

Grade
1 1/2

Expanding ranges and rhythms for the Rising Band!

FULL CONDUCTOR SCORE
Catalog No: 024-4765-01

Red River Valley

Arranged by
Andrew Glover

Rising Band
Series

FOR DEVELOPING BANDS!

MUSIC PUBLISHERS SINCE 1886

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COMPANY

Rising Band Series (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

RED RIVER VALLEY

**Arranged by
Andrew Glover**

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet	6
2nd B \flat Clarinet	6
B \flat Bass Clarinet	2
Bassoon	2
E \flat Alto Saxophone	8
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
F Horn	4
Trombone	6
Baritone B. C.	2
Baritone T. C.	2
Tuba	4
Bells	4
Snare Drum, Temple Blocks	3
Wind Chimes, Suspended Cymbal, Crash Cymbals	3
Piano/Keyboard (optional)	1

About the Music

Red River Valley is one of the most famous and beloved American folk songs. Its origin is not known, but it is believed to have originated in Canada in the 1870's, during an expedition to Manitoba's northern Red River Valley. As is often the case with folk songs, various lyrics have been sung over the years. The song is usually associated today with the American southwest, and the great traditions of the American cowboy.

Notes to the Director

This arrangement is designed to present the tune of **Red River Valley** in a lyrical setting, while incorporating elements associated with "western" music – temple blocks, emulating the ambling pace of a cowboy's horse; and the flowing quarter note lines which pass through the band. In the introduction, balance the major 6th (G concert) against the B-flat chord so that it grinds ever so gently. Encourage horns to balance the clarinets at m. 5 with the melody. The phrase endings (fl., ob., trumpets m. 11-12, 17-20 should be subtle, and well in the background.) Trumpets should play lyrically at m. 21, and blend with upper woodwinds. At m. 41, the entire ensemble should play with a full, but controlled sound – never more powerful than pretty. Horns and alto saxophones should soar with their countermelodies. From m. 52 to 54 the horn solo (joined later by baritone) should play freely, with the original tempo returning at m. 55. As in the beginning, balance the major 6th (now the C concert) to blend in both a subtle yet potent way.

I hope you, your musicians, and your audience enjoy this setting of **Red River Valley**.



About the Arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

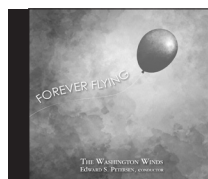
As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 130+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is Vice President of Windjammers Unlimited. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

2019 Concert Band CD



WFR399

FOREVER FLYING

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

CONTENTS: *Outrider (McBride), Voice Of America March (K. L. King/arr. Swearingen), Starship Legacy (Chattaway), Island Breezes (Huckeby), The Codebreakers (Budiansky), Nordic Adventure (Katheryn Fenske), Vanguard Fanfare (Romeyn), The Swashbucklers March (Romeyn), Evil Jungle Prince (Neeck), Hymn To St. Avold (C. T. Smith), The Horseman Of Sleepy Hollow (Romeyn), Dem Bones (Shaffer), Winds Of Joy (Weller), Red River Valley (arr. Glover), In Times Of Turbulence (R. W. Smith), Modal Song and Dance (del Borgo), Jambo, Raikiki! (Webb), Salute To Liberty (Swearingen), Windsong (Chattaway), Dress Blues (Hammonds), At The Water's Edge (Romeyn), Skyward Bound (Swearingen), Rumble And Roar! (Neeck), Trans-America March (R. W. Smith), Forever Flying (Swearingen), Let's Do This! (Benson), Ghost Host (Eveland), The King's Crown (Romeyn), Challenge Accepted! (McBride), Danza Del Mambo (R. W. Smith), This Land Is Your Land (Guthrie/arr. A. Clark)*

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

RED RIVER VALLEY

arr. by Andrew Glover

Conductor
024-4765-00

Ambling smoothly ♩ = 92

5

The musical score is arranged for a large ensemble. It begins with a tempo marking of 'Ambling smoothly' at 92 beats per minute. The score is divided into two systems. The first system includes Flute, Oboe, 1st and 2nd B♭ Clarinets, B♭ Bass Clarinet, Bassoon, E♭ Alto Sax, B♭ Tenor Sax, and E♭ Baritone Sax. The second system includes 1st and 2nd B♭ Trumpets, F Horn, Trombone, Baritone, Tuba, Bells (med. plastic mallets), Snare Drum and Temple Blocks, Wind Chimes, Suspended Cymbal, Crash Cymbals, and Piano/Keyboard (optional). The score features dynamic markings of *mf* and *p*, and includes a rehearsal mark '5' in a box. A large watermark 'FOIA Reference Only - Not valid for performance.' is overlaid diagonally across the score.

1 2 3 4 5 6 7 8

13

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

S.Dr.
T.B.

W.C.
S.C.
C.C.

Pno.

The musical score for rehearsal mark 13 spans measures 9 through 16. It includes parts for Flute, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1st, 2nd), Horns, Trombones, Baritone, Tuba, Basses, Percussion (Snare Drum/Tom, Wood/Cymbal, Conga/Cajon), and Piano. The score features melodic lines with slurs and ties, and dynamic markings such as *p* (piano). A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

13

Fl. *p* *mf*

Ob. *p* *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *mf*

2nd Tpt. *p* *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Bls. *mf*

S. Dr. *mf*

T. B. *mf*

W.C. *p*

S.C.

C.C.

Pno. *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

S.Dr.
T.B.

W.C.
S.C.
C.C.

Pno.

41

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

41

1st Tpt. *f*

2nd Tpt. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Bls. *f*

S.Dr. *f*

T.B. *pp*

W.C. *f*

S.C. *pp*

C.C. *f*

Cr. Cym. *f*

Pno. *f*

41 42 43 44 45 46 47 48

49

Slower, freely

rit.

Tempo I ♩=92

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

49

Slower, freely

rit.

Tempo I ♩=92
(play)

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

S.Dr.
T.B.

W.C.
S.C.
C.C.

Pno.

49

50

51

52

53

54

55

56

57

58