

FULL SCORE

Young String Orchestra

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

The Red Gully

George Sweet

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YAS119

INSTRUMENTATION

Full Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Cello.....	5
Bass.....	5
Piano.....	1

About the Composition

The Red Gully is inspired by a large gully in one of the many woodland areas of Blackstock, South Carolina. The gully, explored extensively by the composer as a child, served as the creative inspiration for many imaginary adventures. Though erosion has changed the appearance of the gully over the years, the piece is intended to capture its initial canyon-like majesty and the lasting impression that it left on the composer in his youth. The introduction portrays the arrival in the clearing where the gully resides and sets the stage for the adventures that follow. The main theme is presented by the first violins in m. 13. The accompaniment should be played with plenty of separation between the notes and should maintain a forward momentum. The contrasting lyrical section at m. 21 should be played as legato as possible. New material is presented in m. 61 and this entire section should be played at a slightly faster tempo than before. Following this section, the main theme is developed and the introductory material returns at m. 90, bringing the piece to a close.

About the Composer

George Sweet was born in York County, South Carolina, in 1979. He received Masters Degrees in Composition and Instrumental Conducting from Northern Arizona University and a Bachelors Degree in Music Education from Mars Hill College in North Carolina. As a student, George was the winner of the 2004-2005 Music Teachers National Association Young Artist Composition Competition, sponsored by Warner Bros. Publications, for both the state of Arizona and all of the Southwest Region. His compositions have been performed worldwide and have been heard at various State and Regional Honor Band and Orchestra Festivals, Disney's Magic Music Days, Bands of America, the College Band Directors National Association Southwest Conference, the Concurso de Musica Festival at the Nueva Acropolis in Peru, the Melbourne School Band and Strings Festival in Australia, and the Midwest Clinic. His various commissions include those from professional performers, public schools, university ensembles, and also a video game under a grant from the Hewlett Foundation. George has taught Theory, Band, Chorus, and Orchestra at both public school and university levels. He is a member of ASCAP and is a recipient of the ASCAP Plus Award for concert music. George is also a member of Phi Mu Alpha Sinfonia, MENC, and is an honorary member of Kappa Kappa Psi. His music is published exclusively by Carl Fischer Publications of New York. For more information about the music of George Sweet please visit www.georgesweet.net

The Red Gully

GEORGE SWEET

♩ = 120

Violin I

Violin II

Viola

Cello

Bass

Piano

1 2 3 4

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

5 6 7 8

Score for measures 9 through 12. The instruments are Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *f* (forte).

Measures 9, 10, 11, and 12 are shown. The Vln. I and Vln. II parts feature rapid sixteenth-note passages. The Vla., Cello, and Bass parts have a more melodic, sustained character. The Pno. part provides a rhythmic accompaniment with eighth and sixteenth notes.

9 10 11 12

Score for measures 13 through 16. The instruments are Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *mf* (mezzo-forte).

Measures 13, 14, 15, and 16 are shown. The Vln. I part begins with a measure rest for 4 measures. The Vln. II part has a long note in measure 13. The Vla. part enters in measure 14. The Cello and Bass parts continue with their melodic lines. The Pno. part continues with its rhythmic accompaniment.

13 14 15 16

Violin I
Violin II
Viola
Cello
Bass
Piano

4

17 18 19 20

21

Violin I
Violin II
Viola
Cello
Bass
Piano

mp *mf* *mp* *mp* *mf* *mp*

21 22 23 24 25 26 27

Violin I
Violin II
Viola
Cello
Bass
Piano

28 29 30 31 32

Violin I
Violin II
Viola
Cello
Bass
Piano

33 34 35 36 37

41

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

38 39 40 41

mp

mp

mp

mp

mp

mp

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

42 43 44 45 46

mf

mf

mf

mf

mf

mf

Score for measures 47 to 51. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. Dynamics range from *mp* to *f*. The key signature is two sharps (F# and C#).

Measures 47, 48, 49, 50, and 51 are shown. The score includes dynamic markings (*mp*, *mf*, *f*) and articulation marks (accents, staccato marks).

Score for measures 52 to 55. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano. Dynamics range from *mp* to *f*. The key signature is two sharps (F# and C#).

Measures 52, 53, 54, and 55 are shown. The score includes dynamic markings (*mp*, *mf*, *f*) and articulation marks (accents, staccato marks). Measure 53 is marked with a box containing the number 53.

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

56 57 58 59 60

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

61 Slightly faster $\text{♩} = 125$

mf
mf
f *mp*
f *mp*
f *mp*
f *mp*

61 62 63 64 65 66

71

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

67 68 69 70 71

f

f

f

f

f

f

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

72 73 74 75 76

mf

mf

mf

f

f

mf

f

Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Cello *f*
 Bass *f*
 Pno. *mf*

77 78 79 80

Vln. I *f*
 Vln. II *mf*
 Vla. *mf*
 Cello *mf*
 Bass *mf*
 Pno. *mf*

molto rit. 86 ♩=120

81 82 83 84 85 86

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

87 88 89 90 91 92

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

93 94 95 96 97 98

fp *f*

fp *f*

fp *f*

fp *f*

fp *f*

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