

Pierre La Plante

DOWN IN THE VALLEY

INSTRUMENTATION

1 – Conductor	2 – Trumpet 2 in B \flat
1 – Piccolo	2 – Trumpet 3 in B \flat
6 – Flutes	2 – Horn 1 in F
2 – Oboes	2 – Horn 2 in F
2 – Bassoons	2 – Trombone 1
3 – Clarinet 1 in B \flat	2 – Trombone 2
3 – Clarinet 2 in B \flat	2 – Trombone 3
3 – Clarinet 3 in B \flat	1 – Baritone TC
2 – Bass Clarinet in B \flat	2 – Euphonium
3 – E \flat Alto Saxophone 1 & 2	4 – Tuba
2 – B \flat Tenor Saxophone	2 – Timpani, Suspended Cymbal
1 – E \flat Baritone Saxophone	1 – Bells
2 – Trumpet 1 in B \flat	

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

Program Notes

The melody of this beloved and well known American mountain ballad may have first appeared in Ireland, as an Irish waltz tune, in the mid-1850s before finding its way with settlers to the Eastern United States. Lead Belly and Burl Ives are among many who have recorded their own versions of this familiar song, which is also known as “Birmingham Jail,” “Bird in a Cage,” and “Down on the Levee.”

It has been sung as a courting song, a lullaby, and a love song—as in this lyric from a heartsick convict:

Write me a letter, send it by mail,
Send it in care of the Birmingham Jail.

More familiar:

Down in the valley, the valley so low,
Hang your head over, hear the wind blow.

Roses love sunshine, violets love dew,
Angels in heaven, know I love you.

This setting is in three sections with interludes and allows players to concentrate on expressive playing, tone quality, and phrasing through a wide range of dynamics. It should be played simply without feeling hurried or rushed.

In the final climactic section, care should be taken not to sacrifice intonation for volume.

Pierre La Plante

Unhurried, with tenderness ♩ = 48-52

11

Piccolo

Flutes

Oboes

Bassoons

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Clarinet 3 in B \flat

Bass Clarinet in B \flat

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trumpet 3 in B \flat

Horn 1 in F

Horn 2 in F

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Timpani (Sus Cym)

Bells

p, *mp*, *one*, *(div.)*, *(unis.)*

19

Picc. *mp* *mf*

Fl. *mf* *p Fls.*

Ob. *mf* *p*

Bsn. *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 & 2 *All* *mp* *mf*

T. Sax. *mp* *mf*

Barí. Sax. *mf*

19

Tpt. 1 *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf* ww.

Tba. *mf*

19

Timp.

Bells

26 31

Picc. (unis.)

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3 *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 & 2

T. Sax. Bar. cue *mf*

Bari. Sax. *p*

26 31

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3

Hn. 1 *p* *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *p* *mf* solo/soli

Tba. *mp*

26 31

Timp.

Bells *mp*

Picc. *mp*

Fl. *mp*

Ob. *mp* play *più f*

Bsn. (1st) *mp* *più f*

Cl. 1 *mp* *più f*

Cl. 2 *mp* *più f*

Cl. 3 *mp* *più f*

B. Cl. *mp* *più f*

A. Sax. 1 & 2 *mp* one all *più f*

T. Sax. *mp* play *più f*

Bari. Sax. *mp* *più f*

Tpt. 1 *dim.....*

Tpt. 2 *più f*

Tpt. 3 *più f*

Hn. 1 *più f*

Hn. 2 *più f*

Tbn. 1 *più f*

Tbn. 2 *più f*

Tbn. 3 *più f*

Euph. *più f*

Tba. *più f*

Timp. tuba

Bells

This musical score is for a full orchestra, featuring a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophones 1 & 2 (A. Sax. 1 & 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section consists of Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Horns 1 and 2 (Hn. 1, Hn. 2), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Bells. The score is written in a key signature of one flat (B-flat major or D minor) and a 6/8 time signature. It features dynamic markings such as *più f*, *f*, *f play*, and *p*, along with crescendo markings *cresc. molto*. The music is characterized by flowing, melodic lines with frequent slurs and ties, and a steady, rhythmic accompaniment in the lower registers.

56 With Grandeur

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 & 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

56 With Grandeur

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

56 With Grandeur

Timp. *ff* *p cresc. f* *picc.* *Sus cym* *p cresc. molto*

Bells *ff*

70

Picc. *dim*..... *mf*

Fl. *dim*..... *mf*

Ob. *dim*..... *mf*

Bsn. *dim*..... *mf*

Cl. 1 *dim*..... *mf*

Cl. 2 *dim*..... *mf*

Cl. 3 *dim*..... *mf*

B. Cl. *dim*..... *mf*

A. Sax. 1 & 2 *dim*..... *mf*

T. Sax. *dim*..... *mf*

Bari. Sax. *dim*..... *mf*

70

Tpt. 1 *dim*..... *mf*

Tpt. 2 *dim*..... *mf*

Tpt. 3 *dim*..... *mf*

Hn. 1 *dim*..... *mf*

Hn. 2 *dim*..... *mf*

Tbn. 1 *dim*..... *mf*

Tbn. 2 *dim*..... *mf*

Tbn. 3 *dim*..... *mf*

Euph. *dim*..... *mf*

Tba. *dim*..... *mf*

70

Timp. *ff* *mf* *p* play

Bells *p* *mf*

78 Smorzando e rit...

Picc.

Fl. *pp* (div a 3)

Ob.

Bsn. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1 & 2 *pp* (one)

T. Sax. *pp* (one)

Bari. Sax.

78 Smorzando e rit...

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *pp* (div. ad lib.)

Hn. 2 *pp*

Tbn. 1 *pp*

Tbn. 2

Tbn. 3

Euph. *pp* (one)

Tba. *pp*

78 Smorzando e rit...

Timp. *pp* l.v.

Bells *pp* solo