

CONDUCTOR'S SCORE

THE RED RIVER VALLEY

by

Pierre LaPlante

INSTRUMENTATION

1 - Conductor	2 - Bassoon I & II	3 - Trombone I
10 - Flute I & II	3 - Eb Alto Sax I	3 - Trombone II
2 - Oboe I & II	3 - Eb Alto Sax II	2 - Euphonium B.C.
6 - Bb Clarinet I	2 - Bb Tenor Sax	2 - Euphonium T.C.
6 - Bb Clarinet II	2 - Eb Baritone Sax	4 - Tuba
2 - Eb Alto Clarinet	5 - Bb Trumpet I	1 - Timpani
2 - Bb Bass Clarinet	5 - Bb Trumpet II	5 - Bells/ Cymbals
	4 - F Horn I & II	

The Red River Valley

“The Red River Valley” is perhaps one of the best known and widely sung folk songs in America. Although we often associate this song with cowboys and cowboy life, it did not have its origins in the Old West. For many years it was believed this song was based on a composed song by James J. Kerrigan titled “In the Bright Mohawk Valley,” published in New York in 1896.

The Canadian folklorist Edith Fowke suggests that this folk tune has an even earlier history dating back to the 1860’s, a time when the Canadian Government was establishing the Province of Manitoba. In 1869 the Canadians sent soldiers to put down a rebellion of the *Metis* (people of French and Indian blood) who had settled in the area and who were afraid of losing their lands. The Canadian soldiers remained as an army of occupation, and many of the *Metis* fled south to the United States. The Canadian version of the song is a lament about (and perhaps written by) a *Metis* maiden in love with a British Soldier leaving for his homeland. The title comes from the Red River that flows into Lake Winnipeg (not the Red River bordering Texas and Oklahoma). In many instances the words of the Canadian version are similar to the familiar words “From this valley they say you are going, I shall miss your blue eyes and sweet smile”; “Do not hasten to bid me *adieu*” . . .

The gentle grace and simplicity of the tune has made it an enduring and much loved part of the North American folksong repertoire. For more information, see “The Red River Valley Re-examined” by Edith Fowke (Western Folklore, Vol. XXIII, No. 3). Additional information is available on the internet.

Performance Note

The Red River Valley affords a good opportunity to work on intonation, phrasing and expressive playing without having to worry about the fingers getting tangled-up in a lot of notes. Avoid getting overly loud even in the climactic passages. *Divisi* sections and cues can be used *ad libitum* to accommodate skill levels, instrumentation and balance of the ensemble. High flutes are doubled at the lower octave.

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Pierre LaPlante, of French Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor and Master of Music degrees. He recently retired after thirty-two years of teaching public school music which included classroom, vocal, and instrumental K-12. He resides in the Madison area and continues to compose and play bassoon in the Madison Wind Ensemble.

THE RED RIVER VALLEY

Conductor

LDP-7224-00

Pierre LaPlante

Unhurried, but with motion (♩ = 64)

Flute I & II (+Opt. Picc) *p* *mp*

Oboe I & II *p* *mp* One

Bb Clarinet I *p* *div.* *unisi* *mp*

Bb Clarinet II *p* *divisi ad lib.* *unisi* *mp*

Eb Alto Clarinet *p* Hn.

Bb Bass Clarinet *p* *mp*

Bassoon I and II *a2* *p* *mp* *a2*

Eb Alto Sax I & II *p* *a2* *mp* 1.

Bb Tenor Saxophone *p* *mp*

Eb Baritone Saxophone *p* *mp*

Bb Trumpet I *p* *mp*

Bb Trumpet II *p* *mp*

F Horn I & II *a2* *p* *mp* *a2*

Trombone I *p* *mp*

Trombone II *p* *mp*

Euphonium *p* *mp*

Tuba *p* *mp*

Timpani

Bells

Suspended Cymbal

This page of musical score is arranged in a standard orchestral layout. The instruments are grouped as follows: Woodwinds (Flute, Oboe, Clarinets, Bassoon), Saxophones (Alto, Tenor, Baritone), Brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and Percussion (Timpani, Percussion). The score features multiple staves for each instrument, with dynamic markings such as *cresc.*, *piu f*, and *mp*. Performance instructions like *div.* and *a2* are also present. The notation includes various musical symbols such as notes, rests, and slurs, all set against a background with a large, semi-transparent watermark.

13

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

A Cl. *mp* *cresc.* *mf* Melody

B Cl. *mp* *a2* *cresc.* *mf*

Bssn. 1 2 *mp* *cresc.* *mf*

A Sax 1 2 *mp* *cresc.* *mf*

T Sax *cresc.* *mf*

B Sax *mp* *cresc.* *mf*

13

B. Tpt. 1 2 *cresc.* *mf*

Hn. 1 2 *a2* *mp* *cresc.* *mf*

Tbn. 1 2 *mp* *cresc.* *mf*

Euph. *mp* *cresc.* *mf*

Tuba *mp* *cresc. div.* *mf unis*

Timp. *mp* *cresc.*

Perc.

21 Declamatory

+Picc.
Low octave

ritardando

Fl. 1 2 *p mp mp cresc. f*

Ob. 1 2 *p mp mp cresc. f*

Bb Cl. 1 *unis p mp mp cresc. f*

2 *mp cresc. f*

A. Cl. *p mp cresc. f*

B. Cl. *p mp cresc. f*

Bssn. 1 *a2 p mp cresc. f*

2 *p mp cresc. f*

A. Sax 1 2 *p mp cresc. f*

T. Sax *p mp cresc. f*

B. Sax *p mp cresc. f*

B. Tpt. 1 *p mp cresc. f*

2 *p mp cresc. f*

Hn. 1 2 *p mp cresc. f*

Tbn. 1 *p mp cresc. f*

2 *p mp cresc. f*

Euph. *p mp cresc. f*

Tuba *p mp cresc. f*

Timp. *mf p*

Perc. *Bells mp*

a tempo **25** *ossia unis* - Picc. *ritardando*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Bb Cl. 1 *mf* *f* *div.* *unis* *mp*

Bb Cl. 2 *mf* *f* *ossia* *mp*

A. Cl. *mf* *f*

B. Cl. *mf* *f*

Bssn. 1 *mf* *a2* *f*

Bssn. 2 *mf* *a2* *f*

A. Sax. 1 *mf* *a2* *f* *a2*

A. Sax. 2 *mf* *a2* *f* *a2*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

25 *a tempo* *ritardando*

B. Tpt. 1 *mf* *f* *mp*

B. Tpt. 2 *mf* *f* *mp*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *div.* *unis* *div.* *unis* *f*

Timp. *mf*

Perc. *mf* Bells

Suspended Cymbal

Slower still

Calmer *Poco rit.* **33** *Slower still*

Fl. 1 *p* *p* *dim.*

Fl. 2 *p* *p* *dim.*

Ob. 1 *p* *p* *dim.*

Ob. 2 *p* *p* *dim.*

Bb Cl. 1 *p* *dim.*

Bb Cl. 2 *p* *dim.*

A. Cl. *p* *dim.*

B. Cl. *p* *dim.*

Bssn. 1 *mp* *p* *dim.*

Bssn. 2 *mp* *p* *dim.*

A. Sax 1 *mp* *p* *dim.*

A. Sax 2 *mp* *p* *dim.*

T. Sax *mp* *p* *dim.*

B. Sax *mp* *p* *dim.*

Calmer *Poco rit.* **33** *Slower still*

B. Tpt. 1 *mp* *pp* *dim.*

B. Tpt. 2 *mp* *pp* *dim.*

Hn. 1 *mp* *p* *dim.*

Hn. 2 *mp* *p* *dim.*

Tbn. 1 *mp* *p* *dim.*

Tbn. 2 *mp* *p* *dim.*

Euph. *mp* *p* *dim.*

Tuba *mp* *p* *dim.*

Timp. *p*

Perc.