

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	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
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 Milon

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 full band in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Tranquil and sustained' with a quarter note equal to 80 beats per minute. The score is divided into two systems. The first system includes parts for C Flute, Oboe, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpets (1 and 2), Horn in F, Trombone, Baritone, Tuba, Mallet Percussion (Bells, Xylophone, Chimes), Timpani, Percussion I (Concert Tom, Bass Drum, Snare Drum), and Percussion II (Triangle, Finger Cymbals, Suspended Cymbal, Mark Tree, Anvil, Ride Cymbal, Train Whistle, Crash Cymbals, Wood Block). Dynamics range from piano (p) to mezzo-piano (mp). A rehearsal mark '5' is placed above the first measure of the second system. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the score.

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

*f*

*f*

*gliss.*

*f*

S.D.

B.D.

*f*

Anvil or Brake Drum struck with small hammer

*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.)
- Horns (Hn.)
- Trombones (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 *mp* *f*

Ride Cymbal with stick *f* ch Anv.





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 musical score is for the third movement, "Machines". It is in 3/4 time with a tempo of 130 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Flute, Oboe, Clarinets (1 and 2), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horns, Trombones, Baritone, and Tuba. The second system includes Mallet Percussion (Bells), Timpani, Percussion I, and Percussion II. The flute and oboe parts have a dynamic marking of *mf* starting in the fifth measure. The clarinet parts also have a dynamic marking of *mf* starting in the first measure. The mallet percussion part has a dynamic marking of *mf* and includes a trill (Trgl.) in the fifth measure. The percussion II part has a dynamic marking of *mf* and includes a trill (Trgl.) in the fifth measure. A large red watermark "Preview Only" is overlaid diagonally across the score.





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*



Fl. *mf*

Ob. *mf*

1 Cls. *mp* *mf*

2 Cls. *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

1 Tpts. *mp*

2 Tpts. *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



Fl. *ff*

Ob. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl.

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*

# IV. "Traditions"

Solemnly  $\text{♩} = 80$

Musical score for IV. "Traditions". The score is in 4/4 time and features a variety of instruments. The woodwind section includes 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, Perc. II, and Susp. Cym. The score is marked with a tempo of Solemnly  $\text{♩} = 80$  and a dynamic of *mp* (mezzo-piano). A large red watermark "Preview Only Requires Purchase" is overlaid on the score.





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.



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. *- 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*

The musical score is for a conductor's part, page 26. It features a variety of instruments including Flute (piccolo), Oboe, Clarinets (1 and 2), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horns, Trombones, Baritone, Tuba, and Percussion (Mallet Percussion, Timpani, Percussion I, and Percussion II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark 'Preview Only' is overlaid diagonally across the page. The page number '26' is visible at the bottom right of the score area.

