

Appalachia

Rhapsody for orchestra

Composer: Nicholas Gawley

Persual score – not for performance

Instrumentation:

2 Flutes (2nd doubling Piccolo)

2 Oboes (2nd doubling Cor Anglais)

2 Clarinets in Bb

Bass Clarinet

2 Bassoons

4 Horns in F

2 Trumpets in C

3 Trombones (2 Tenor, 1 Bass)

Tuba

Timpani (1 player)

Strings

Note:

I grew up in the Blue Ridge Mountains of southwest Virginia, and since leaving more than a decade ago I have often reminisced from afar on my time there, especially as I have not been back to the city I grew up in (or anywhere in the US) since. This piece is my attempt at depicting the feeling of being in that (seemingly limitless) natural landscape (including the summer storms) as well as a reflection on the pleasurable (hence the Whitman epitaph) and destructive sides of nostalgia. The contrast between the strongly temporal nostalgia and the seemingly eternal, limitless mountains is a driving factor in the piece's twists and turns. The title *Appalachia* reflects this, being both the present-day name of the region that includes the Blue Ridge Mountains, and the term used for a North American land mass which existed roughly 100-60 million years ago.

Duration: c. 6 minutes

Transposing Score

All metronome marks are approximate!

How sweet the silent backwards tracings!

- Walt Whitman

Persual score – not for performance

Appalachia

Nicholas Gawley

Slow $\text{♩} = 74$

pp

This musical score is for the piece 'Appalachia' by Nicholas Gawley. It is written for a full orchestra and includes parts for woodwinds, brass, and strings. The score is in 4/4 time and begins with a tempo marking of 'Slow' and a metronome marking of $\text{♩} = 74$. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, and Bassoon 1 & 2. The brass section includes Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Bass Trombone, and Tuba. The string section includes Violin I & II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ppp*, *p dolce e espr.*, *p*, *pp*, *mp*, and *ppp*. There are also performance instructions like *pizz.* and *arco*. The score is marked with a large diagonal watermark that reads 'Personal score - not for performance'. The piece concludes with a 3/4 time signature.

A

This musical score is for the piece 'Appalachia' and is page 5 of the score. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bass Clarinet, and Bassoon 1. The brass section includes Horns in F 1 and 2, Horn in F 3, Trumpets in F 1 and 2, Trombones 1 and 2, and a Double Bass. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 3/4 and 4/4 time signatures. A section marked 'A' begins at measure 11. Dynamics include *p espr.*, *pp*, *pp cresc. poco a poco*, *mf*, *mp cresc. poco a poco*, and *f*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A large watermark 'Personal score - not for performance' is overlaid diagonally across the page.

This musical score is for the piece 'Appalachia' and is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn in F 2 and 3/4, Trumpet in C 1 and 2, and Trombone 1/2. The second system includes Violin I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with frequent changes in time signature, including 3/4, 4/4, and 3/4. Dynamic markings such as *pp*, *ff*, *f*, *p*, and *pp* are used throughout. Performance instructions include *con sord.* for mutes, *pizz.* for pizzicato, *unis.* for unison, and *arco* for arco. A large watermark 'Personal score - not for performance' is overlaid diagonally across the page.

Appalachia



poco rit.....a tempo

26

Fl. 1
2

Ob. 1
2

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn 1

Hn in F 2

Hn in F 3
4

Tpt in C 1

Tpt in C 2

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

pp < *ff* > *pp* *pp* < *ff* > *pp*

pp *cresc.*

pp < *ff* > *pp* *pp* < *ff* > *pp*

pp *cresc.*

pp < *ff* > *pp* *pp* < *ff* > *pp*

pp *cresc.*

pp < *ff* > *pp* *pp* < *ff* > *pp*

pp *cresc.*

pp < *ff* > *pp* *pp* < *ff* > *pp*

pp *cresc.*

senza sord.

pp *cresc.*

senza sord.

pp *cresc.*

f

mp

pp

f

p < *f* > *p* < *f* > *ff* *mp* *pp*

mf

ord. *pizz.* *arco* *pizz.* *div. arco* *unis. pizz.* *cresc.* *ff*

mf *ff* *mf* *ff* *pp* *cresc.* *ff*

ord. *pizz.* *arco* *pizz.* *arco* *pizz.* *cresc.* *ff*

mf *ff* *mf* *ff* *pp* *cresc.* *ff*

ord. *pizz.* *arco* *pizz.* *arco* *pizz.* *cresc.* *ff*

mf *ff* *mf* *ff* *pp* *cresc.* *ff*

pp

poco rit.....a tempo

C

33

Fl. 1
4/4
f > *p* < *ff* > *p* < *ff* > *pp*
To Picc. Picc. 3/4

Fl. 2
f > *p* *p*

Ob. 1
4/4
f > *p* < *ff* > *p* < *ff* > *pp*
To C. A. *ppp* < *p dolce e espr.* > 3/4

Ob. 2
f > *p*

Cl. in Bb 1
4/4
f > *p* < *ff* > *p* < *ff* > *pp* *ppp* 3/4

Cl. in Bb 2
f > *p*

B. Cl.
4/4
f > *p* *p* > *pp* < *mf* > *p* *pp* < *mf* > *p* 3/4

Bsn 1
4/4
f > *p* *pp* < *ppp* > *ppp* con sord. 3/4

Hn in F 1
4/4
mf > *p* *pp* < *ppp* > *ppp* con sord. 3/4

Hn in F 2
4/4
mf > *p* *pp* < *ppp* > *ppp* con sord. 3/4

Hn in F 3
4/4
mf > *p* con sord. 3/4

Hn in F 4
4/4
mf > *p* con sord. 3/4

Tpt in C 1
4/4
pp < *ppp* > *ppp* 3/4

Tpt in C 2
4/4
pp < *ppp* > *ppp* 3/4

Tbn 1
4/4
pp < *ppp* > *ppp* 3/4

Vln I
4/4
p > *f* > *p* < *f* > *p* *pp* < *mf* > *p* *pp* < *mf* > *p* 3/4

Vln II
4/4
p < *f* > *p* < *f* > *p* *pp* < *mf* > *p* *pp* < *mf* > *p* 3/4

Vla
4/4
f > *p* < *f* > *p* < *f* > *p* *pp* < *mf* > *p* *pp* < *mf* > *p* 3/4

Vc.
4/4
ff > *pp* *p* *p* > *pp* < *mf* > *p* *pp* < *mf* > *p* 3/4

D. B.
4/4
ff *p* *p* > *pp* < *mf* > *p* *pp* < *mf* > *p* 3/4

58 **E** a tempo

Fl. 1 *p*

Picc.

Ob. 1 *pp*

C. A. *p*

Cl. in B \flat 1 *p*

B. Cl.

Bsn. 1,2

Perusal score — not for performance

E a tempo

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

62 **F**

Fl. 1 *mf* **4/4** **3/4** *f* *f* *accel.*

Picc. *mf* *f* *f*

Ob. 1 *mf* **4/4** **3/4** *f* *f*

C. A. *mf*

Cl. in Bb 1 *mf* *p* **3/4**

B. Cl. *mf* *f* **3/4**

Bsn 1 *mf* **4/4** *f* **3/4**

Bsn 2 *f* **3/4**

Hn in F 1 2 **4/4** **3/4**

Vln I **F** *mf* **4/4** *f* **3/4** *gva*

Vln II *mf* *f* **3/4**

Vla *mf* *f* **3/4**

Vc. 1 *mf* *f*

Vc. 2 *mf* **4/4** *f* **3/4**

D. B. *mf* *f* **3/4**

Appalachia

G A little faster (poco rubato) (♩ = 78)

This musical score is for the piece 'Appalachia' and covers measures 67 through 70. It is written for a full orchestra and includes the following parts:

- Fl. 1**: Flute 1, dynamics *pp* < *ff* > *pp*, *mf*
- Picc.**: Piccolo, dynamics *pp* < *ff* > *pp*, *mf*
- Ob. 1**: Oboe 1, dynamics *pp* < *ff* > *pp*, *mf*
- C. A.**: Clarinet in A, dynamics *pp* < *ff* > *pp*, *mf*
- Cl. in Bb 1.2**: Clarinet in Bb 1 and 2, dynamics *pp* < *ff* > *pp*, *mf*
- B. Cl.**: Bass Clarinet, dynamics *ff*, *f*
- Bsn 1.2**: Bassoon 1 and 2, dynamics *ff*, *f*
- Hn in F 1, 2**: Horn in F 1 and 2, dynamics *mf*, *ff*
- Hn in F 3, 4**: Horn in F 3 and 4, dynamics *mf*, *ff*
- Tbn. 1, 2**: Trumpet 1 and 2, dynamics *f*, *senza sord.*
- B. Tbn.**: Baritone Trumpet, dynamics *f*
- Tba**: Trombone, dynamics *f*
- Timp.**: Timpani, dynamics *pp*
- Vln I**: Violin I, dynamics *ff*, *gliss.*, *div.*, *3*
- Vln II**: Violin II, dynamics *ff*, *gliss.*, *div.*, *3*
- Vla**: Viola, dynamics *ff*, *gliss.*, *div.*, *3*
- Vc.**: Violoncello, dynamics *ff*, *unis.*
- D. B.**: Double Bass, dynamics *ff*, *f*

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. It includes dynamic markings such as *pp*, *ff*, *mf*, and *f*, as well as performance instructions like 'A little faster (poco rubato)' and 'senza sord.'. The piece is in a key with one flat and changes time signatures from 3/4 to 2/4 and back to 4/4.

95 **J**

Fl. 1 *pp cresc. poco a poco* *f*

Fl. 2 *pp cresc. poco a poco* *f*

Ob. 1 *mp* *f*

C. A.

Cl. in Bb 1 *p cresc. poco a poco* *f*

Cl. in Bb 2 *p cresc.* *f*

B. Cl. *pp cresc.* *f*

Bsn 1

Bsn 2 *p* *f*

Hn in F 1 *pp cresc.* *f*

Hn in F 2 *pp cresc.* *f*

Hn in F 3 *pp cresc.* *f*

J

Vln I *mp cresc. poco a poco*

Vln II *pp cresc.*

Vla *pp cresc.*

Vc. *pp cresc.*

D. B. *pizz.* *p cresc.* *ff*

102 **K** Somewhat slower ♩ = 69

Picc. -

C. A. -

B. Cl. -

Hn in F 1 2 *pp* con sord.

Hn in F 3 4 *pp* con sord.

Tbn. 2 *pp* con sord.

B. Tbn. *pp* con sord.

Vln I -

Vc. *p molto espr.* gli altri

108 rit.....

Picc. -

C. A. *f* *mp* *p*

Cl. in Bb 1.2 *pp*

B. Cl. *pp*

Bsn 1.2 *pp*

Hn in F 1 2 *pp* con sord.

Tbn. 1 *p*

Tbn. 2 *mf* *p* *ppp*

B. Tbn. *mf* *p* *ppp*

Tba *mf* *p* *ppp* rit.....

Vln I [Solo]

Vc. *mf* *p* [gli altri] *pp*

rit.....a tempo

rit.....a tempo

112 **L** a tempo ♩ = 72

Fl. 1

Picc.

C. A.

Cl. in Bb 1

B. Cl.

Bsn 1

pp

ppp

pp

ppp

pp

mf

pp

ppp

ppp

Hn in F 1

senza sord.

pp

Timp.

pp

pp

pp

pp

L a tempo ♩ = 72

rit.....a tempo

rit.....a tempo

Vln I

unis. sul tasto

pp

ppp

pizz.

Vln II

unis. sul tasto

pp

ppp

pizz.

Vla

unis. sul tasto

div.

unis.

pp

ppp

pizz.

Vc.

[tutti] sul tasto

pp

div.

ppp

pizz.

D. B.

div. sul tasto

pp

ppp

pizz.