

Commissioned by and dedicated to the Miller School Symphonic Band;
Jeffrey D. Williams, Director; Nicole Donadio, Principal

They Walked in the Valley of Fire

By Roland Barrett (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 4 Mallet Percussion
(Chimes/Bells, Xylophone/Bells)
- 1 Timpani
(Tune: F, G, C, D)
- 3 Percussion 1
(Snare Drum, Bass Drum/Wind Chimes)
- 4 Percussion 2
(Suspended Cymbal/Gong/Triangle/
Water Gong/Woodblock, Triangle/
Woodblock/Shaker/Tambourine)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

The title of this piece, *They Walked in the Valley of Fire*, was inspired by the Valley of Fire state park in Nevada, in the southwest United States. Located in the Mojave Desert approximately 58 miles northeast of the famous Las Vegas Strip, the Valley of Fire is Nevada's oldest state park, covers approximately 35,000 acres, and is named for its stunning red sandstone formations that were created by complex uplifting, faulting, and erosion beginning during the Mesozoic Era more than 150 million years ago. At certain times of the day, when reflecting the sun's rays, these brilliant sandstone formations create the visual illusion of actually being "on fire."

The earliest prehistoric inhabitants of the Valley of Fire were the Basket Maker people, followed later by the Anasazi Pueblo farmers from the nearby fertile Moapa Valley. Their visits to the Valley probably involved hunting, food gathering, and religious ceremonies, and they left their mark via numerous petroglyphs, or rock art, located at several locations throughout the park.

NOTES TO THE CONDUCTOR

The introductory passage (measures 1–20) should be boldly and powerfully played. All accent markings should be observed carefully, and the dynamic level should be a solid fortissimo throughout.

In measure 23 (and again in measure 97), players should be reminded that the eighth-note unit of pulse should stay steady, and that the grouping should be 3+2+2.

In the passage beginning in measure 34, the ensemble should strive for a very pronounced change of style. The overall effect here should be very smooth, sustained, and cantabile, but the tempo should hold steady from the previous section. All players should concentrate on the crescendi, using good breath control and air support as the dynamic level progressively builds from piano to fortissimo.

At measure 48, the ensemble should watch the conductor very carefully as the ritard ensues, and all wind players should concentrate on proper breath support as the dynamic level decrescendos from fortissimo to pianissimo.

In measures 52–56, all players should sustain carefully while striving for beautiful tone quality as the dynamic level builds to a powerful climactic point at measure 57. At measure 57, play powerfully (but don't over-project!) and don't rush the tempo—take your time.

At measure 65, the effect should be subdued, rhythmic, and tentative. Although the tension is escalating, measure 77 should not be played too loudly—save the volume for measure 89. The ensemble should reduce the dynamic level to forte at measure 95 and, finally, measures 120 through the end of the piece should be driving, relentless, and very accented.

Roland Barrett

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They Walked in the Valley of Fire

FULL SCORE
Approx. Duration - 4:00

By Roland Barrett (ASCAP)

Boldly ♩ = 152 (stagger breathing)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Chimes/Bells, Xylophone/Bells)

Timpani

Percussion 1
(Snare Drum, Bass Drum/
Wind Chimes)

Percussion 2
(Suspended Cymbal/Gong/
Triangle/Water Gong/Woodblock,
Triangle/Woodblock/
Shaker/Tambourine)

The musical score is written for a symphonic band in 4/4 time. It features a variety of instruments including woodwinds, brass, and percussion. The score is marked with a tempo of 152 beats per minute and a dynamic of *ff* (fortissimo). A large red watermark reading 'Preview Only' is overlaid diagonally across the score. The percussion section includes Chimes, Timpani, Snare Drum, Bass Drum, Suspended Cymbal, and Triangle. The Triangle part has a specific instruction: '(Triangle is fortissimo throughout first 19 measures)'. The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

ff

ff

pp

Gong *ff*

Susp. Cym. *ff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Gong *ff*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

pp

ff

mp

Susp. Cym.

21 3-2-2

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

21 3-2-2

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Xylophone *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Woodblock *f*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, and Multiple Percussion (Mlt. Perc.). The percussion section is further divided into Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score spans measures 26, 27, 28, and 29. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, and another red watermark reading 'Legal Use Requires Purchase' is overlaid horizontally across the middle of the score.

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mp* *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *pp*

Perc. 2

46 rit.

Fl. *ff* *pp*

Ob. *ff* *pp*

Bsn. *ff* *ff*

1 Cls. *ff* *pp*

2 Cls. *ff* *pp*

B. Cl. *ff* *ff*

A. Sax. *ff* *pp*

T. Sax. *ff* *pp*

Bar. Sax. *ff* *pp*

1 Tpts. *ff* *pp*

2 Tpts. *ff* *pp*

Hn. *ff* *pp*

Tbn. *ff* *ff*

Bar. *ff* *ff*

Tuba *ff* *ff*

Mlt. Perc. *ff* *ff*

Xylophone *ff*

Timp. *ff*

Perc. 1 *ff*

Susp. Cym. *mf* *ff*

Perc. 2 *ff* Gong *ff*

Wb.

[52] Peacefully ♩ = 72

Fl. *p*

Ob. *p*

Bsn. *pp* *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *mp* *pp* *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax.

[52] Peacefully ♩ = 72

1 Tpts.

2 Tpts.

Hn. *p*

Tbn. *div.* *mp* *pp* *p*

Bar. *mp* *pp* *p*

Tuba *mp* *pp* *p*

Mlt. Perc.

Timp.

Perc. 1 Wind Chimes *p*

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes

Susp. Cym.

pp *f* *pp* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

p

p

p

p

65 Intensely ♩ = 152

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

65 Intensely ♩ = 152

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Xylophone

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tambourine

mf

p

S.D. (at edge of head)

p

Water Gong

p

Fl. *p*

Ob. *p*

Bsn.

1 *p*

2 *p*

B. Cl.

A. Sax. *p*

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Water Gong

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Water Gong

77

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

77

1

2

Tpts.

Hn.

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

mp 77 78 79 80

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

1 Cls. *mf* *ff*

2 Cls. *mf* *ff*

B. Cl. *mf* *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

Bar. Sax. *mf* *ff*

1 Tpts. *p* *ff*

2 Tpts. *p* *ff*

Hn. *p* *ff*

Tbn. *mf* *ff*

Bar. *mf* *ff*

Tuba *mf* *ff*

Mlt. Perc. *mf* *ff*

Timp. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *mp* *ff*

Susp. Cym. *mp* *ff*

choke ch.

44911S 85 86 87 88 89



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Chimes dampen immediately

ch. Gong Susp. Cym.

f *mp*

95

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

95

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Xylophone *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Wb. *f*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

101 102 103 104 105

The image shows a page of a musical score for a large ensemble. It contains 18 staves, each labeled with an instrument or section: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The music is divided into measures, with measure numbers 101, 102, 103, 104, and 105 indicated at the bottom. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page, with the text 'Legal Use Requires Purchase' written below it.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax. *mf*

1 Tpts.

2 Tpts.

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp.

Perc. 1 *pp*

Perc. 2

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

1 Cls. *mf* *f* *ff*

2 Cls. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

A. Sax. *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bar. Sax. *f* *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Bar. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

120

Fl. *f*

Ob. *f*

Bsn.

1 *f*

2 *f*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

120

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Xylophone *f*

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2 *f*

Brake Drum *f*

Susp. Cym. *pp* *f*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb. *mf*

(on head)
p

