

Robert L. Lee

# CAHABA RIVER MARCH

## INSTRUMENTATION

1 – Conductor	4 – F Horn
10 – Flute	8 – Trombone, Euphonium BC
2 – Oboe	2 – Euphonium TC
2 – Bassoon	4 – Tuba
12 – Bb Clarinet	2 – Snare Drum
2 – Bb Bass Clarinet	3 – Triangle, Crash Cymbals, Bass Drum
6 – Eb Alto Saxophone	
2 – Tenor Saxophone	
2 – Eb Baritone Saxophone	
10 – Bb Trumpets	

The Cahaba River is the longest free-flowing river in the state of Alabama. It is among the most scenic and biologically diverse rivers in the United States. This march portrays the calm and serene mood one might feel when experiencing the natural beauty of the river. The feel of the trio section draws hints towards the river's Native American origin. The Choctaw and Creek Indians drew their territorial boundaries with the Cahaba River.

### **Performance Notes**

I am honored for you to share *Cahaba River March* with your students. This march is not meant to be played too briskly. A slower, more methodical approach, I believe, will evoke the mood I have attempted to employ. The disposition of the piece is bright and joyous.

The Cahaba River is an extraordinary landmark in the state of Alabama where I grew up. Throughout the piece you might discover subtle Native American or "Tribal" nuances. The history and culture of the Cahaba is deep, and its tradition diverse. I hope you and your students enjoy *Cahaba River March* and, as always, have fun making music!

Robert L. Lee

For reference only.  
Not valid for performance.

# CAHABA RIVER MARCH

Moderate march tempo ♩ = 110

Robert L. Lee (ASCAP)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Bassoon, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet, F Horn, Trombone/Euphonium, and Tuba. The percussion section includes Snare Drum, Triangle, Crash, Cymbals, and Bass Drum. The score is in 2/4 time with a key signature of one flat (B♭). The tempo is marked 'Moderate march tempo' with a quarter note equal to 110 beats per minute. The dynamic marking *f* (forte) is used throughout. The score is divided into measures 1 through 7. A large watermark 'For Reference Only. Not for Performance.' is overlaid diagonally across the page.

8

Fl. *p* (1x)

Ob. *p* (1x)

Bsn. *p-f*

B<sup>b</sup> Cl. *p* (1x)

B. Cl. *p-f*

A. Sax. *p-f*

T. Sax. *p-f*

Bar. Sax. *p-f*

8 9 10 11 12 13 14 15

Tpt. *p* (1x)

Hn. *p* (1x) *f* (2x)

Tbn. Euph. *p-f*

Tba. *p-f*

S. D. *p-f*

Tri. Cr. Cym. B. D. *p-f*

16

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16 17 18 19 20 21 22 23

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri.  
Cr. Cym.  
B. D.

24 25 26 27 28 29 30

Fl. *f*(2x)

Ob. *f*(2x)

Bsn. *f*

B<sup>b</sup> Cl. *f*(2x)

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f*(2x)

Hn. *f*

Tbn. Euph. *f*

Tba. *f*

S. D.

Tri. Cr. Cym. B. D.

31 34 7

Fl. *p* smooth and flowing

Ob. *p* smooth and flowing

Bsn.

B $\flat$  Cl. *p* smooth and flowing

B. Cl. *p*

A. Sax.

T. Sax.

Bar. Sax.

31 32 33 34 35 36 37 38

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri. *p*

Cr. Cym.

B. D.

39

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*p* *f*

39 40 41 42 43 44 45 46

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri. Cr. Cym.

B. D.

*p* *f*

*f*



50

54

47

Fl.

Ob.

Bsn.

*mf*

*p*

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*mf*

*p*

50

51

52

53

54

47

48

49

50

51

52

53

54

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri. Cr. Cym. B. D.

*mf*

*p*

*p*

55

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

55      56      57      58      59      60      61      62

Tpt.

Hn.

Tbn.  
Euph.

Tba.

S. D.

Tri.  
Cr. Cym.  
B. D.

63

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

63 64 65 66 67 68 69 70

Tpt.

Hn.

Tbn.  
Euph.

Tba.

S. D.

Tri.  
Cr. Cym.  
B. D.

Fl.

Ob.

Bsn.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

71 72 73 74 75 76 77 78

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri.

Cr. Cym.

B. D.

79

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

79      80      81      82      83      84      85      **86**

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri. Cr. Cym.

B. D.

87

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

87 88 89 90 91 92 93

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri.

Cr. Cym.

B. D.

94

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

94 95 96 97 98 99 100 101

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri. Cr. Cym. B. D.

*f*

*f*

Fl.

Ob.

Bsn.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn.  
Euph.

Tba.

S. D.

Tri.  
Cr. Cym.  
B. D.

DP 200611



Fl. *p* (1x)

Ob. *p* (1x)

Bsn. *p-f*

B<sup>b</sup> Cl. *p* (1x)

B. Cl. *p-f*

A. Sax. *p-f*

T. Sax. *p-f*

Bar. Sax. *p-f*

109 110 111 112 113 114 115 116

Tpt. *p* (1x)

Hn. *p* (1x) *f* (2x)

Tbn. Euph. *p-f*

Tba. *p-f*

S. D. *p-f*

Tri. Cr. Cym. B. D. *p-f*

117

Fl.

Ob.

Bsn.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

117 118 119 120 121 122 123 124

Tpt.

Hn.

Tbn.  
Euph.

Tba.

S. D.

Tri.  
Cr. Cym.  
B. D.

DP 200611

125

Fl.

Ob.

Bsn.

*f*(2x)

*f*

B $\flat$  Cl.

B. Cl.

*f*(2x)

*f*

A. Sax.

T. Sax.

Bar. Sax.

*f*

125 126 127 128 129

Tpt.

Hn.

*f*(2x)

Tbn.

Euph.

Tba.

*f*

*f*

S. D.

Tri.

Cr. Cym.

B. D.

130

Fl.

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

130 131 132 133 134

Tpt.

Hn.

Tbn. Euph.

Tba.

S. D.

Tri.

Cr. Cym.

B. D.