

Commissioned by
 the Illinois Valley Central Community Unit School District Bands,
 Dan Dietrich, Matt Chapman and Kim Tegg, Directors

RIVER VALLEY LEGACY

I. River Echoes, II. Railroads, III. Machines, IV. Traditions

By KEVIN MIXON (ASCAP)

INSTRUMENTATION

1 Conductor	2 Baritone	WORLD PARTS Available for download from www.alfred.com/worldparts
8 C Flute	2 Baritone Treble Clef	
2 Oboe	4 Tuba	Horn in E \flat
4 1st B \flat Clarinet	2 Mallet Percussion (Bells, Xylophone, Chimes)	Trombone in B \flat Bass Clef
4 2nd B \flat Clarinet	1 Timpani	Trombone in B \flat Treble Clef
2 B \flat Bass Clarinet	3 Percussion I (Concert Tom, Bass Drum, Snare Drum)	Baritone in B \flat Bass Clef
2 Bassoon	3 Percussion II (Triangle, Finger Cymbals, Suspended Cymbal, Mark Tree, Anvil, Ride Cymbal, Train Whistle, Crash Cymbals, Wood Block)	Tuba in E \flat Bass Clef
5 E \flat Alto Saxophone		Tuba in E \flat Treble Clef
2 B \flat Tenor Saxophone		Tuba in B \flat Bass Clef
2 E \flat Baritone Saxophone		Tuba in B \flat Treble Clef
4 1st B \flat Trumpet		
4 2nd B \flat Trumpet		
4 Horn in F		
4 Trombone		

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

PROGRAM NOTES

Commissioned by the Illinois Valley Central Community Unit School District Bands, RIVER VALLEY LEGACY is in four contrasting movements which musically depict the rich history of the Illinois River Valley.

I. River Echoes

The history of the Illinois River Valley is similar in many ways to regions in much of North and South America. Although European languages are prevalent, there are still several landmarks bearing Native American names from indigenous inhabitants. Even though Europeans, such as the French in the Illinois River Valley, initially claimed most of both continents, diverse people from Asia and Africa along with indigenous people played a large role in the history of these lands. In this first movement, the *Illinois State Song* is quoted in fragments amidst undulating rhythms intermittently ornamented with delicate percussion suggesting a sunlit Illinois River. In recognizing other noble ancestors, there are also quotes from songs sung by African-American rousters, or steamboat workers: *I'm Going Down the River Before Long* and *Alberta, Let Your Hair Hang Low*. These particular pentatonic folk melodies were also selected and arranged to suggest some native American music styles.

II. Railroads

The Illinois River Valley prospered with the arrival of trains, and thrived as a hub for commerce. But the construction of railroads was an arduous task, often at the hands of people with ancestry from Africa and Asia. As with the steamboat rousters above, music helped ease hard labor as well as provide rhythms to help synchronize movements for groups of workers performing coordinated tasks. After driving the railroad ties, or nails, into the ground, workers would then “tamp” gravel around the ties. The “tamping” of the shovel provided a rhythmic accompaniment for songs. This movement’s rhythms were suggested by this “tamping,” but the use of the anvil (or brake drum) also suggests the driving of railroad ties and the clang of the bell on steam trains. The diminished chord prevalent in the music is, of course, taken from the diminished tones of the train whistle.

III. Machinery

The Industrial Revolution brought prosperity to The Illinois River Valley. Caterpillar Tractor Company, a global leader in the manufacture of large machines, still maintains its world headquarters in Peoria, Illinois. The third movement heralds the progress forged by these machines, but also evokes the motorized austerity that, if unmitigated by humans, threatens ecology.

IV. Traditions

The wind band has had a distinguished history in Central Illinois. The fourth movement surveys American band history, beginning solemnly with a reminder of the role of bugle and drum in the military and concluding with fife and drum and traditional march references. The primary material in this movement is derived from *Old Abe Lincoln*, a popular Union song during the Civil War celebrating one of Illinois’ most famous citizens. The tune is also significant as it was originally an African-American spiritual titled *Ain't I Glad I Got Out of the Wilderness* and so also serves as a fitting tribute to enslaved Americans, as well as those citizens who sacrificed their lives in the war to end slavery and preserve the United States.

Kevin Milton

CONDUCTOR

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RIVER VALLEY LEGACY

KEVIN MIXON (ASCAP)

I. River Echoes, II. Railroads, III. Machines, IV. Traditions

I. "River Echoes"

Tranquil and sustained $\text{♩} = 80$

5

C Flute

Oboe

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion
(Bells, Xylophone, Chimes)

Timpani

Percussion I
(Concert Tom,
Bass Drum, Snare Drum)

Percussion II
(Triangle, Finger Cymbals,
Suspended Cymbal, Mark Tree,
Anvil, Ride Cymbal, Train Whistle,
Crash Cymbals, Wood Block)

The musical score is written for a large band ensemble. It features multiple staves for woodwinds, brass, and percussion. The tempo is marked 'Tranquil and sustained' with a quarter note equal to 80 beats per minute. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page. A rehearsal mark '5' is placed above the first measure of the C Flute part. The percussion section includes cues for the Trombone and Baritone, and specific instructions for Finger Cymbals and Suspended Cymbals.

1 2 3 4 5

Fl. *p*

Ob. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

1 Tpts. *p*

2 Tpts. *p*

Hn. *p* Cue: A. Sax. *p*

Tbn. *p* Cue: T. Sax. *p*

Bar. *p* Cue: Bar. Sax. *p*

Tuba *p*

Mlt. Perc. *p*

Timp.

Perc. I

Perc. II

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Growing darker

13 Heavily, but with melancholy

Fl. *mf* *mf*

Ob. *mf* *mf*

1 Cls. *mf* *mf*

2 Cls. *mf* *mf*

B. Cl. Cue: Tuba *mp* *mf*

Bsn. Cue: Bar. *mf* *mf*

A. Sax. Cue: Hn. *mf* *mf* Play

T. Sax. Cue: Tbn. *mf* *mf*

Bar. Sax. Cue: Bar. *mf* *mf*

Growing darker

13 Heavily, but with melancholy

1 Tpts. *mf*

2 Tpts. *mf*

Hn. Play *mp* *mf*

Tbn. Play *p* *mf*

Bar. Play *p* *mf*

Tuba *mp* *mf*

Mlt. Perc.

Timp.

Perc. I Low concert Tom with felt mallets *p* *mf*

Perc. II *p* *mf*

II. "Railroads"

Swing, with humor $\text{♩} = 160$ ($\text{♩} = \text{♩}^3$)

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Anvil or Brake Drum struck with small hammer

f

f

gliss.

S.D.

B.D.

f

f

f



This musical score is for a conductor, labeled "Conductor - 8". It covers five measures of music, numbered 11 through 15. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cls.) 1 and 2
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.) 1 and 2
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Bar.)
- Tuba
- Military Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

The score features various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

17 With suspense, straight eighths

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Xyl. (if no Xyl., play on Bells without rolls)

Fl. *mp* *f*

Ob. *mp* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

1 Tpts. *mp* *f*

2 Tpts. *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. *mp* *f*

Timp. *mp* *f*

Perc. I *mp* *f*

Perc. II *f* Ride Cymbal with stick *ch* *Anv.*

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Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

straight eighths

III. "Machines"

Rhythmically ♩ = 130

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mf*
Bells
(Tune: Bb, F)

Timp.

Perc. I

Perc. II *mf*
Trgl.

The image shows a page of a musical score for a conductor. The score is for a piece titled "III. 'Machines'" and is marked "Rhythmically ♩ = 130". The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes parts for Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The Mallet Percussion part includes Bells and is marked with a dynamic of *mf* and a note "(Tune: Bb, F)". The Percussion II part includes a triangle (Trgl.) and is also marked with a dynamic of *mf*. A large red watermark "Preview Only" is overlaid diagonally across the entire page, and "Legal Use Requires Purchase" is written below it.

Fl. *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *mf*

Perc. I *mf* *f*

Perc. II Cr. Cyms. *f*

19

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

19

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

W.B.

Cr. Cyms.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

Cue: B. Cl. Play

Fl. *mf*

Ob. *mf*

Cls. 1 *mp* *mf*

Cls. 2 *mp* *mf*

B. Cl. Cue: Tuba *mp* *mf* Play

Bsn. Cue: Tuba *mp* *mf* Play

A. Sax. *mf* Play

T. Sax. *mp* *mf* Play

Bar. Sax. *mp* *mf* Play

Tpts. 1 *mp*

Tpts. 2 *mp*

Hn. Cue: Tpt. 2 *mp* Play *mf*

Tbn. *mp* *mf*

Bar. *mp* *mf*

Tuba *mp*

Mlt. Perc. Xyl. (if no Xyl., play on Bells) *mp*

Timp.

Perc. I *mp*

Perc. II

31

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

31

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Bells

Fl. *ff*

Ob. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

A. Sax. *ff*

T. Sax. *mf* *ff*

Bar. Sax. *mf* *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *mf* *ff*

Bar. *mf* *ff*

Tuba *mf* *ff*

Mlt. Perc. *ff*

Timp.

Perc. I *mf* *ff*

Perc. II *ch*

Cr. Cyms. *ff*

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IV. "Traditions"

Solemnly ♩ = 80

Musical score for IV. "Traditions". The score is in 4/4 time and features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), and Tuba. The percussion section includes Milt. Perc. (Chimes), Timp., Perc. I, and Perc. II (Susp. Cym.). The score is marked with a tempo of Solemnly ♩ = 80 and a dynamic of *mp* (mezzo-piano). A large red watermark "Preview Only Requires Purchase" is overlaid on the score.

Fl. *mf*

Ob.

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax.

T. Sax. *mf*

Bar. Sax. *mf*

8 March style ♩ = 110

1 Tpts.

2 Tpts.

Hn.

Tbn. *mf* Cue: T. Sax.

Bar. *mf* Cue: B. Cl.

Tuba

Mlt. Perc.

Timp. *mp*

Perc. I *mp*

Perc. II

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

f

Cr. Cyms.

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Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl. *trill* - *picc.*

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

f

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Chimes

Timp.

Solo

Perc. I

Perc. II

Susp. Cym.

ch

ff

sf

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