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.

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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.

Belwin BAND
a division of Alfred

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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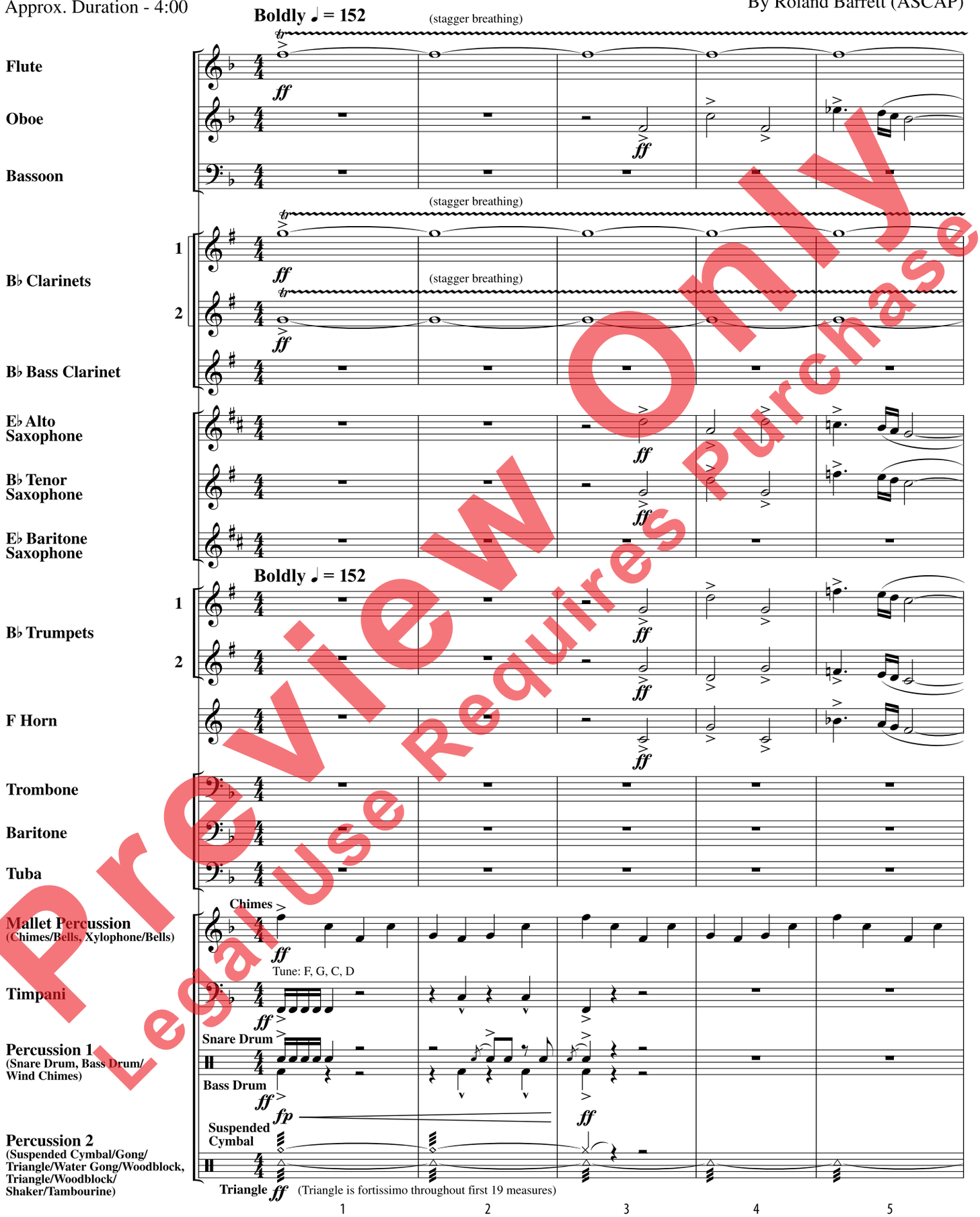
They Walked in the Valley of Fire

FULL SCORE
Approx. Duration - 4:00

By Roland Barrett (ASCAP)



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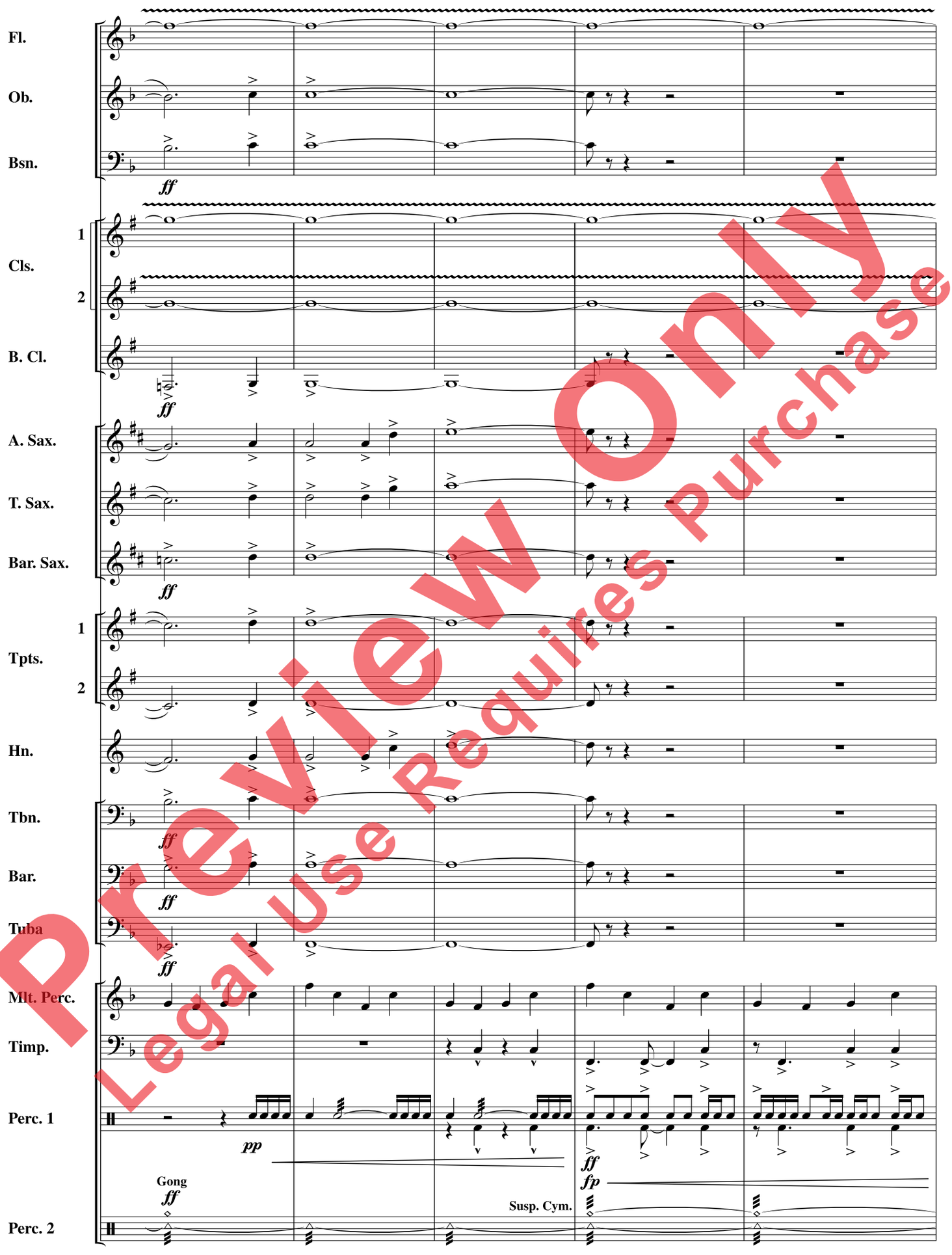

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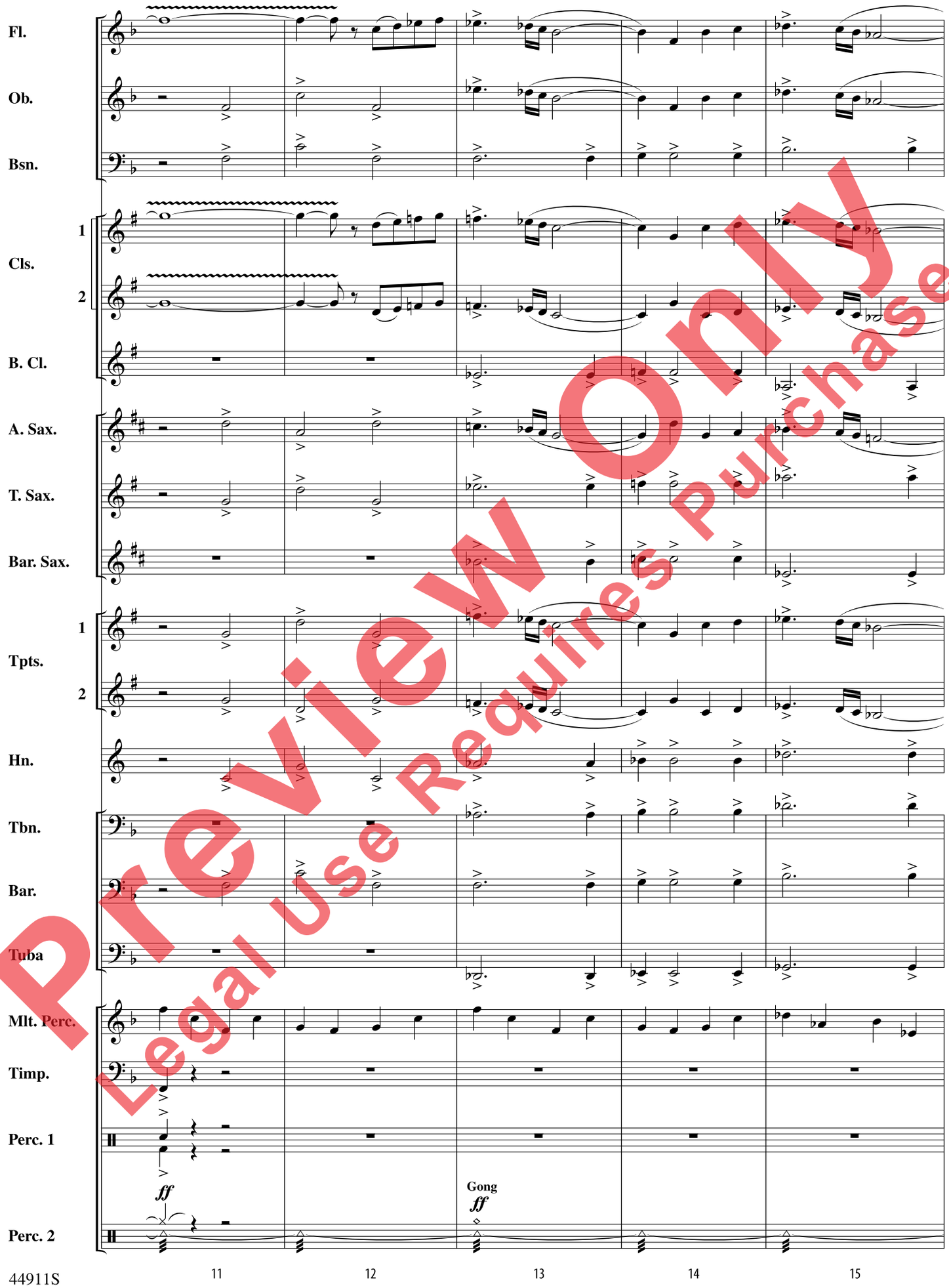

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Fl.
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

pp
ff
mp
Susp. Cym.

16 17 18 19 20

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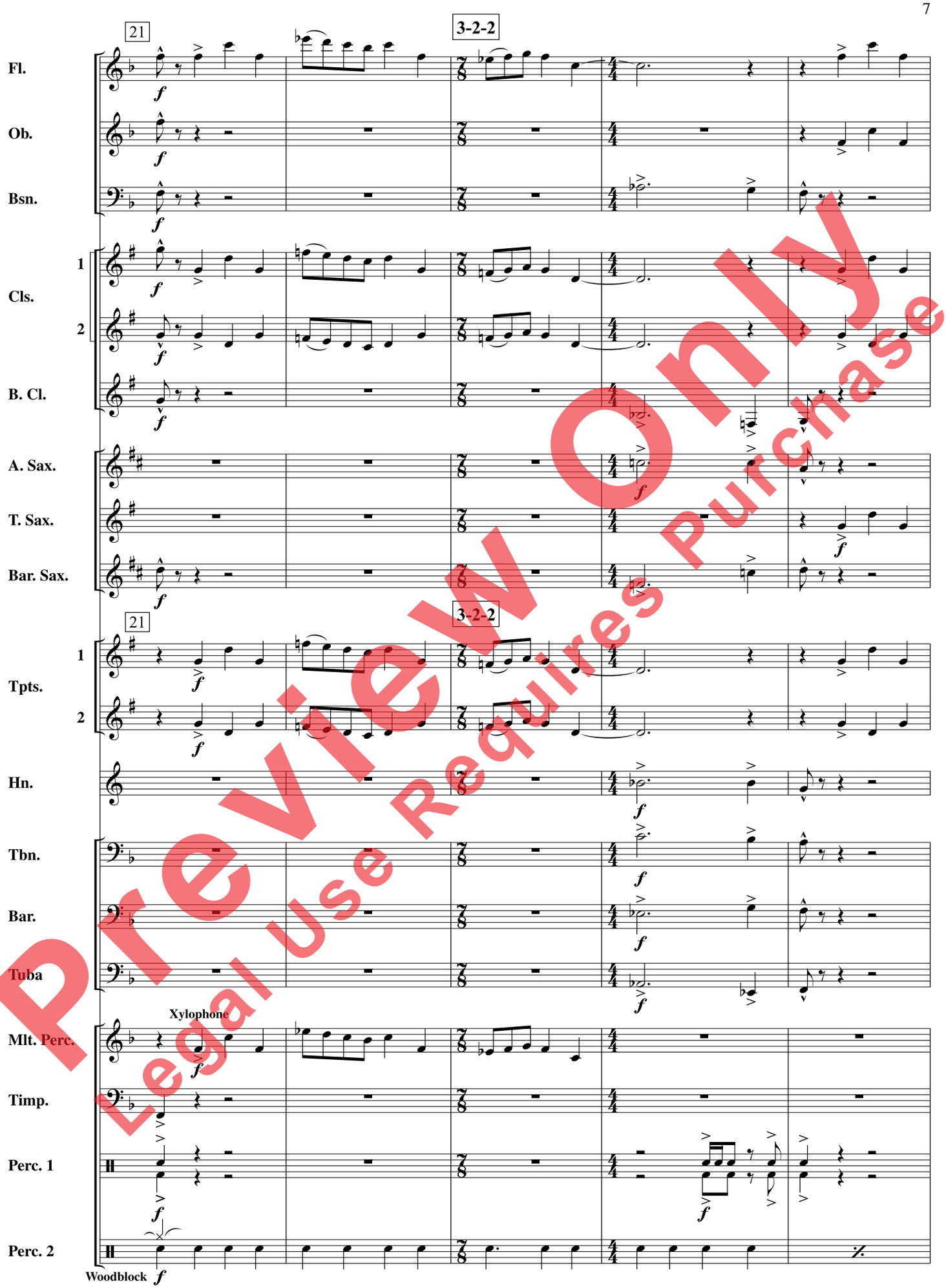

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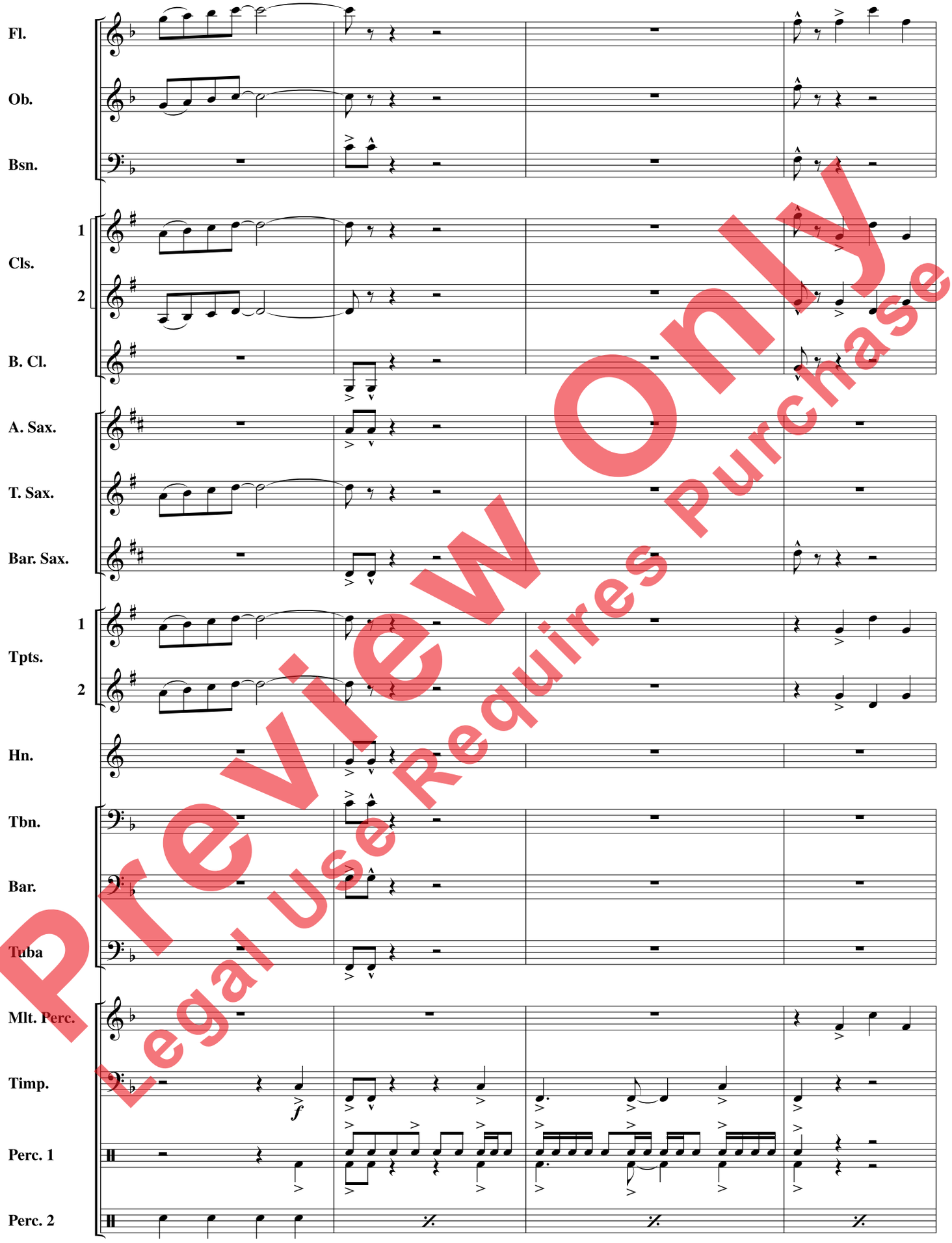

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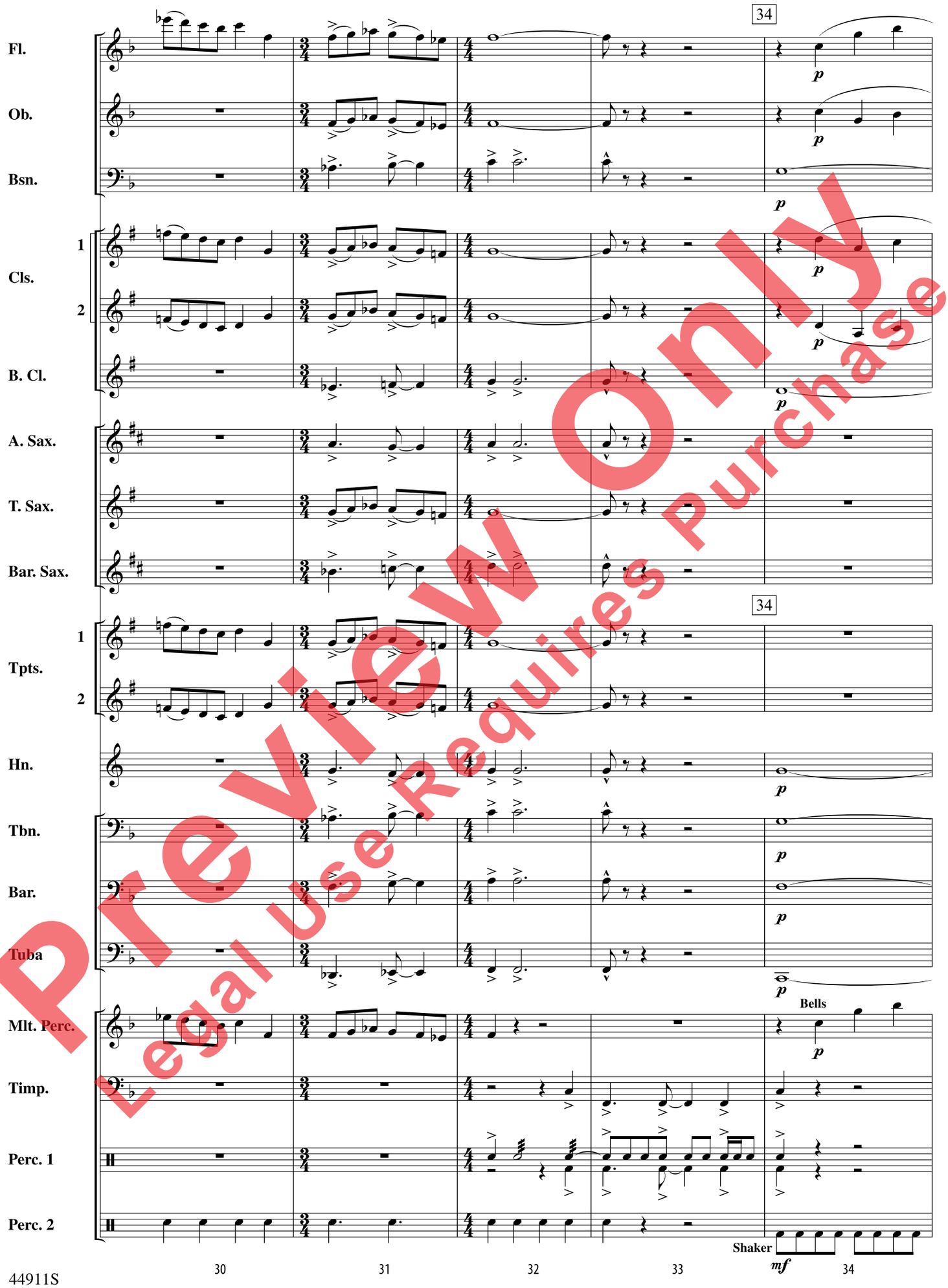

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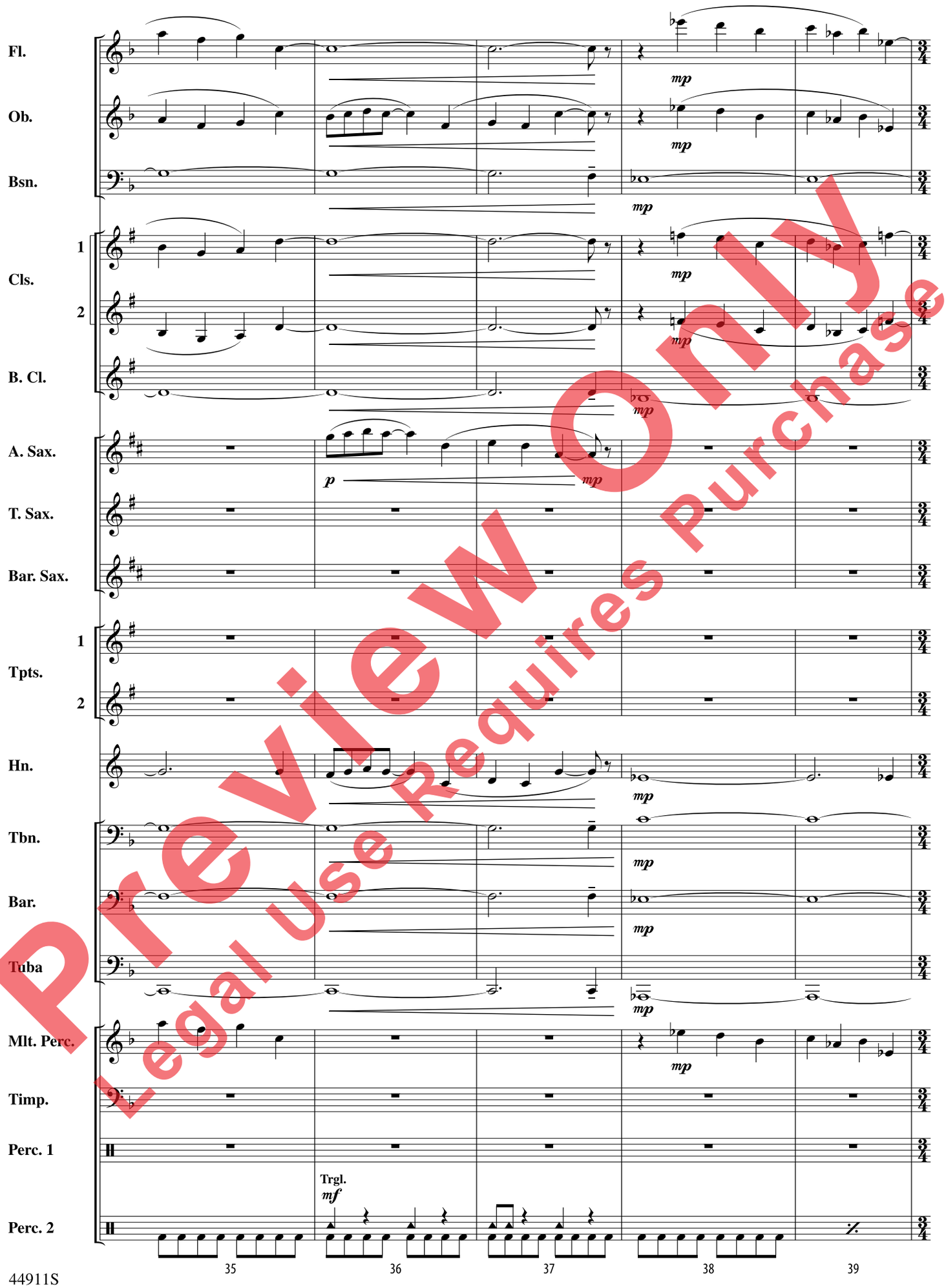

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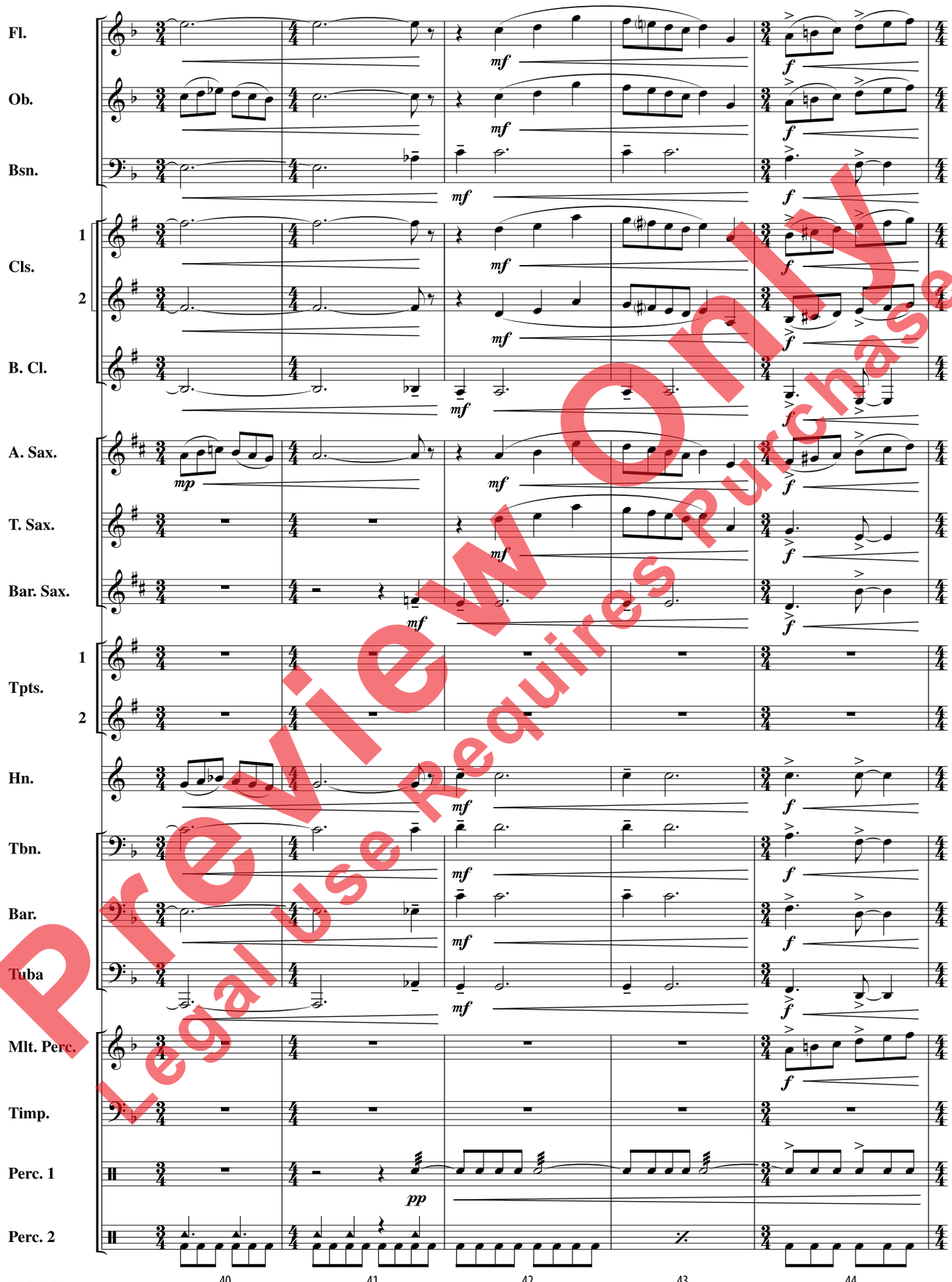

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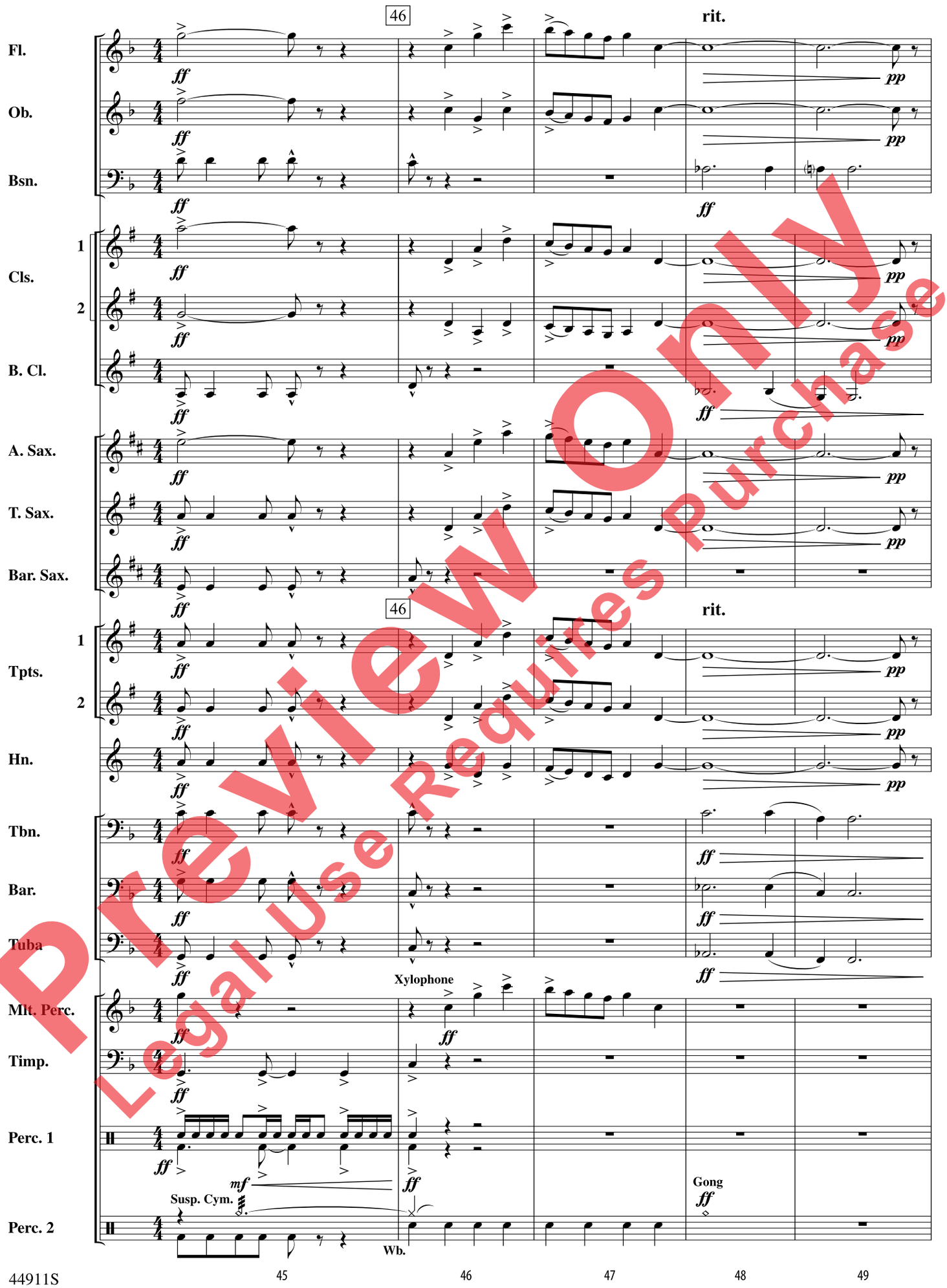

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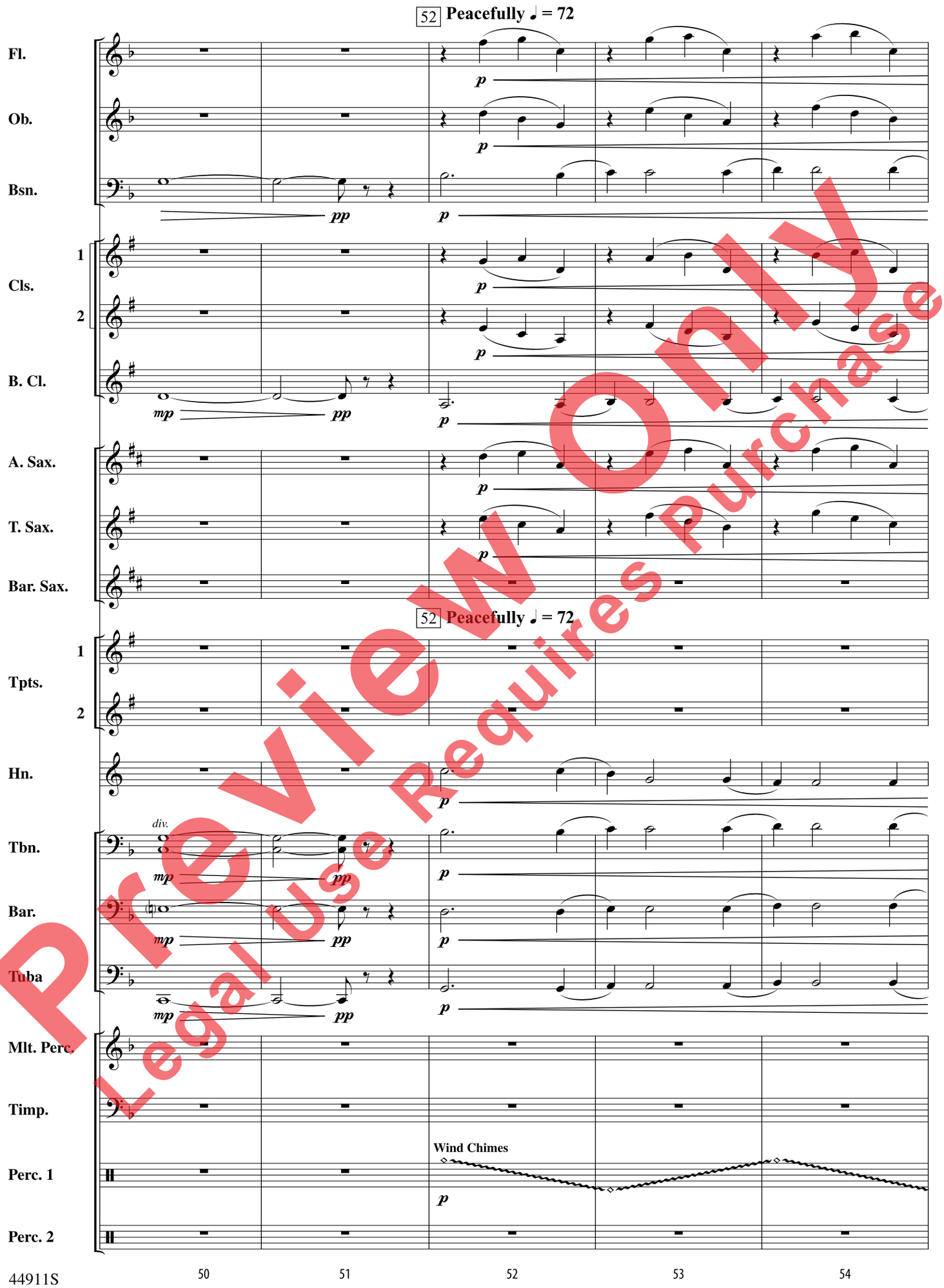

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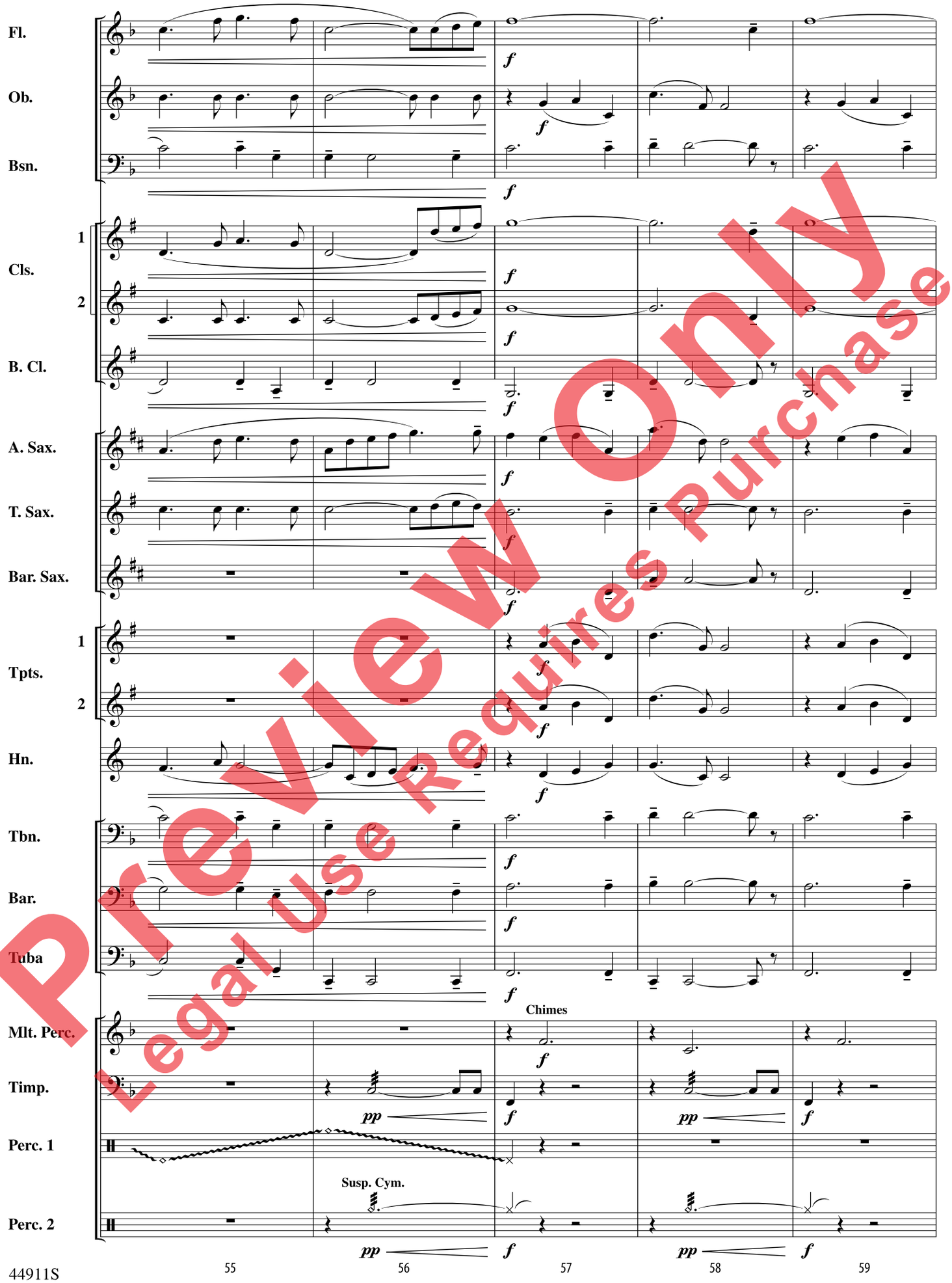

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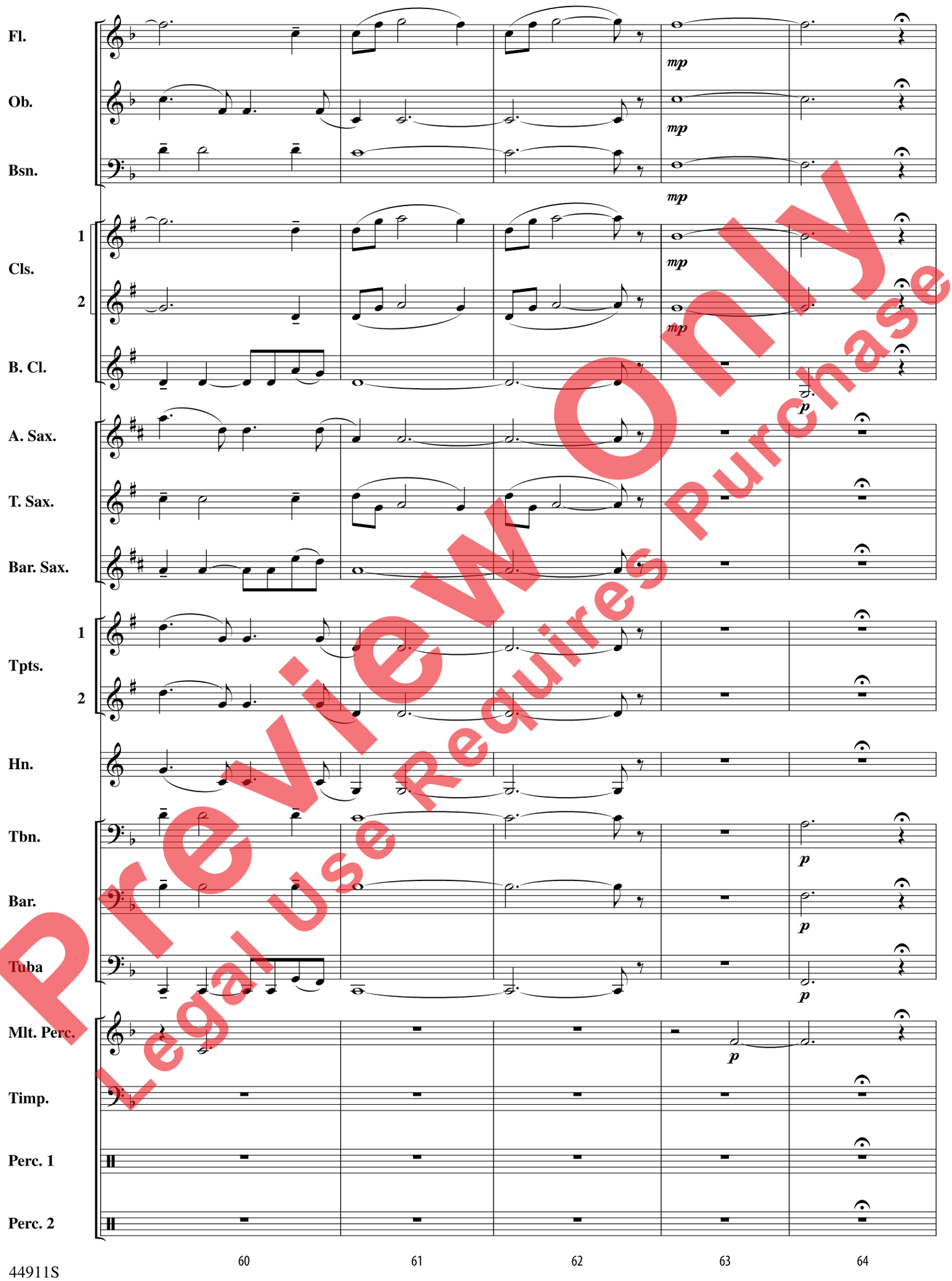

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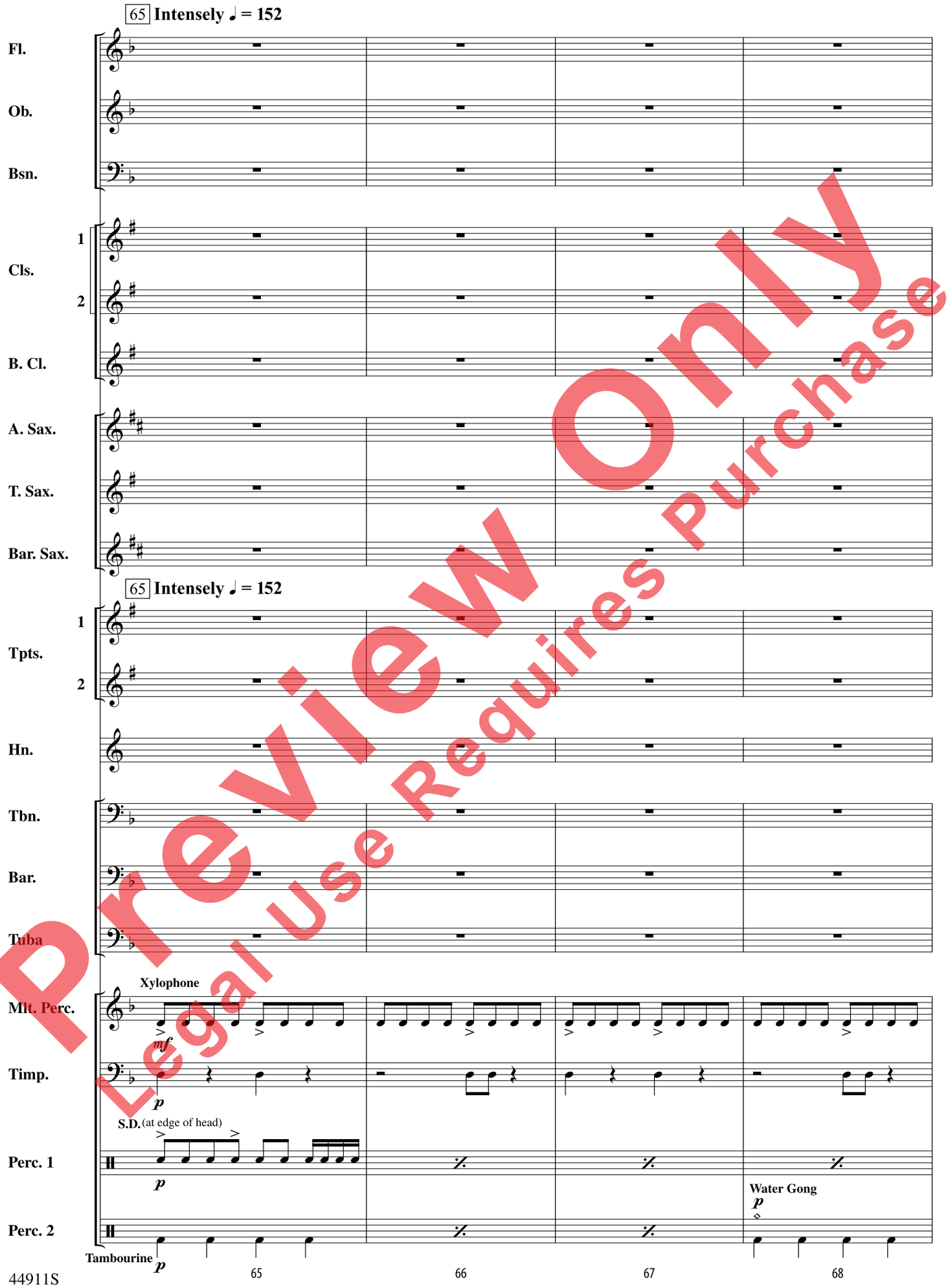

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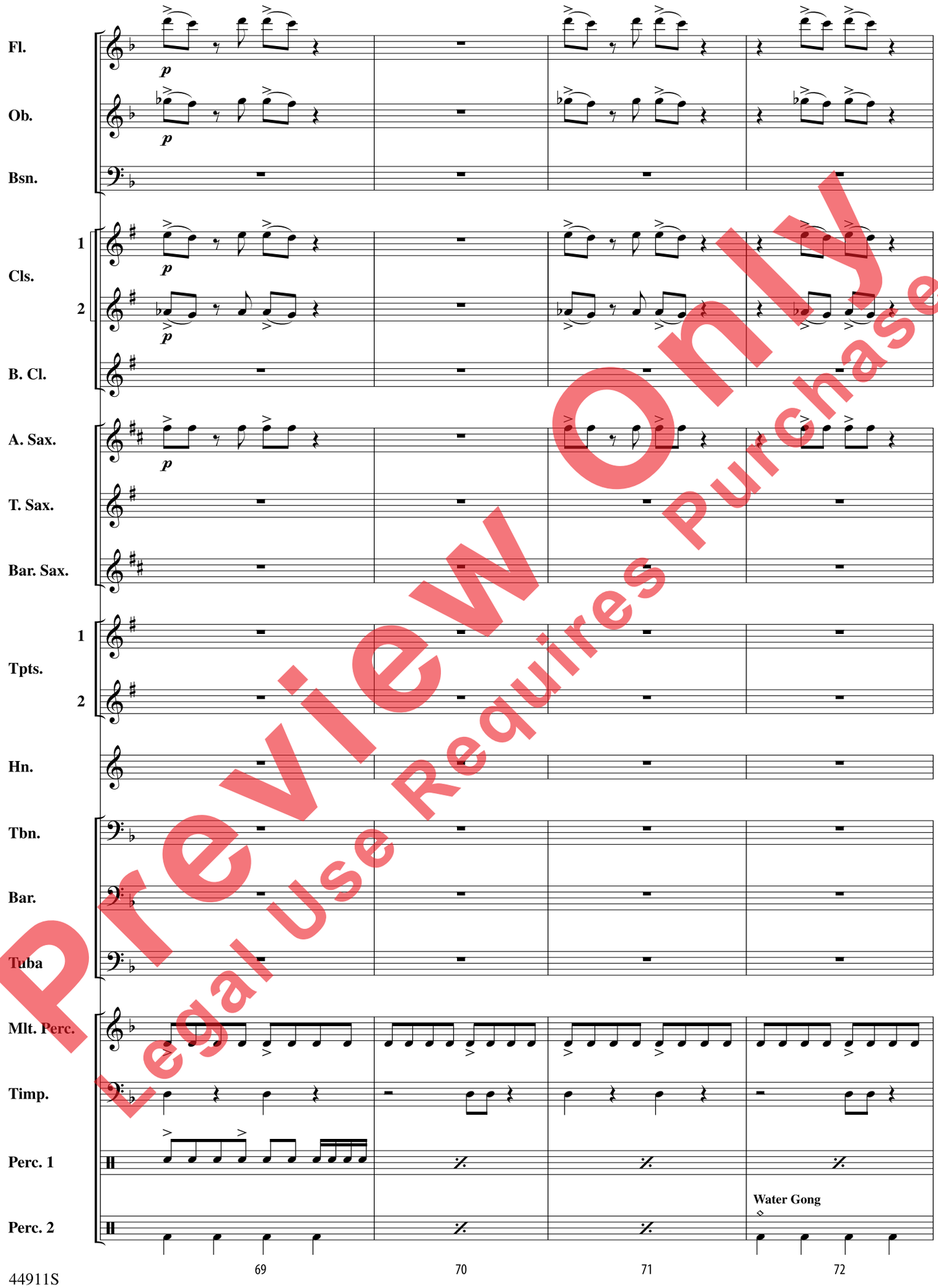

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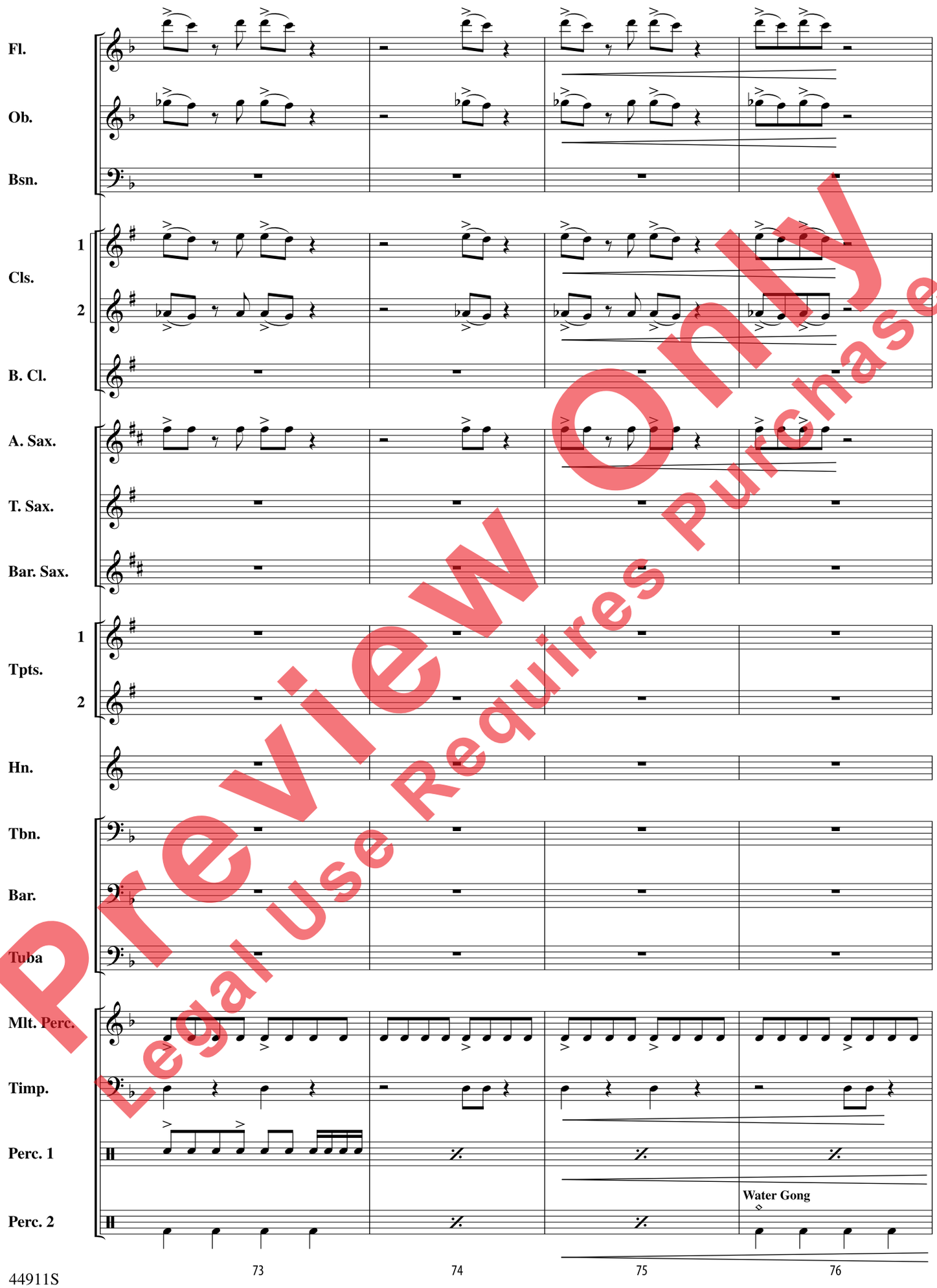

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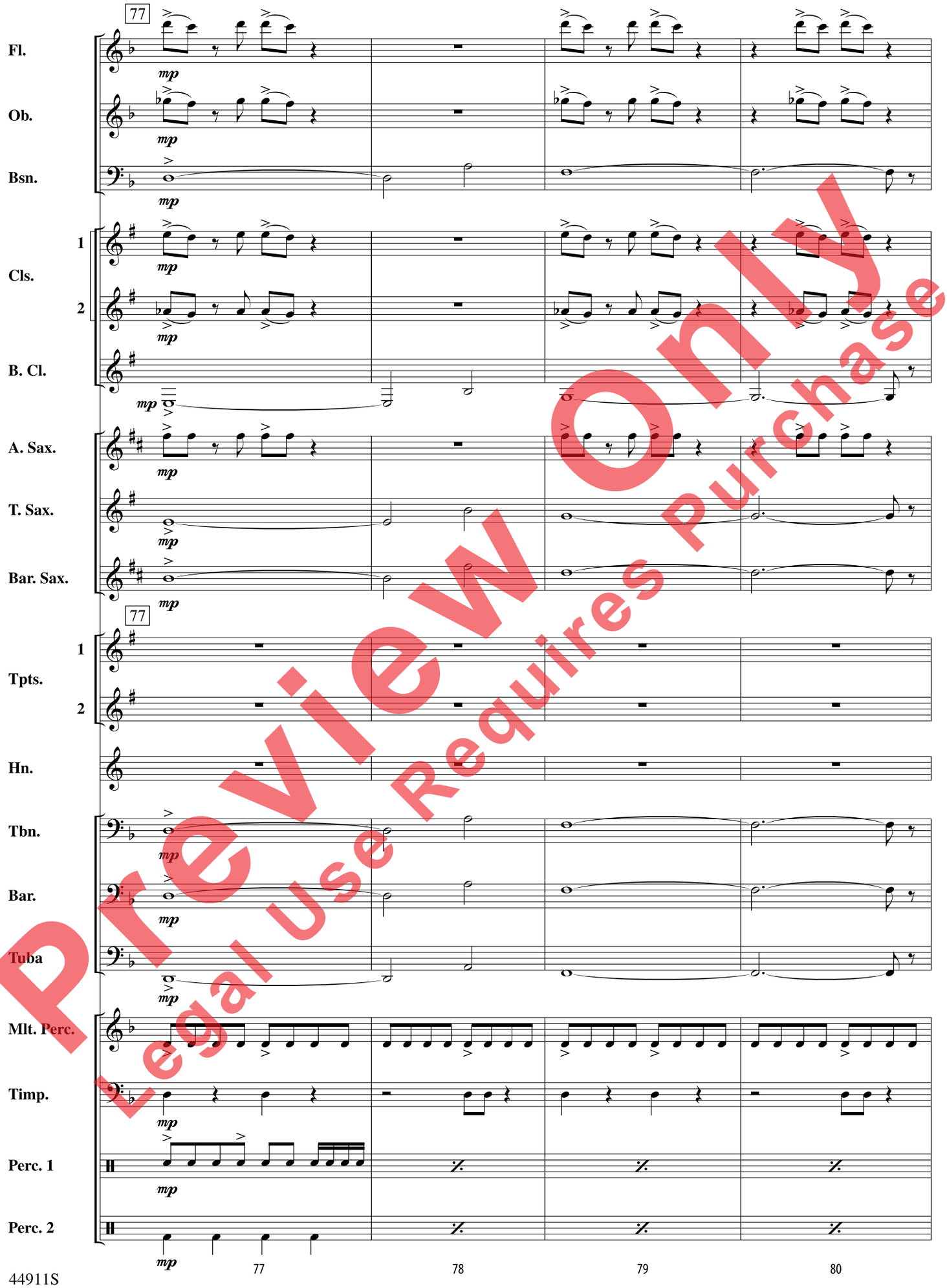

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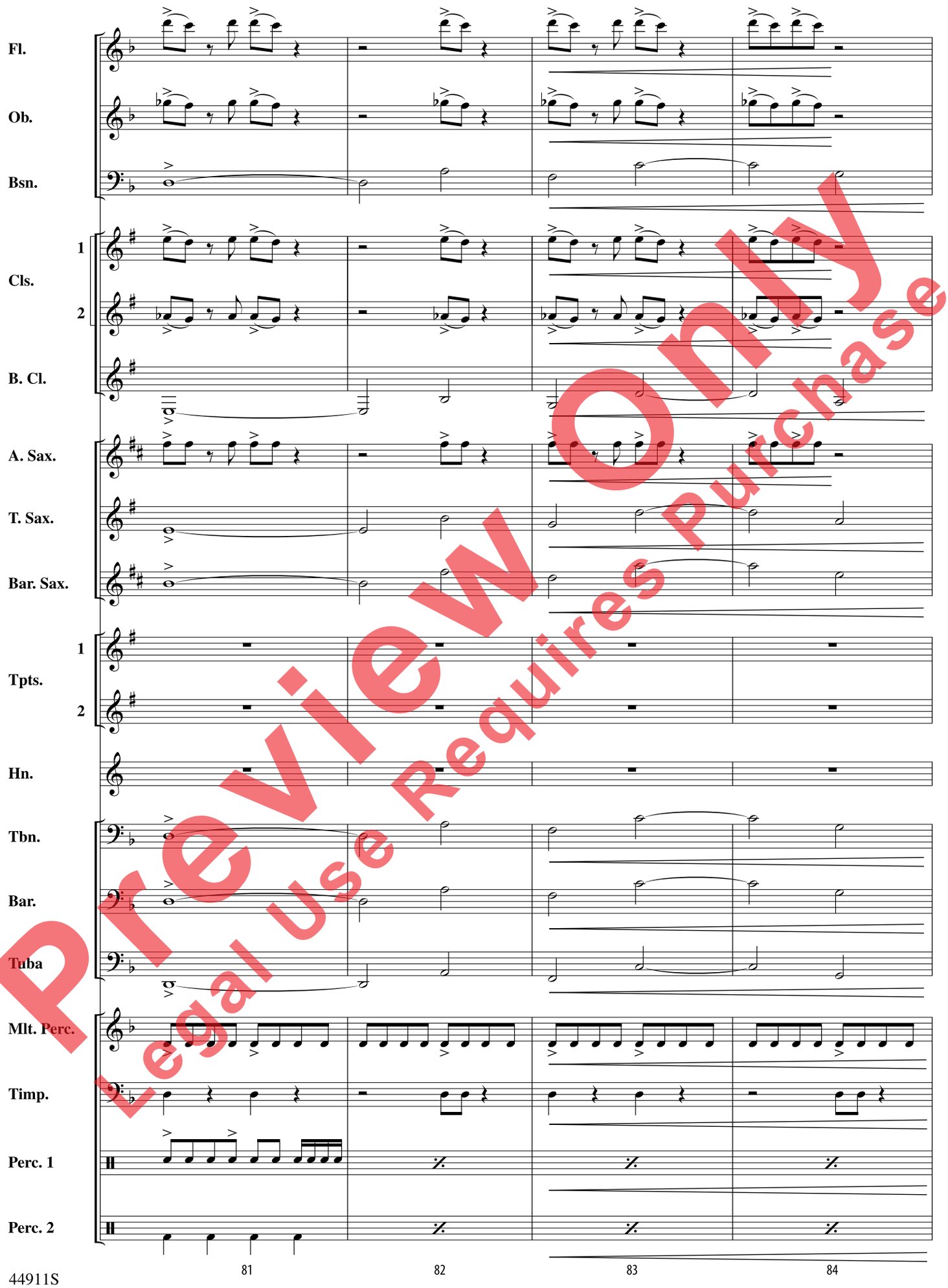

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Fl.
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1 2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

B.D.
Susp. Cym.
choke
ch.

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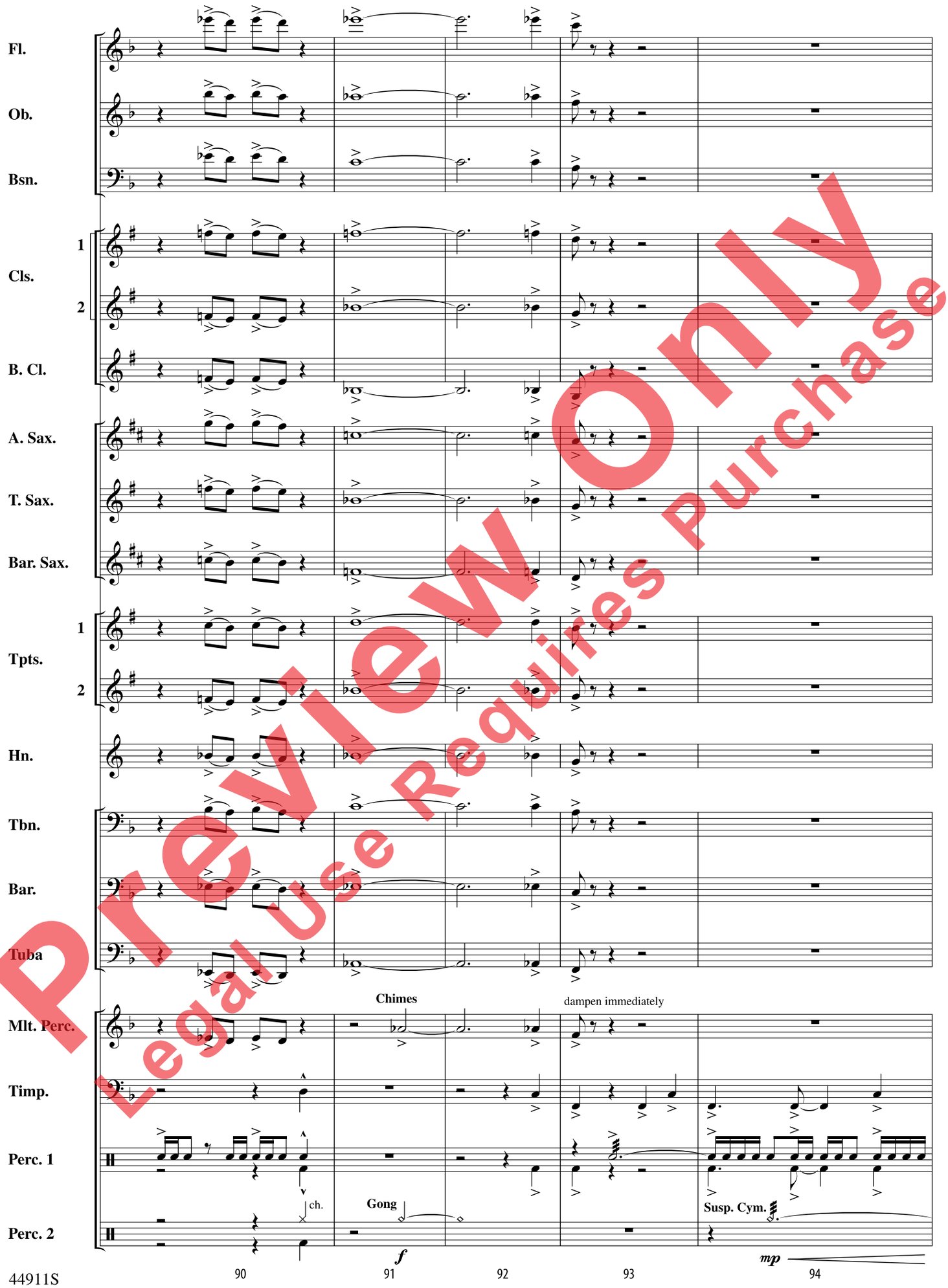

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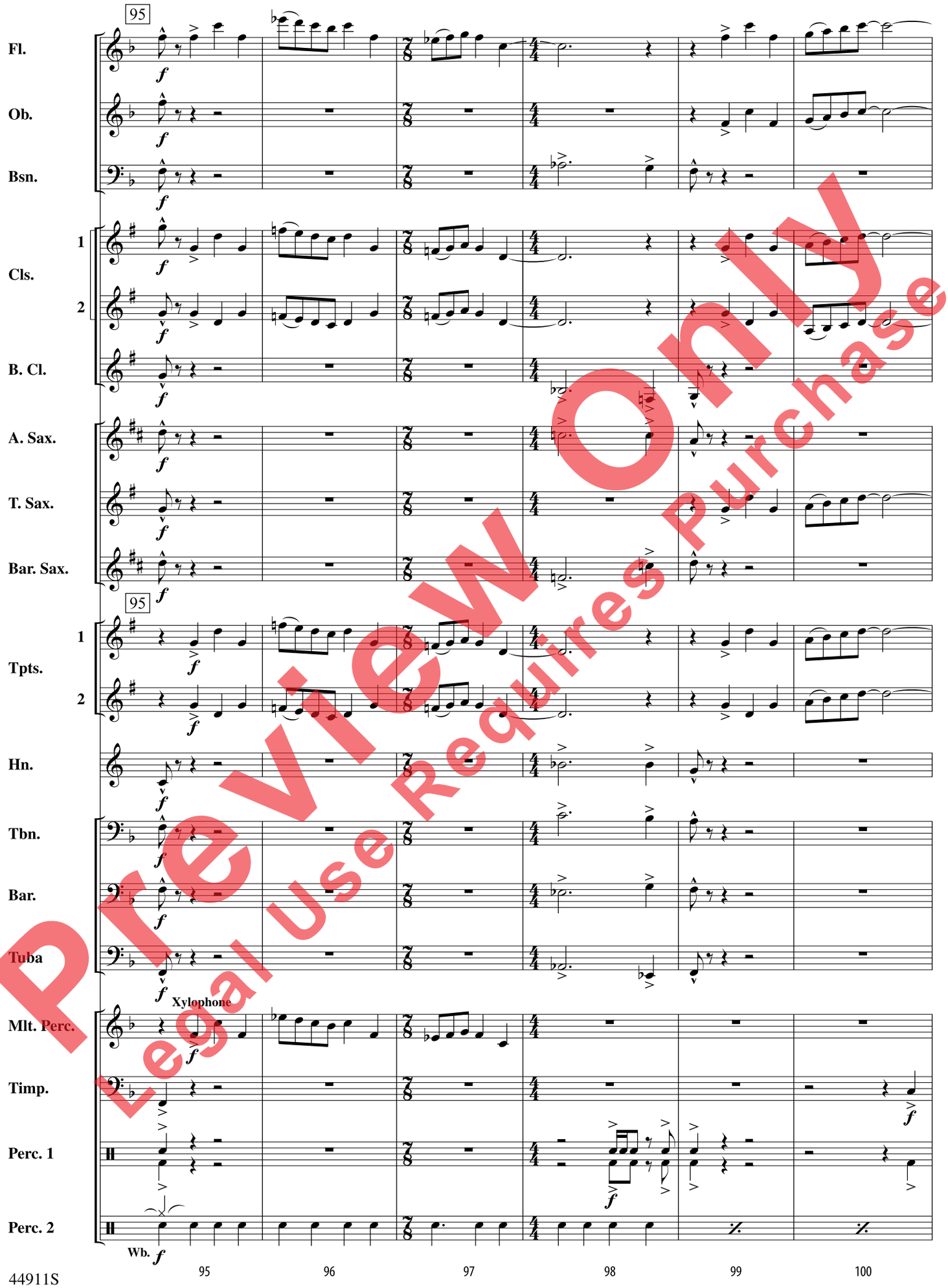

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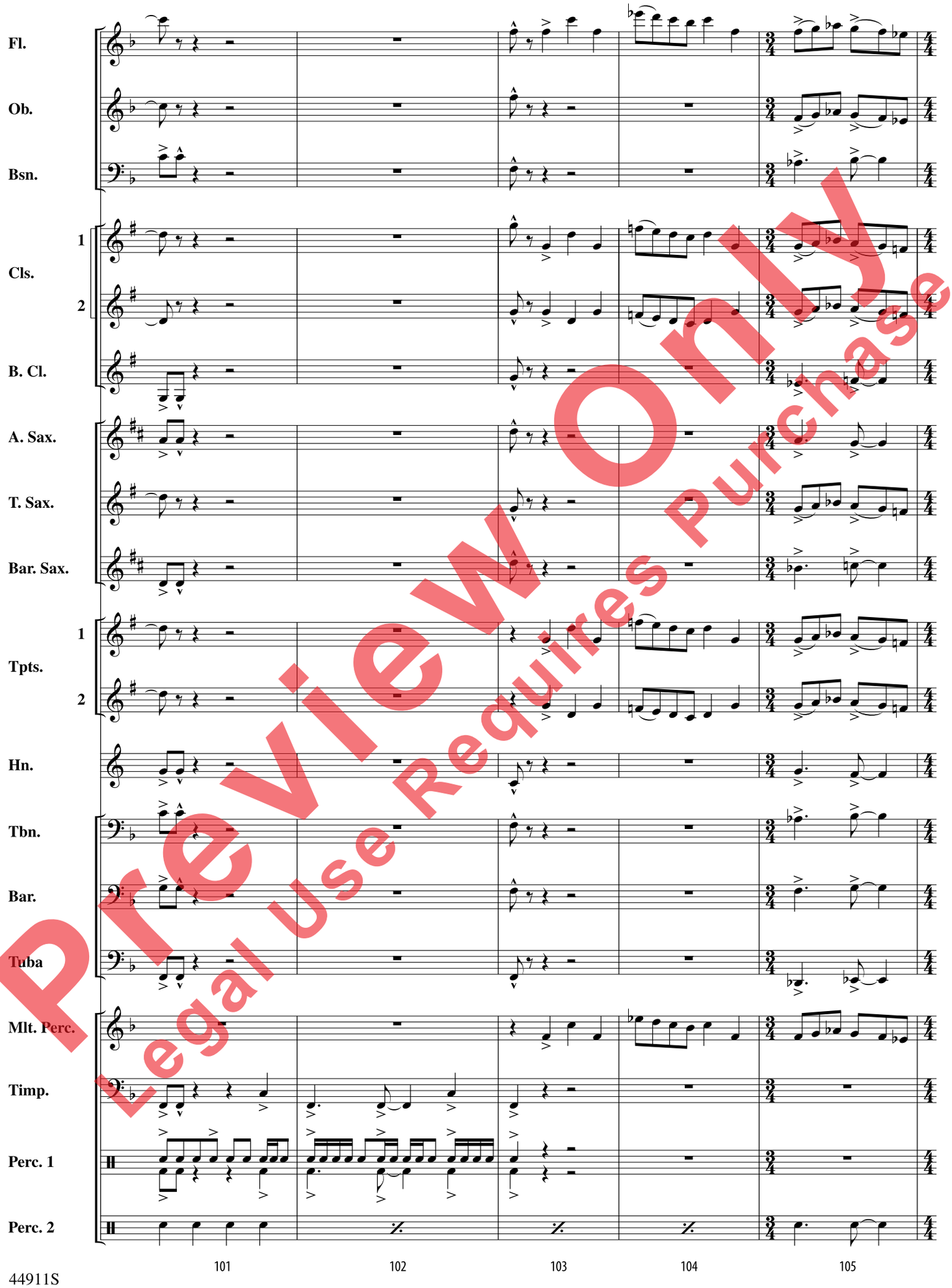

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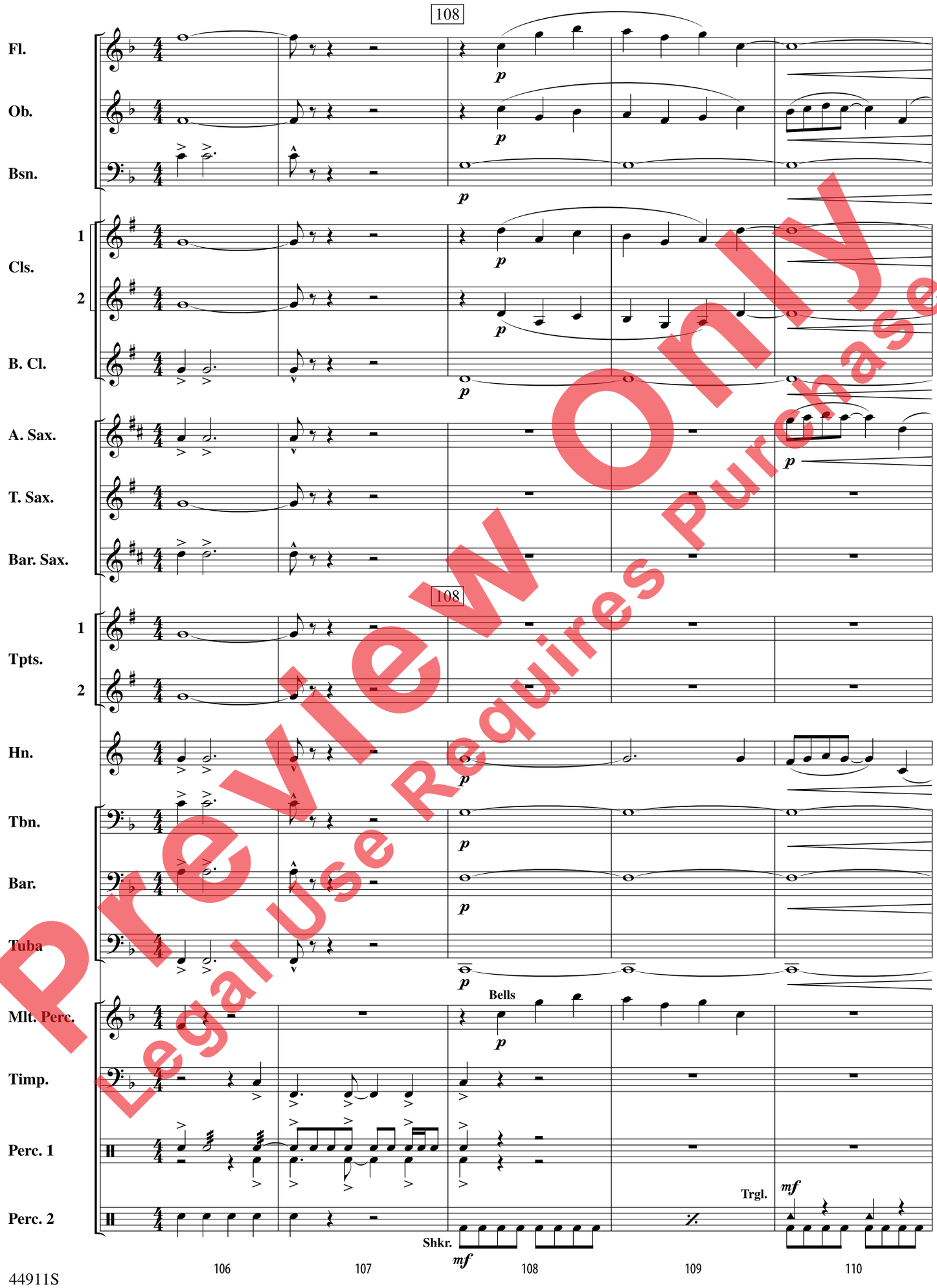

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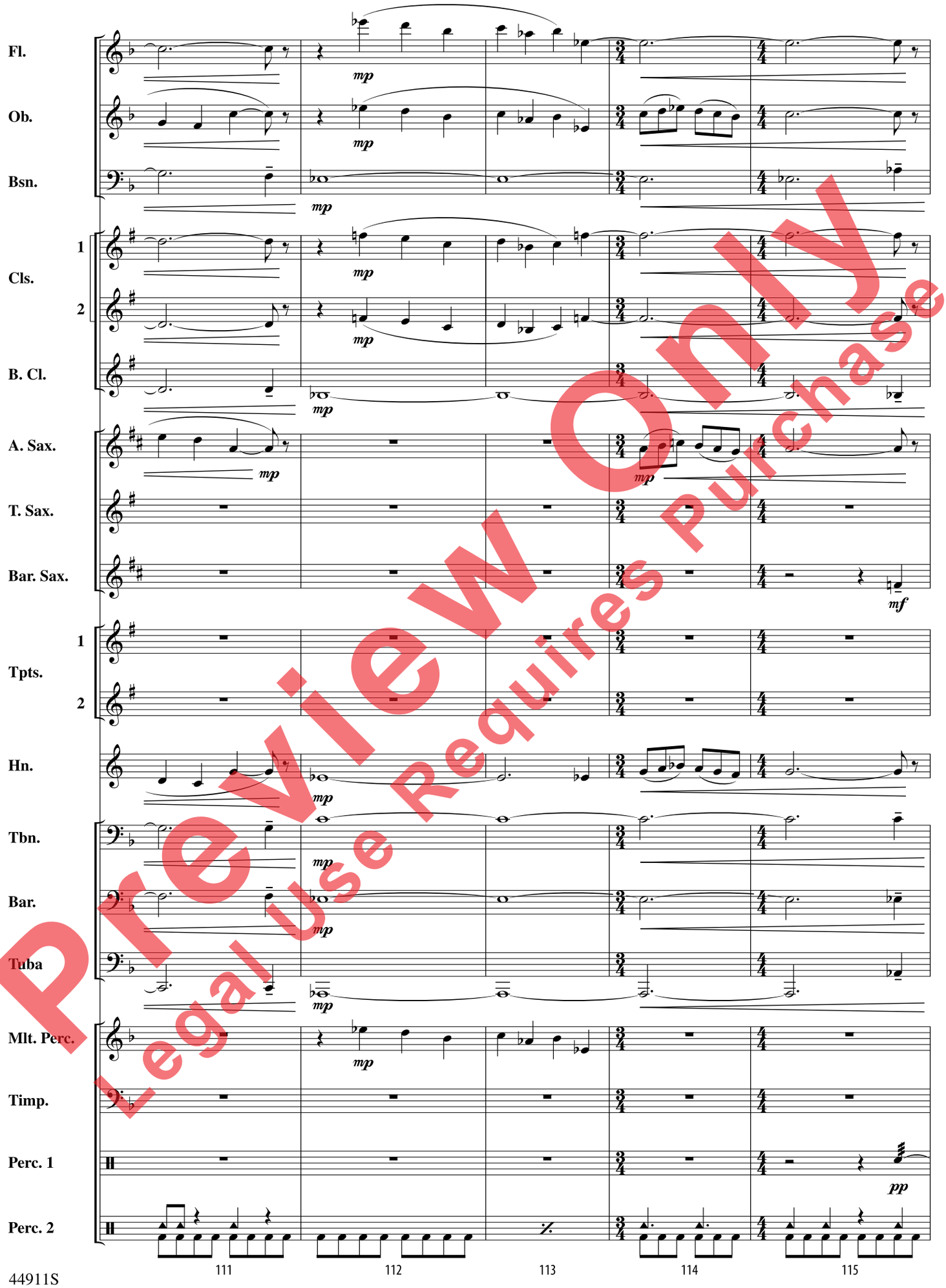

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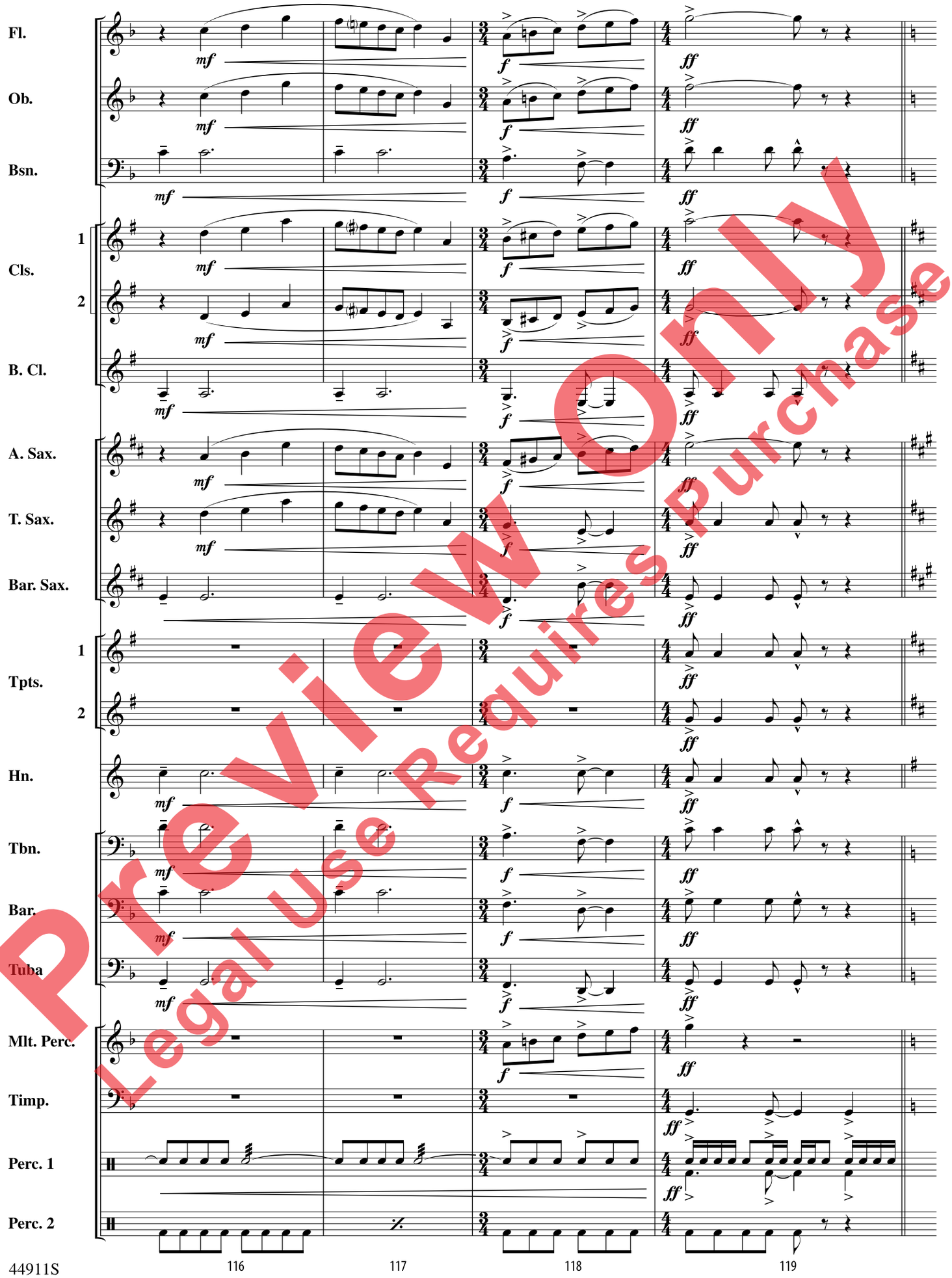

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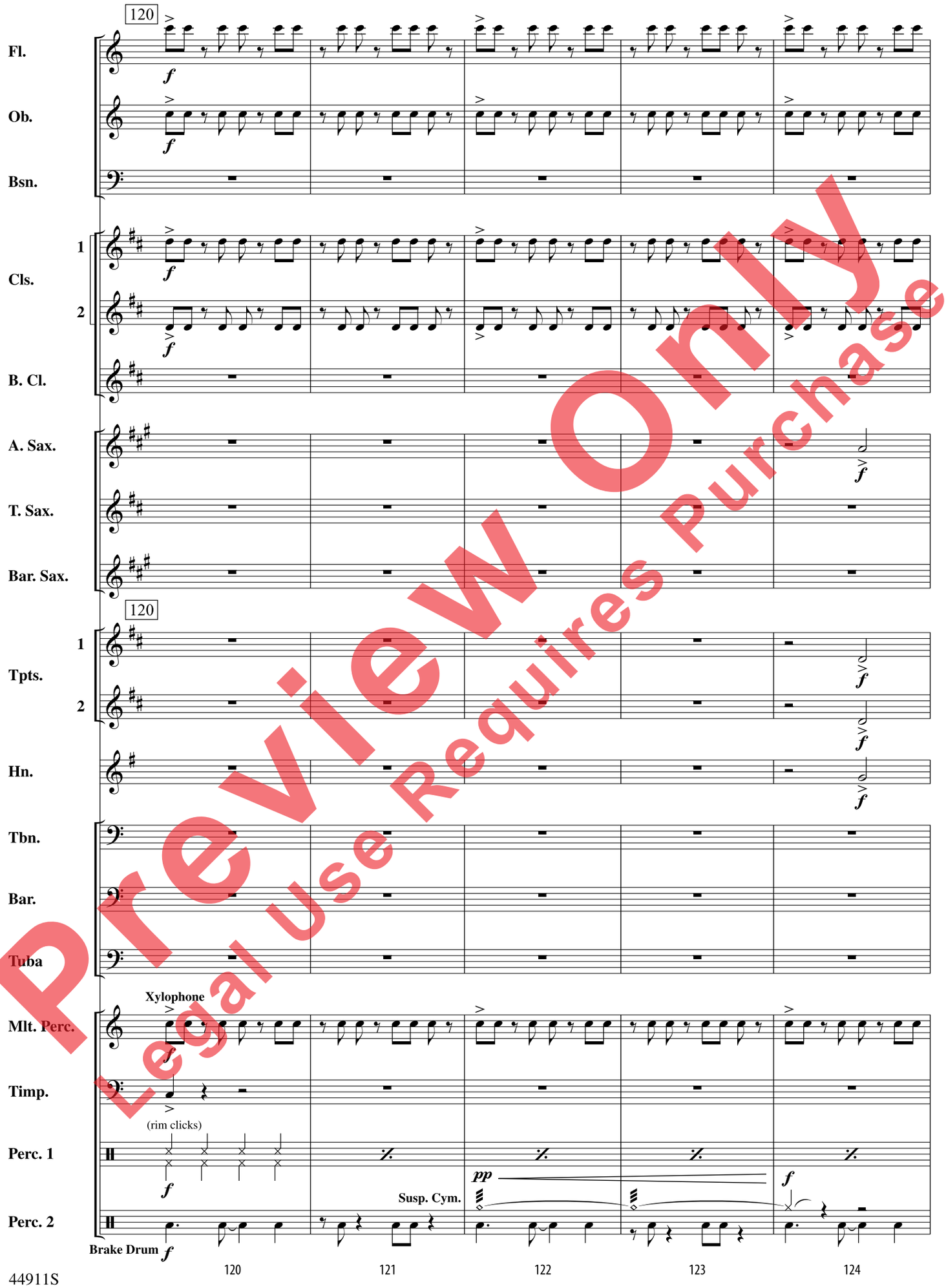

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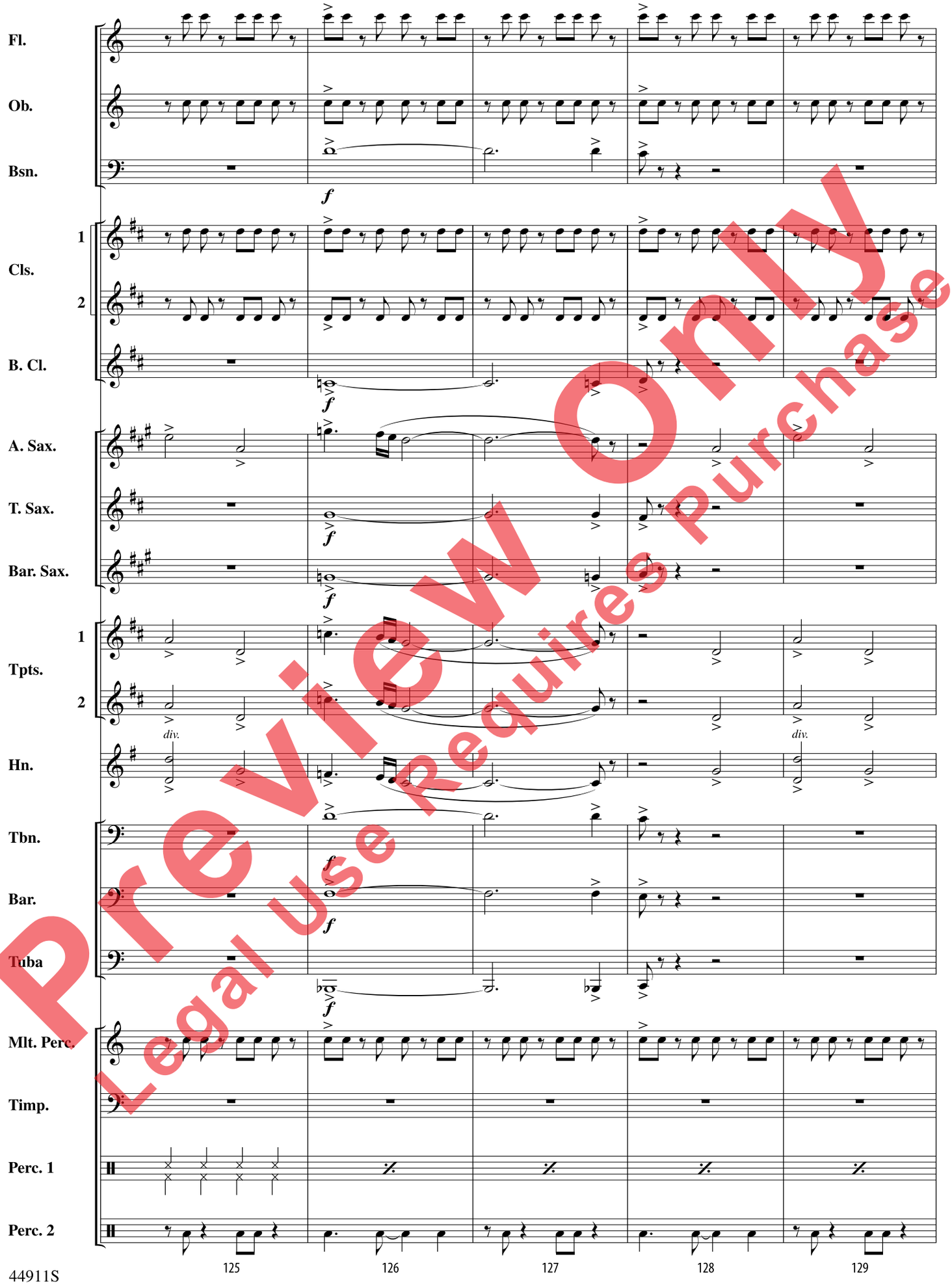

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Fl.
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

(on head)
p
Tamb.
mf

130 131 132 133 134

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

Chimes
Bells
Wb.

135 136 137 138 139

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