

FULL SCORE

Symphonic Band



CARL FISCHER

PERFORMANCE

SERIES

Grade 4

Rain and Snow on the Cedar Cliffs

Ed Kiefer

SPS65
INSTRUMENTATION

Full Score	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1	3
Trumpet 2	3
Trumpet 3	3
Horn 1 in F	4
Horn 2 in F	4
Trombone 1	3
Trombone 2	3
Bass Trombone	3
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	4
Mallet Percussion 1	1
Xylophone	
Mallet Percussion 2	2
Vibraphone, Bells	
Mallet Percussion 3	2
Chimes, Marimba	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Cymbal, Triangle, Wood Block, Tambourine	

CARL FISCHER®

About the Composition

Rain and Snow on the Cedar Cliffs is based on two old Appalachian mountain tunes, the first being a beautiful, haunting melody entitled *Rain and Snow*. Like many mountain tunes, it reflects the tough living conditions of the area, particularly between the man and wife trying to make ends meet.

The second section is based on the more widely recognized *Old Joe Clark*, which is developed as a fantasy and joined by the first melody at the conclusion of the piece.

This piece was written to honor recent retirees Bill and Janis Bryant, who were the band and chorus directors at A. C. Reynolds for years. It was premiered in May 2014, by my friend Sean Smith and the A.C. Reynolds band. In no way does the piece reflect the Bryant's feeling for each other.

Well, I married me a wife, she gave me trouble all my life
Left me out in the cold rain and snow
Rain and snow...
She left me out in the cold rain and snow

She came down the stairs holding back her long yellow hair
And her cheeks were as red as a rose
As a rose...
And her cheeks were as red as a rose

Well I've done all that I can do to try to get along with you
And I ain't gonna be treated this old way
This old way...
Now I ain't gonna be treated this old way

Well, she came in to the room where she met her final doom
And I ain't gonna be treated this old way
This old way...
Now I ain't gonna be treated this old way
She left me out in the cold rain and snow

About the Composer

Ed Kiefer graduated from Wake Forest University with honors in 1976. He received his Masters in Music Education in 1990 from the University of Greensboro. He served as the Director of Bands at East Davidson High School and Brown Middle School in Thomasville, NC for 28 years and as Director of Instrumental Music at Pfeiffer University for 6 years.

Kiefer was awarded the Jaycees Young Educator of the Year Award in 1994, has been recognized by his fellow band directors with the Award of Excellence, and is sought after as an adjudicator, clinician and conductor for state and national concert, marching and jazz events.

Ed uses his experience as a middle and high school director to compose music that is playable and fun for students and audiences alike. Those years in the classroom have allowed him to learn what is easy for the students and what challenges them musically. His publications have been performed world-wide and featured at the Midwest Clinic in Chicago. Ed has 18 pieces published for band and for percussion ensemble, many of which are on state festival (MPA) lists.

Rain and Snow on the Cedar Cliffs

ED KIEFER

$\text{♩} = 80 \text{ rubato}$

Piccolo

Flute 1 2

Oboe

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$ 1 2

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 2 3

$\text{♩} = 80 \text{ rubato}$
Off stage if possible
Solo
mf

Horn in F 1 2

Trombone 1 2

Bass Trombone

Euphonium

Tuba

Mallet Percussion
(Xylophone)

(Vibraphone, Bells)

(Chimes, Marimba)

Timpani
(G, B $\flat$, C, D, F)

(Snare Drum, Bass Drum)

Percussion
(Cymbal, Triangle, Wood Block, Tambourine)

1 2 3 4 5 6

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Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

7 8 9 10 11 12

mp

mp

mf

Vib.

mp

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb.

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

13 14 15 16 17 18

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a2

mf

mf

19

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Picc.

Fl. 1
2

Ob.

Cl. in B $\flat$ 1
2
3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1
2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1
2
3

Hn. in F 1
2

Trb. 1
2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1
2
3

Temp.

Perc. 1
2

25 26 27 28 29 30

SPS65F

31 *rit.*

Picc. *f* *ff*

Fl. 1 *f* *ff*

2

Ob. *f* *ff*

Cl. in B $\flat$ 1 *f* *ff*

2

3

B. Cl. in B $\flat$ *f* *ff*

Bsn. *f* *ff*

A. Sax. in E $\flat$ 1 *f* *ff*

2

T. Sax. in B $\flat$ *f* *ff*

Bar. Sax. in E $\flat$ *f* *ff*

31 *rit.*

Tpt. in B $\flat$ 1 *f* *ff*

2

3

Hn. in F 1 *f* *ff*

2

Trb. 1 *f* *ff*

2

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mallet 2 Perc. 1

2

3

Timp. 1

2

Perc. 1 *f* *p* *ff*

2

SPS65F *f* 31 32 *p* 33 34 35 *ff* 36

37 $\text{♩} = 80$

Picc.

Fl. 1 *mp*

2

Ob. *mp*

Cl. in B $\flat$ 1 *mp*

2 *mp*

3 *mp*

B. Cl. in B $\flat$ *mp*

Bsn. *mp*

A. Sax. in E $\flat$ 1

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

37 $\text{♩} = 80$

Tpt. in B $\flat$ 1

2

3

Hn. in F 1

2 *mp*

Trb. 1 *mp*

2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mallet Perc. 1

2

3 Chimes

Timp.

Perc. 1

2

37 38 39 40 41 42

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

mf

mf

mf

mf

mf

p

mf

p

Vib.

43 44 45 46 47 48

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

Off stage if possible Solo

49 50 51 52 53 54 55

56 ♩ = 112 G.P.

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2 *f*

T. Sax. in B $\flat$ *f*

Bar. Sax. in E $\flat$ *f*

56 ♩ = 112 G.P.

Tpt. in B $\flat$ 1 2 3 *mf*

Hn. in F 1 2 *mf*

Trb. 1 2 *mf*

B. Tbn. *mf*

Euph. *f* *mf*

Tuba *mf*

Mallet Perc. 1 2 3

Timp.

Perc. 1 2 rim shot *sfz* *p*

56 57 58 59 60

Picc. *mf* *f* *fp*
 Fl. 1 *mf* *f* *fp*
 2 *mf* *f* *fp*
 Ob. *mf* *f* *fp*
 Cl. 1 *mf* *f* *fp*
 in B $\flat$ 2 *mf* *f* *fp*
 3 *mf* *f* *fp*
 B. Cl. in B $\flat$ *fp* *f* *fp*
 Bsn. *fp* *f* *fp*
 A. Sax. in E $\flat$ 1 *mf* *f* *fp*
 2 *mf* *f* *fp*
 T. Sax. in B $\flat$ *f* *fp*
 Bar. Sax. in E $\flat$ *fp* *f* *fp*
 Tutti
 Tpt. in B $\flat$ 1 *f*
 2 *f*
 3 *f*
 Hn. in F 1 *f*
 2 *f*
 Trb. 1 *f*
 2 *f*
 B. Tbn. *f* *fp*
 Euph. *f* *fp*
 Tuba *f* *fp*
 Mallet Perc. 1
 2
 3
 Timp. *f*
 Perc. 1 *f* *f*
 2 *f*
 Sus. Cym. with stick
 Triangle

61 62 63 64 65 66

SPS65F

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

73 74 75 76 77 78

Sus. Cym. *p*

Picc. *f*

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3 *f*

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2 *f*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2 *f*

Tambourine

79 80 81 82 83 84

Picc.
Fl. 1
2
Ob.
Cl. in B $\flat$ 1
2
3
B. Cl. in B $\flat$
Bsn.
A. Sax. in E $\flat$ 1
2
T. Sax. in B $\flat$
Bar. Sax. in E $\flat$
Tpt. in B $\flat$ 1
2
3
Hn. in F 1
2
Trb. 1
2
B. Tbn.
Euph.
Tuba
Mallet Perc. 1
2
3
Timp.
Perc. 1
2
 Crash Cymbals
f 91 92 93 94 95

96

Picc. *ff*

Fl. 1 *ff*

2

Ob. *ff*

Cl. 1 *ff*

in B $\flat$ 2

3

B. Cl. *ff*

in B $\flat$

Bsn. *ff*

A. Sax. 1 *ff*

in E $\flat$ 2

T. Sax. *ff*

in B $\flat$

Bar. Sax. *ff*

in E $\flat$

96

Tpt. 1 *ff*

in B $\flat$ 2

3

Hn. 1 *ff*

in F 2

Trb. 1 *ff*

2

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mallet Perc. 1

2

3

Timp. *ff*

Perc. 1 *ff*

2

ch. 96 97 ch. 98 99 ch. 100

Cr. Cym.

SPS65F

104

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

104

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

Marimba

8yb

101 102 103 104 105

SPS65F

Picc.

Fl. 1 2

Ob. Solo *mf*

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$ *mf*

Bsn.

A. Sax. in E $\flat$ 1 2 Solo *mf*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2 *mf*

Trb. 1 2

B. Tbn.

Euph.

Tuba *mf*

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

106 107 108 109 110 111

p
Sus. Cym.

112 117

Picc. *mf*

Fl. 1 *mf*
2

Ob. *Tutti*
mf

Cl. in B $\flat$ 1 *mf*
2
3 *mf*

B. Cl. in B $\flat$ *f*

Bsn. *f*

A. Sax. in E $\flat$ 1
2

T. Sax. in B $\flat$ *f*

Bar. Sax. in E $\flat$ *f*

112 117

Tpt. in B $\flat$ 1 *mf*
2
3 *mf*

Hn. in F 1
2 *f*

Trb. 1 *f*
2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Mallet Perc. 1
2
3

Timp. *f*

Perc. 1 *sfz*
2 *ffz*

112 113 114 115 116 117

SPS65F

Picc. *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Fl. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 2

Ob. *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Cl. 1 *f* *mp* $\triangleleft$ *f* *mp*
 in B $\flat$ 2 *f* *mp* $\triangleleft$ *f* *mp*
 3

B. Cl. in B $\flat$ *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Bsn. *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

A. Sax. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 in E $\flat$ 2

T. Sax. in B $\flat$ *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Bar. Sax. in E $\flat$ *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Tpt. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 in B $\flat$ 2 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 3

Hn. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 in F 2

Trb. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 2

B. Tbn. *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Euph. *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Tuba *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Mallet Perc. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 2
 3

Timp. *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*

Perc. 1 *mp* $\triangleleft$ *f* *mp* $\triangleleft$ *f* *mp*
 2

118 119 120 121 122 *mp*

Sus. Cym.

128

Picc. *f* *ff*

Fl. 1 *f* *ff*

2 *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

in B $\flat$ 2 *f* *ff*

3 *f* *ff*

B. Cl. in B $\flat$ *f* *ff*

Bsn. *f* *ff*

A. Sax. 1 *f* *ff*

in E $\flat$ 2 *f* *ff*

T. Sax. in B $\flat$ *f* *ff*

Bar. Sax. in E $\flat$ *f* *ff*

128

Tpt. 1 *f* *ff*

in B $\flat$ 2 *f* *ff*

3 *f* *ff*

Hn. 1 *f* *ff*

in F 2 *f* *ff*

Trb. 1 *f* *ff*

2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mallet Perc. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

2 *f* *ff*

Bells *mp*

as written *mp*

123 124 125 126 127 128

Cr. Cym.

Picc. *mf*

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3 *mp*

Timp.

Perc. 1 2 Triangle

129 130 131 132 133

SPS65F

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

134 135 136 137 138

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136

mf

mf

Picc.

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet Perc. 1 2 3

Timp.

Perc. 1 2

Vibraphone

as written

139 140 141 142 143 144

SPS65F

Picc.
 Fl. 1
 2
 Ob.
 Cl. in B $\flat$ 1
 2
 3
 B. Cl. in B $\flat$
 Bsn.
 A. Sax. in E $\flat$ 1
 2
 T. Sax. in B $\flat$
 Bar. Sax. in E $\flat$
 Tpt. in B $\flat$ 1
 2
 3
 Hn. in F 1
 2
 Trb. 1
 2
 B. Tbn.
 Euph.
 Tuba
 Mallet Perc. 1
 2
 3
 Timp.
 Perc. 1
 2

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145 146 147 148 149 150

152

Picc. *ff*

Fl. 1 *ff*

2

Ob. *ff*

Cl. in B $\flat$ 1 *f*

2 *f*

3

B. Cl. in B $\flat$ *ff*

Bsn. *ff*

A. Sax. in E $\flat$ 1 *ff*

2

T. Sax. in B $\flat$ *ff*

Bar. Sax. in E $\flat$ *ff*

152

Tpt. in B $\flat$ 1

2

3

Hn. in F 1 *ff*

2

Trb. 1 *ff*

2

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mallet Perc. 1 *ff*

2 *ff*

3 *ff*

Timp. *ff*

Perc. 1 *mf*

2

151 152 153 154 155

SPS65F

165

Picc.

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Trb.

B. Tbn.

Euph.

Tuba

Mallet Perc.

Timp.

Perc.

Crash Cymbals

163 164 165 166 167 168 169 170

Picc.

Fl. 1 2

Ob.

Cl. 1 in B $\flat$ 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. 1 in E $\flat$ 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$ 2 3

Hn. 1 in F 2

Trb. 1 2

B. Tbn.

Euph.

Tuba

Mallet 1 Perc. 2 3

Timp.

Perc. 1 2

Sus. Cym.

171 172 173 174 Sus. Cym. 175 176 177

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