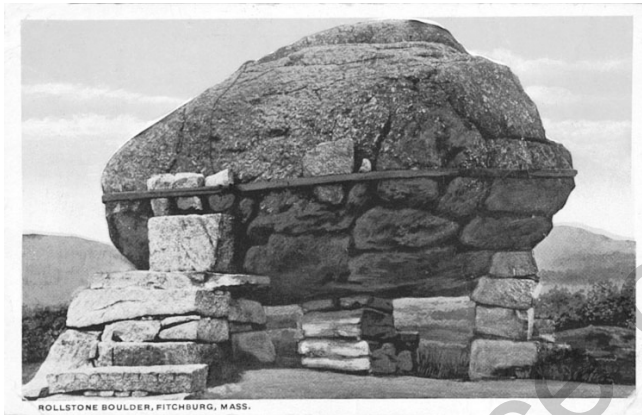
### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

## THE ROCK:

Fitchburg is noted for the "Rollstone Boulder", a 110-ton glacial erratic composed of porphyritic granite. This boulder rests in a small triangular park adjacent to the city green, called Litchfield Park. The boulder was a feature and an attraction of the summit of Rollstone Hill; and was a favorite gathering spot and destination for scores of Fitchburg residents. Threatened by destruction from advancing quarry operations, it was exploded and reassembled on the green in 1929 and 1930. A plaque attached to the boulder today reads, in part:

*This boulder, carried by the last glacier from Mt. Monadnock, New Hampshire to the summit of the hill whose name commemorates it, was for centuries a landmark to Indian and Settler.*



## THE CITY:

Fitchburg, Massachusetts grew from the sparsely populated region of what is now middle Massachusetts. Rich in game and natural resources, the region provided fine hunting for Native American and settlers alike. In 1718, Samuel Page cut the first clearing in what is now Groton, Massachusetts, but it was not until 1735 that his son headed west and built his garrison in Fitchburg. The frontier was settled very slowly as hostilities between England and France encouraged Indian bounty hunters to attack isolated garrisons. The bloody war between France and England with its corollary of Indian hostilities lingered on until 1761. By this time the people were ready to turn their hearts and hands to peaceful productivity on their farms.

Shortly after the Revolution, Fitchburg citizens were embroiled in a debate over where to locate the town center - either on the fertile Dean Hill or along the Nashua River. The river location was finally chosen when Captain William Brown donated his land for the town meeting house. This turned out to be a wise decision since the river was to play a major role in the development of Fitchburg in the 1800's.

Fitchburg was somewhat unique in that a number of local people discerned the city's potential, and with their own resources and creative inventions spurred the rapid development of a great and diversified manufacturing city. Large quantities of paper, textiles, machines, saws, chains, guns, axle grease, bicycles, and shoes were produced. Alvah Crocker again helped the local industries when he initiated and advocated the extension of the railroad to the East, and to the West by drilling the Hoosac Tunnel. By 1875, Fitchburg was linked to the vast western markets by direct rail connection, and industry was thriving. Along with the growth of industry came the growth of neighborhoods. Most buildings were built during this Victorian era. This was directly related to the rapid population growth from 3,883 people in 1845 to 31,531 people in 1900.

Throughout the history of Fitchburg its citizens heeded the call to arms in unprecedented displays of patriotism. With a total population of about 800 in 1776, at least 169 Fitchburg men joined the Continental Army and fought in the battles for independence from England. Subsequent wars were sources of immense pride for a community who sent men and women to fight for the freedom that the original 169 men in the revolutionary war began.

Fitchburg became a city in 1872. The major commercial area in the downtown flourished, and the primary institutions such as the courthouse, hospital, library, opera house and municipal buildings were nearby. The pattern of the built environment was simple and clear. Factories were next to the river. The residential neighborhoods grew on the slopes of the hills near to the river. The commercial areas developed between the residential and industrial areas, especially where the floor of the river valley was wide.

Industrial expansion and growth continued until shortly after the turn of the century. By 1900, the major growth in the country was occurring further west. Fitchburg's growth leveled off. The "Golden Years" of the city came to a close.

In the early years of the 20th century, the upper middle class began to move out to more "suburban" homes. This was in part made possible by the advent of the car. Neighborhoods that began to lose their economic diversity and stability began to wane. Local industries began to change ownership. Local owners sold out to national corporations. The industrial leadership which for so long had controlled much of the city was passed on to a leadership which had limited interest in the city other than those things directly connected with their industries. The downtown also changed. What had been an attractive and vibrant place, with its mix of uses - shops, theaters, hotels, factories, churches, schools, banks, and station - slowly began to fade.

The 2000's finds Fitchburg, like other New England cities, trying to sort out her problems while attempting to build on her assets. The realization now is that Fitchburg has a worthy heritage, not only in its people but in its physically constructed environment. Many of Fitchburg's historically and architecturally important buildings, once abandoned and overlooked, are becoming an asset to the city. Attractive mill buildings are slowly being redeveloped. Once empty stores fronts and abandoned homes in town are now seeing new life. The future it seems is bright once again.

Conductor Score  
012-4740-00

# THE RIVER AND THE ROCK

David Shaffer  
(ASCAP)

*I. Beginnings*  
The Tale of a City  
Mysterioso ♩ = 146

The score is for a 4/4 piece in B-flat major, marked *Mysterioso* at 146 bpm. The woodwinds (Clarinets, Bass Clarinet, Bassoon, Saxophones) play a melodic line starting in measure 2, with dynamics ranging from *p* to *mp* and *sim.* The brass section (Trumpets, Trombones, Euphonium, Tuba) is silent. The percussion section includes Mallets (Chimes, Xylophone), Timpani, and Percussion 1 (Snare, Tom, Bass Drum), Percussion 2 (Suspended Cymbal, Crash Cymbals, Triangle), and Percussion 3 (Wind Chimes, Tambourine). Wind chimes are active from measure 2 to 5.

7

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

7

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

7 8 9 10 11 12

pp

13

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

13

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

*mf*

*mp*

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*solo*

**Stringendo**

*rall.*

**26** **Maestoso** ♩ = 86

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

**Stringendo**

*rall.*

**26** **Maestoso**

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3



Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Perc. 3



II. Patriots

39 March Tempo ♩ = 128

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

39 March Tempo

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Xylo

*f*

45

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

45

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*accel.*

**53** Briskly ♩ = 134

The image shows a page of a musical score, likely for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left include Flute, Oboe, 1st Clar., 2nd Clar., 3rd Clar., B. Clar., Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., B. Sax., 1st Trpt., 2nd Trpt., 3rd Trpt., Horn, 1st Trb., 2nd Trb., Euph. (Bar.), Tuba, Mlt., Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *ff* and *accel.*, and a section marked **53** Briskly with a tempo of ♩ = 134. A large watermark is visible across the page.

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*ff*

*ff*

*ff*

*ff*

*ff*

57

Flute *rall.*

Oboe *f* 3 *mp*

1st Clar. *f* 3 *mp*

2nd Clar. *f* 3 *mp*

3rd Clar. *f* 3 *mp*

B. Clar. *f* 3 *mp*

Bsn. *mp*

1st A. Sax. *f* 3 *mp*

2nd A. Sax. *f* 3 *mp*

T. Sax. *f* 3 *mp*

B. Sax. *mp*

1st Trpt. *rall.*

2nd Trpt.

3rd Trpt.

Horn

1st Trb. *to Chimes*

2nd Trb.

Euph. (Bar.) *F to Eb*

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

### III. Prosperity

65 Festive ♩ = 146

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

65 Festive

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Chimes

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

bell tones

f

bell tones

f

bell tones

f

bell tones

f

bell tones

f

bell tones

f

bell tones

f

bell tones

mp

sf

Let ring

f G to A, B♭ to C, E♭ to D

p

64

65

66

67

68

69



Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

72

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

To Xylo

Xylo

tamb.

hit cymbal with stick

A to G

70

71

72

73

74

*ff*

*ff*

*mf* lightly

*mf* lightly

*mf* lightly

*mf*

*mf*

*mf* lightly

*mf* lightly

*mp*

*mf*

*mf* lightly

*mf*

*mp*

*sf*

*sf* div.

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf*

*sf*

*mf*

*f*

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

75

76

77

78

79

80

rall.

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

80

rall.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

To Chimes

IV. Decline

86 Forceful with power ♩ = 86

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

86 Forceful with power

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Flute *mf*

Oboe

1st Clar. *mf*

2nd Clar.

3rd Clar.

B. Clar. *mp* tuba cue

Bsn. *mp*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.) *mp* solo *f* one only

Tuba *mp*

Mlt. *mp*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Flute *mf* *f*

Oboe *mf* *f*

1st Clar. *mf* *f*

2nd Clar. *mf* *f*

3rd Clar. *mf* *f*

B. Clar. *mp* *f*

Bsn. *mp* *f*

1st A. Sax. *mp* *f*

2nd A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

1st Trpt. *mp* *f*

2nd Trpt. *mp* *f*

3rd Trpt. *mp* *f*

Horn *mp* *f*

1st Trb. *mp* *f*

2nd Trb. *mp* *f*

Euph. (Bar.) *tutti* *f*

Tuba *tutti* *f*

Mlt. Chimes *f*

Timp. *mp* *f*

Perc. 1

Perc. 2 *mp* *f* *pp*

Perc. 3

*rall.*

Flute  
Oboe  
1st Clar.  
2nd Clar.  
3rd Clar.  
B. Clar.  
Bsn.  
1st A. Sax.  
2nd A. Sax.  
T. Sax.  
B. Sax.  
1st Trpt.  
2nd Trpt.  
3rd Trpt.  
Horn  
1st Trb.  
2nd Trb.  
Euph. (Bar.)  
Tuba  
Mlt.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

V. Revival

108 Festive ♩ = 152

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

108 Festive

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

108

109

110

111

112



Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

120

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

120

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

118 119 120 121 122



*accel.*

**131** Majestic  $\text{♩} = 80$

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

*accel.*

**131** Majestic

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Chim.

Timp.

Perc. 1

Perc. 2

Perc. 3

To Xyl.

Xyl.

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*accel.*

**147 Blazing!**

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

*accel.*

**147 Blazing!**

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

143

144

145

146

147

148

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*For reference only. Not valid for performance.*



Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

1st A. Sax.

2nd A. Sax

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Trb.

2nd Trb.

Euph.  
(Bar.)

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*pp*

*sf*

*ff*

*sffz*

*tr*

*v*

*vc*

*solo*