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Fearfully, wonderfully : for solo tenor, solo baritone, and orchestra

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FEARFULLY, WONDERFULLY

*for Solo Tenor, Solo Baritone,
and Orchestra*

by

Anna E. Garman

B.M. University of North Texas 2011

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music

Music Composition
University of Louisville
Louisville, Kentucky

May 2014

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Thesis approved on

April 28, 2014

by the following committee:

Steve Rouse, Thesis Director

Marc Satterwhite

Kimcherie Lloyd

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INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)
2 Oboes
English Horn
3 B-flat Clarinets (3rd doubling B-flat Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)

4 F Horns
3 C Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion 1
Crotales, Snare Drum, Suspended Cymbal, Crash Cymbal, Mark Tree (from Perc. 2), Marimba
Percussion 2
Tom-toms, Suspended Cymbal (from Perc. 1), Mark Tree, Vibraphone, Xylophone, Chimes, Crash Cymbal (from Perc. 1)
Percussion 3
Tam-tam, Bass Drum, Triangle

Piano
Harp

Solo Tenor
Solo Baritone

Strings (minimum 12/10/8/6/5)

PERCUSSION SET-UP DIAGRAM:

This suggested percussion set up should minimize the issues of sharing instruments between parts. It may be rotated or otherwise modified to fit the need of the ensemble or the performance space.

Duration: circa 12 minutes

PROGRAM NOTE

When I was in sixth grade my Sunday School teacher, Rebecca McIntosh O'Dell, had my entire class memorize Psalms 139. While I have never been particularly adept at memorizing anything, to this day I can recite this Psalm by heart.

In the Spring of 2010 cancer took Rebecca's life. It was this tragedy that inspired the dual texts of *Fearfully, Wonderfully*. The first text, sung exclusively by the solo tenor, is most of the Psalm Rebecca taught me. The second text, sung almost exclusively by the solo baritone, is a poem by Thomas Hardy entitled *A Wasted Illness*.

Fearfully, Wonderfully follows the joint journey of the combined texts, beginning contemplatively with the Psalm, and slowly exploring the changing moods of the two texts. The piece is through-composed, but the horn and viola present a theme in the introduction that permeates the work in modified forms. This theme is meant to represent God's presence, which never fades despite our ever-changing circumstances.

The arcs of the two texts are similar, lending themselves to being spliced together over the course of the piece. However at times the individual meanings seem at odds with one another. In particular, the end of the Psalm combined with the end of Hardy's poem blurs the line between life and death, and it is up to the listener to decide whether the peaceful resolution at the end of the work stems from the recovery or the passing of the subject.

TEXTS

Psalms 139

A Psalm of David. NIV.

1 Oh Lord, You have searched me,
and you know me.
2 You know when I sit and when I rise;
you perceive my thoughts from afar.
3 You discern my going out and my lying down;
you are familiar with all my ways.
4 Before a word is on my tongue
you know it completely, oh Lord.

7 Where can I go from your Spirit?
Where can I flee from your presence?
8 If I go up to the heavens, you are there;
if I make my bed in the depths, you are there.
10b ...your right hand will hold me fast.
11 If I say, “Surely the darkness will hide me
and the light become night around me,”
12 even the darkness will not be dark to you;
the night will shine like the day,
for darkness is as light to you.
13 For you created my inmost being;
you knit me together in my mother’s womb.
14 I praise you because I am fearfully and
wonderfully made;
your works are wonderful,
I know that full well.

16b ...all the days ordained for me were written in
your book
before one of them came to be.

18b ...when I awake, I am still with you.

23a Search me, God, and know my heart...
24b ...and lead me in the way everlasting.

A Wasted Illness

by Thomas Hardy

Through vaults of pain,
Enribbed and wrought with groins of ghastliness,
I passed, and garish spectres moved my brain
To dire distress.

And hammerings,
And quakes, and shoots, and stifling hotness, blent
With webby waxing things and waning things
As on I went.

"Where lies the end
To this foul way?" I asked with weakening breath.
Thereon ahead I saw a door extend -
The door to death.

It loomed more clear:
"At last!" I cried. "The all-delivering door!"
And then, I knew not how, it grew less near
Than theretofore.

And back slid I
Along the galleries by which I came,
And tediously the day returned, and sky,
And life--the same.

And all was well:
Old circumstance resumed its former show,
And on my head the dews of comfort fell...

*Note that both texts have been excerpted for use in this work. Both texts are in the public domain.

Transposed
Score

Fearfully, Wonderfully

Anna E. Garman
(b. 1990)

♩ = 52 Profound

2 3 2 + 3 4 5 6 7

1. *f* *p* *n* *mf* *n*

1. *mp* *f* *p* *n* *mf* *f* *fp* *fp*

1. Solo, with Vla. *mf* *f* *mf* *f*

3. *f* *p* *mp* *f* *mp* *f*

1. open *f*

1. -G, II.-B, III.-E $\flat$, IV.-F
hard mallets *f* *mp*

Crotales, bowed *mp* *l.v.* *sim.*

Tom-toms, hard mallets *f*

Tam-tam *mf* to B. D. dampen *pp*

Piano *f* *mf* *bisbig.* *tr* *mp* *tr* *f*

Harp *f* *l.v.* *mp* *tr* *f*

Tenor

Baritone

♩ = 52 Profound

2 3 unis. 2 + 3 4 5 6 7

div. *f* *mp* *n*

div. *f* *mp* *n*

div. a2 *f* *mp* *f* *p* *mf* *f* *f*

div. a3 *f* *mp* *f* *p* *mf* *f* *f*

div. a3 *fp* *mf* *p* *mp* *p* *mf*

div. a5 *ff* *mp* *f* *p* *n*

3 *f* *p*

8 rit. 10 = 58 Poco Piu Mosso 11 12

Fl. 1-2 *f*

Fl. 3 *f*

Ob. 1-2

Eng. Hn.

Cl. 1-2 *ff*

Cl. 3 *ff*

Bsn. 1-2 *ff*

Bsn. 3 *ff*

Hn. 1-2 *ff* *fp* *mp* *pp*

Hn. 3-4 *n.* *ff* *fp* *mp* *pp*

C Tpt. 1-2 *n*

C Tpt. 3

Tbn. 1-2 open *ff*

Bs. Tbn. open *ff*

Tba. *n.* *ff* *fp* *mp* *pp*

Timp. III.-F $\flat$ *ff*

Perc. 1 (Crot.) ord. *mp*

Perc. 2

Perc. 3

Hp. *ff* *mf* *f* *mf* *mf*

T. *mp* *a piacere* *a tempo*
You have searched me, Lord, and you know.

Bar.

8 div. *f* *ff*

9 unis. *pp*

11 unis. *pp*

12 unis. *pp*

Vln. 1 *f* *ff*

Vln. 2 *ff*

Vla. tutti, div. a3 *ff*

Vc. *ff* *fp* *mp* *pp*

Db. div. a3 *f* *ff* *fp* *mp* *pp*

13 14 15 16 17 18 *poco rit.*

Fl. 1-2 1. *mp* *mf* *mp* *mp* flutter

Fl. 3 *mp*

Ob. 1-2 3 *mp*

Eng. Hn. *mp*

Cl. 1-2 1. *mp* *mf* *mp*

Cl. 3

Bsn. 1-2 1. *mp* *mf* *mp*

Bsn. 3

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp. *pp*

Perc. 1 *L.v.* to S.D. *L.v.*

Perc. 2

Perc. 3

Hp. *p* *mp* *mf* *A* *6* *D* *6*

T. *mf* *p* *mf* *f* *mp* *mf* *p*
me, Search me, you have searched, and you know.

Bar.

13 14 15 16 17 18 *poco rit.*

Vln. 1 *p*

Vln. 2

Vla.

Vc. *p* *mp* *div.*

Db. *p* *mp* *div.*

19

19 $\text{♩} = 108$ Intense

20 21 22 23

Fl. 1-2 *ord.* *mf*

Fl. 3 *ord.* *mf*

Ob. 1-2 *a2* *mp* *f*

Eng. Hn. *a2* *mp* *f*

Cl. 1-2 *mp* *mf*

Cl. 3 *mp* *mf*

Bsn. 1-2

Bsn. 3

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *a2, open* *mp* *f*

C Tpt. 3 *open* *mp* *f*

Tbn. 1-2 *mp* *f*

Bs. Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *mf* *p* *f* II.-Bb dampen

Perc. 1 *mf* Snare Drum *mf* snares off

Perc. 2 *mf* (Tom-t.) *p* *f* dampen to Sus. Cym.

Perc. 3 *mf* (B. D.) *mf* Triangle

Pno. *mf* *8% secco*

Hp. *f*

T. *mf* *f*

Bar. *mf* *f*

Through vaults! Through vaults! Through vaults of pain! Through vaults of pain, en - ribbed and wrought with

19 $\text{♩} = 108$ Intense

20 21 22 23

Vln. 1 *mf* *mp* *f* *mp* *mf*

Vln. 2 *div.* *mf* *mp* *f* *mp* *mf*

Vla. *div. a2* *mf* *mp* *f*

Vc. *mf* *mp* *f*

Db. *unis.* *mf* *mp* *f*

[illegible]

This image shows a page from a musical score, likely for a symphony. The page is numbered 30 and 32. It contains multiple staves for various instruments, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), brass (Trombone, Tuba), percussion (Snare Drum, Tom-toms, Bass Drum), piano, harp, and strings (Violin, Viola, Violoncello, Double Bass). The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *legato* and *releasing tension*. The page is divided into two systems, with the first system ending at measure 30 and the second system starting at measure 32. The instruments are arranged in a standard orchestral layout, with woodwinds and strings on the left, brass and percussion in the center, and piano and harp on the right.

[illegible]

41 Calm (♩ = 68)

Measures: 42, 43, 44, 45, 46, 47

Fl. 1-2: *f* (measures 41-42), *p* (measures 42-43), *mf* (measures 44-47). Piccolo Solo with Eng. Hn. (measures 44-47).

Fl. 3: *mf* (measures 44-47). Triplet (measures 46-47).

Ob. 1-2: *f* (measures 41-42).

Eng. Hn.: *mf* (measures 44-47). Triplet (measures 46-47).

Cl. 1-2: *f* (measures 41-42), *mf* (measures 44-47). Triplet (measures 46-47).

Cl. 3: *f* (measures 41-42), *mf* (measures 44-47). Triplet (measures 46-47).

Bsn. 1-2: *f* (measures 41-42), *mf* (measures 44-47).

Bsn. 3: *p* (measures 42-47). Cbsn. (measures 42-43).

Hn. 1-2:

Hn. 3-4:

C Tpt. 1-2:

C Tpt. 3:

Tbn. 1-2: *f* (measures 41-42), *mf* (measures 46-47). 1. bring out (measures 46-47).

Bs. Tbn.: *f* (measures 41-42).

Tba.: *f* (measures 41-42).

Timp.: *f* (measures 41-42). III.-E $\sharp$ (measures 41-42).

Perc. 1:

Perc. 2:

Perc. 3: (B. D.) *f* (measures 41-42), *pp* (measures 42-47).

Pno.: *p* (measures 41-42), *mp* (measures 44-47), *p* (measures 46-47).

T.: *mp* (measures 41-42), *mf* (measures 44-47), *mp* (measures 45-46), *f* (measures 47-48). Lyrics: You know when I sit and when I rise; You perceive my thoughts from a -

Bar.:

Vln. 1: *fp* (measures 41-42), *mp* (measures 44-47), *p* (measures 46-47).

Vln. 2: *fp* (measures 41-42), *mp* (measures 44-47), *p* (measures 46-47).

Vla.: *fp* (measures 41-42), *mf* (measures 44-47), *f* (measures 46-47). bring out IV. (measures 44-47).

Vc.: *fp* (measures 41-42), *mp* (measures 44-47), *p* (measures 46-47). div.- outside pizz, inside arco (measures 41-47).

Db.: *fp* (measures 41-42), *mp* (measures 44-47), *p* (measures 46-47).

48 49 50 51

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Cl. 3

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

far. You dis - cern my go - ing out and my ly - ing

legato as possible

(Tom-t.), med. mallets

ord.

[illegible]

2 + 2 + 2 + 3

55 **accel.** **56** ♩ = 102 **Frantic** 57 58 59 60

Fl. 1-2 *mf*

Picc. *mf*

Ob. 1-2 *mf*

Eng. Hn. *mf*

Cl. 1-2 *mf*

Cl. 3

Bsn. 1-2 *f*

Cbsn. *p* *mf* *f*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

C Tpt. 1-2 *p* *mf* *f* 6

C Tpt. 3 *p* *mf* *f* 6

Tbn. 1-2 *mp* 3

Tbn. 3 *mp* 3

Tba. *mf* 3

bring out, *colla voce*

bring out, *colla voce* 3

Timp. *p* *mf* *f* *ff* dampen *ff* dampen *f*

Crash Cym. (hand held pair)

Perc. 1 *mf* l.v.

with Sticks

Perc. 2 *f* *ff* 6

Perc. 3 *mp* *f* dampen *ff* dampen *mp* *f* to T-t. *mf* 6 scrape, with tri. beater

T. *f* ways._____

Bar. *f* 3 Ham-mer - ings! Quakes! Shoots!_ Quakes! Ham-mer - ings! Shoots!

2 + 2 + 2 + 3

55 **accel.** **56** ♩ = 102 **Frantic** 57 58 59 60

Vln. 1 *p* *f* *mp* sub. *f* *mp*

Vln. 2 *p* *f* *mp* sub. *f* *mp*

Vla. *p* *f* 3

Vc. *p* *f* unis, pizz. *f*

Db. *p* *f* pizz. *f*

65

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Be - fore a word is on my

shoots and stif - ling hot - ness, and web - by wax - ing wan - ing things, as on I went.

66

67

68

69

70 71 72

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

T.

Bar.

70 71 72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tongue you know it com - plete - ly oh Lord!

73 building tension

Fl. 1-2
Picc.
Ob. 1-2
Eng. Hn.
Cl. 1-2
Bs. Cl.
Bsn. 1-2
Cbsn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3
Tbn. 1-2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.
Hp.
T.
Bar.
73 building tension
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p, *a2*, *mp*, *f*, *cresc.*, *mf*, *s*, *unis.*

Where can I go from your spir - it? Where can I flee from your pres - ence? Where can I go?
Where lies the end? Where lies the end? Where lies the end? Where lies the end?

82

78 79 80 81 82 83

Fl. 1-2 6 *ff*

Picc. *ff* to Fl.

Ob. 1-2 6 *ff*

Eng. Hn. *ff*

Cl. 1-2 *ff*

Bs. Cl. 6 *ff* to Cl.

Bsn. 1-2 *ff*

Cbsn. *ff* to Bsn.

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

C Tpt. 1-2 *ff*

C Tpt. 3 *ff*

Tbn. 1-2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. *mf* *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *ff* *f* *ff*

Perc. 3 *mf* *f* *ff*

Pno. *ff*

Hp. *f* *ff* rolling glissando

T. *ff* go?

Bar. *ff*

Vln. 1 *ff* *pp*

Vln. 2 *ff* *pp*

Vla. *ff* *pp*

Vc. *ff*

Db. *ff*

82

78 79 80 81 82 83

ff

With the left hand palm and fingers, stop all of the strings between the indicated pitches as close to the nut as possible.

Where can I flee? Where can I go? Where lies the end to this foul way?

82

83

84 2 + 2 + 3 85 86 87 88 89 90 91 Foreboding 92

Fl. 1-2 *mp* *mf* *mp* *f* *p*

Bsn. 1-2 *mp* *f* *p*

Pno. *p* stopped, *sempre*

Hp. *p* *l.v.* *sim.* F# D#

T.

Bar. *mp* Where lies the end to

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *p*

Db. *pizz.* *p*

93 94 95 96 97 98 99 100

Perc. 3 Triangle *mp* *l.v.* *mp* *sim.*

Pno.

T. *mp* gently, head voice as needed

Bar. *mf* *p* If I go up to the heav - -

this foul way? I ask with weak-en-ing breath.

93 94 95 96 97 98 99 100

Vln. 1

Vln. 2

Vla.

Vc.

Db.

101 102 103 104 105 106

Fl. 1-2

Fl. 3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B♭ Clarinet

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

T.

Bar.

101 102 103 104 105 106

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ens, you are there... If I make my bed in the

[illegible]

112 Light, with Energy
2 + 2 + 3

113 114 115 116 117 118

Fl. 1-2
Fl. 3
Ob. 1-2
Eng. Hn.
Cl. 1-2
Cl. 3
Bsn. 1-2
Bsn. 3
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3
Tbn. 1-2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
T.
Bar.

Fl. 1-2
Fl. 3
Ob. 1-2
Eng. Hn.
Cl. 1-2
Cl. 3
Bsn. 1-2
Bsn. 3
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
C Tpt. 3
Tbn. 1-2
Bs. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
T.
Bar.

112 Light, with Energy
2 + 2 + 3

113 114 115 116 117 118

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

119 120 121 122 2 + 3 123 124 125 126

Fl. 1-2 *f* *p*

Fl. 3 *f*

Ob. 1-2 *f* *p* *f*

Eng. Hn. *f* *p* *f*

Cl. 1-2 *f* *mf*

Bs. Cl. *f* *mf*

Bsn. 1-2 *f* *p* *f*

Bsn. 3 *f* *p* *f* to Cbsn.

Hn. 1-2 *f* *open* *mp*

Hn. 3-4 *f* *open* *mp*

C Tpt. 1-2 *f*

C Tpt. 3 *f*

Tbn. 1-2 *f* *mp* *mp*

Bs. Tbn. *f* *open* *mp* *mute* *mp*

Tba. *f* *mp* *mp*

Timp. *p* *f* med. mallets III.-D, IV.-Eb

Perc. 1

Perc. 2 *mp* *Vibraphone, med. mallets* *Xeo.*

Perc. 3 *mp* *Triangle* *l.v.*

T.

Bar. *mp* *mf* *mp*

There - on a - head I saw a door ex-tend. There

119 120 121 122 2 + 3 123 124 125 126

Vln. 1 *f* *p* *senza sord.*

Vln. 2 *f*

Vla. *f*

Vc. *f* *p sub.*

Db. *f* *p sub.*

127 128 129 130 131 132 133

Fl. 1-2

Fl. 3

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Bsn. 3

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

T.

Bar.

on a-head I saw a door ex-tend to death. To death, the door to death!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

poco accel. . 149 ♩ = 78 Restrained, but Growing

145 146 147 148 150 151

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to S. D.

Xylophone, hard mallets

Snare Drum

to Vib.

The... light... the light.

It... loomed... more clear, it loomed.

unis.

unis.

unis.

The image shows a page of a musical score, likely for a symphony or opera. The score is divided into two systems, each starting at measure 158. The first system includes the following instruments and parts:

- Fl. 1-2
- Picc.
- Ob. 1-2
- Eng. Hn.
- Cl. 1-2
- Bs. Cl.
- Bsn. 1-2
- Cbsn.
- Hn. 1-2
- Hn. 3-4
- C Tpt. 1-2
- C Tpt. 3
- Tbn. 1-2
- Bs. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Pno.
- Hp.
- T.
- Bar.

The second system includes:

- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

The score includes various musical notations such as notes, rests, dynamics (mf, f, fp), and articulation marks. The vocal parts (T., Bar., Vc., Db.) have lyrics in English.

163 164

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. a3

bring out

unis.

165 166

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

T.

Bar.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

unis.

unis.

D# C B# | Eb F# Gb A

167

168

169

170

171

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

T.

Bar.

167

168

169

170

171

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Ev- en the dark-ness will not be dark to you! Night will shine like day!_ The

The all-de-liv-er-ing door! The all - de liv-er-ing

div.

bring out

unis.

172 a2 173 174 175 176 177

Fl. 1-2 6

Picc. 6

Ob. 1-2 a2

Eng. Hn. 3 6

Cl. 1-2 a2 6

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba. 8^{vb} if possible

Timp.

Perc. 1

Perc. 2 Crash Cym. Lv.

Perc. 3

Pno.

Hp. D C B | E $\flat$ F $\sharp$ G A $\sharp$ ff

T. 8 night will shine like day for dark-ness is as light to you! fff

Bar. door! All - de - liv - er-ing door! fff

Vln. 1 6

Vln. 2

Vla. unis, bring out

Vc.

Db. div. fff

[illegible]

187 188 189 190 191 192 193 194 195 196 197

rit. - - - - -

colla voce in tempo

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

T.

Bar.

It loomed more clear: _____ And then, I know not how, it grew less near than there-to-fore.

187 188 189 190 191 192 193 194 195 196 197

rit. - - - - -

colla voce in tempo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

198 Tranquil (♩ = 62)

poco rit.

204 ♩ = 58

199 3 + 2 + 2 200 201 202 2 + 2 + 3 + 2 203 205

Fl. 1-2

Ob. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 1

T.

Bar.

mp

f

p

mf

pp

f

p

mp

l.v.

cresc. poco a poco

1.

1.

to Mba.

For you cre - at - ed my in - most be - ing; You

The image shows a musical score for measures 198 to 204. The tempo is marked 'Tranquil' with a quarter note equal to 62 (♩ = 62). The score is for five instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 198-204 are marked with a 'poco rit.' (poco ritardando) instruction. The key signature has one sharp (F#). The time signature is 3/4.

Measure 198: Vln. 1 and Vln. 2 play a whole note chord (F#4, A4). Vla. and Vc. play a half note chord (F#2, A2). Db. plays a half note (F#1). All instruments are marked *pp* (pianissimo).

Measures 199-203: The instruments play a series of chords. The chords are: 199 (F#4, A4), 200 (F#4, A4), 201 (F#4, A4), 202 (F#4, A4), and 203 (F#4, A4). The chords are marked *pp* (pianissimo).

Measure 204: The instruments play a series of chords. The chords are: 204 (F#4, A4), 205 (F#4, A4), 206 (F#4, A4), 207 (F#4, A4), 208 (F#4, A4), 209 (F#4, A4), 210 (F#4, A4), 211 (F#4, A4), 212 (F#4, A4), 213 (F#4, A4), 214 (F#4, A4), 215 (F#4, A4), 216 (F#4, A4), 217 (F#4, A4), 218 (F#4, A4), 219 (F#4, A4), 220 (F#4, A4), 221 (F#4, A4), 222 (F#4, A4), 223 (F#4, A4), 224 (F#4, A4), 225 (F#4, A4), 226 (F#4, A4), 227 (F#4, A4), 228 (F#4, A4), 229 (F#4, A4), 230 (F#4, A4), 231 (F#4, A4), 232 (F#4, A4), 233 (F#4, A4), 234 (F#4, A4), 235 (F#4, A4), 236 (F#4, A4), 237 (F#4, A4), 238 (F#4, A4), 239 (F#4, A4), 240 (F#4, A4), 241 (F#4, A4), 242 (F#4, A4), 243 (F#4, A4), 244 (F#4, A4), 245 (F#4, A4), 246 (F#4, A4), 247 (F#4, A4), 248 (F#4, A4), 249 (F#4, A4), 250 (F#4, A4), 251 (F#4, A4), 252 (F#4, A4), 253 (F#4, A4), 254 (F#4, A4), 255 (F#4, A4), 256 (F#4, A4), 257 (F#4, A4), 258 (F#4, A4), 259 (F#4, A4), 260 (F#4, A4), 261 (F#4, A4), 262 (F#4, A4), 263 (F#4, A4), 264 (F#4, A4), 265 (F#4, A4), 266 (F#4, A4), 267 (F#4, A4), 268 (F#4, A4), 269 (F#4, A4), 270 (F#4, A4), 271 (F#4, A4), 272 (F#4, A4), 273 (F#4, A4), 274 (F#4, A4), 275 (F#4, A4), 276 (F#4, A4), 277 (F#4, A4), 278 (F#4, A4), 279 (F#4, A4), 280 (F#4, A4), 281 (F#4, A4), 282 (F#4, A4), 283 (F#4, A4), 284 (F#4, A4), 285 (F#4, A4), 286 (F#4, A4), 287 (F#4, A4), 288 (F#4, A4), 289 (F#4, A4), 290 (F#4, A4), 291 (F#4, A4), 292 (F#4, A4), 293 (F#4, A4), 294 (F#4, A4), 295 (F#4, A4), 296 (F#4, A4), 297 (F#4, A4), 298 (F#4, A4), 299 (F#4, A4), 300 (F#4, A4), 301 (F#4, A4), 302 (F#4, A4), 303 (F#4, A4), 304 (F#4, A4), 305 (F#4, A4), 306 (F#4, A4), 307 (F#4, A4), 308 (F#4, A4), 309 (F#4, A4), 310 (F#4, A4), 311 (F#4, A4), 312 (F#4, A4), 313 (F#4, A4), 314 (F#4, A4), 315 (F#4, A4), 316 (F#4, A4), 317 (F#4, A4), 318 (F#4, A4), 319 (F#4, A4), 320 (F#4, A4), 321 (F#4, A4), 322 (F#4, A4), 323 (F#4, A4), 324 (F#4, A4), 325 (F#4, A4), 326 (F#4, A4), 327 (F#4, A4), 328 (F#4, A4), 329 (F#4, A4), 330 (F#4, A4), 331 (F#4, A4), 332 (F#4, A4), 333 (F#4, A4), 334 (F#4, A4), 335 (F#4, A4), 336 (F#4, A4), 337 (F#4, A4), 338 (F#4, A4), 339 (F#4, A4), 340 (F#4, A4), 341 (F#4, A4), 342 (F#4, A4), 343 (F#4, A4), 344 (F#4, A4), 345 (F#4, A4), 346 (F#4, A4), 347 (F#4, A4), 348 (F#4, A4), 349 (F#4, A4), 350 (F#4, A4), 351 (F#4, A4), 352 (F#4, A4), 353 (F#4, A4), 354 (F#4, A4), 355 (F#4, A4), 356 (F#4, A4), 357 (F#4, A4), 358 (F#4, A4), 359 (F#4, A4), 360 (F#4, A4), 361 (F#4, A4), 362 (F#4, A4), 363 (F#4, A4), 364 (F#4, A4), 365 (F#4, A4), 366 (F#4, A4), 367 (F#4, A4), 368 (F#4, A4), 369 (F#4, A4), 370 (F#4, A4), 371 (F#4, A4), 372 (F#4, A4), 373 (F#4, A4), 374 (F#4, A4), 375 (F#4, A4), 376 (F#4, A4), 377 (F#4, A4), 378 (F#4, A4), 379 (F#4, A4), 380 (F#4, A4), 381 (F#4, A4), 382 (F#4, A4), 383 (F#4, A4), 384 (F#4, A4), 385 (F#4, A4), 386 (F#4, A4), 387 (F#4, A4), 388 (F#4, A4), 389 (F#4, A4), 390 (F#4, A4), 391 (F#4, A4), 392 (F#4, A4), 393 (F#4, A4), 394 (F#4, A4), 395 (F#4, A4), 396 (F#4, A4), 397 (F#4, A4), 398 (F#4, A4), 399 (F#4, A4), 400 (F#4, A4), 401 (F#4, A4), 402 (F#4, A4), 403 (F#4, A4), 404 (F#4, A4), 405 (F#4, A4), 406 (F#4, A4), 407 (F#4, A4), 408 (F#4, A4), 409 (F#4, A4), 410 (F#4, A4), 411 (F#4, A4), 412 (F#4, A4), 413 (F#4, A4), 414 (F#4, A4), 415 (F#4, A4), 416 (F#4, A4), 417 (F#4, A4), 418 (F#4, A4), 419 (F#4, A4), 420 (F#4, A4), 421 (F#4, A4), 422 (F#4, A4), 423 (F#4, A4), 424 (F#4, A4), 425 (F#4, A4), 426 (F#4, A4), 427 (F#4, A4), 428 (F#4, A4), 429 (F#4, A4), 430 (F#4, A4), 431 (F#4, A4), 432 (F#4, A4), 433 (F#4, A4), 434 (F#4, A4), 435 (F#4, A4), 436 (F#4, A4), 437 (F#4, A4), 438 (F#4, A4), 439 (F#4, A4), 440 (F#4, A4), 441 (F#4, A4), 442 (F#4, A4), 443 (F#4, A4), 444 (F#4, A4), 445 (F#4, A4), 446 (F#4, A4), 447 (F#4, A4), 448 (F#4, A4), 449 (F#4, A4), 450 (F#4, A4), 451 (F#4, A4), 452 (F#4, A4), 453 (F#4, A4), 454 (F#4, A4), 455 (F#4, A4), 456 (F#4, A4), 457 (F#4, A4), 458 (F#4, A4), 459 (F#4, A4), 460 (F#4, A4), 461 (F#4, A4), 462 (F#4, A4), 463 (F#4, A4), 464 (F#4, A4), 465 (F#4, A4), 466 (F#4, A4), 467 (F#4, A4), 468 (F#4, A4), 469 (F#4, A4), 470 (F#4, A4), 471 (F#4, A4), 472 (F#4, A4), 473 (F#4, A4), 474 (F#4, A4), 475 (F#4, A4), 476 (F#4, A4), 477 (F#4, A4), 478 (F#4, A4), 479 (F#4, A4), 480 (F#4, A4), 481 (F#4, A4), 482 (F#4, A4), 483 (F#4, A4), 484 (F#4, A4), 485 (F#4, A4), 486 (F#4, A4), 487 (F#4, A4), 488 (F#4, A4), 489 (F#4, A4), 490 (F#4, A4), 491 (F#4, A4), 492 (F#4, A4), 493 (F#4, A4), 494 (F#4, A4), 495 (F#4, A4), 496 (F#4, A4), 497 (F#4, A4), 498 (F#4, A4), 499 (F#4, A4), 500 (F#4, A4), 501 (F#4, A4), 502 (F#4, A4), 503 (F#4, A4), 504 (F#4, A4), 505 (F#4, A4), 506 (F#4, A4), 507 (F#4, A4), 508 (F#4, A4), 509 (F#4, A4), 510 (F#4, A4), 511 (F#4, A4), 512 (F#4, A4), 513 (F#4

206 207 208 209 210 211

1.

mp

mf *f* *mp*

Clarinet in B $\flat$

f *mp*

C Tpt. 1-2

mp *mf*

C Tpt. 3

mp *mf*

T.

knit me to-ge-th - er in my moth-er's womb. Your works are won-der - ful, I know that full well.

Bar.

f

And

206 207 208 209 210 211

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

212

213 214 215 216 217 218 rit. - **219** A Tempo 220

Flute I
Flute II
Oboe
Bassoon
Clarinet B $\flat$
Violin I
Violin II
Viola
Cello
Double Bass
Percussion hard mallets
Marimba, soft mallets
Voice

mf
mp
p
rit.
A Tempo

back slid I a-long the gal - ler-ies by which I came.

All the ____ days or-dained for me were

And te-di-ous-ly the day re-turned, and

212

213 214 215 216 217 218 rit. - **219** A Tempo 220

decresc.
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

221222223224225226rit.227228229

Fl. 1-2

Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

Cl. 3

Bsn. 1-2

Bsn. 3

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

T.

Bar.

221222223224225226rit.227228229

Vln. 1

Vln. 2

Vla.

Vc.

Db.

CURRICULUM VITAE

Anna E. Garman

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EDUCATION:

University of Louisville, 2012-2014
Master of Music, Music Composition
Composition studies with Steve Rouse

University of North Texas, 2008-2011
Bachelor of Music, Music Composition
Minor in Music Theory
Composition studies with Joseph Klein and Joelle Wallach

SELECTED HONORS:

Graduate Dean's Citation, University of Louisville, 2014

Moritz von Bomhard Fellowship, University of Louisville, 2012-2014

Summa Cum Laude Graduate, University of North Texas, 2011

Concerto Competition Finalist in Composition, University of North Texas, 2011

Presser Scholarship Nominee, University of North Texas, 2011

Outstanding Music Composition Undergraduate Student Award, University of North Texas, 2011

SELECTED WORKS:

Fearfully, Wonderfully (2014) for Solo Tenor, Solo Baritone, and Orchestra
Read April 24, 2014, at the University of Louisville

Charqui (2013) for Guitar
Premiered April 21, 2014, at the University of Louisville

This is the Garden (2013) for Soprano, Woodwind Quartet, and Percussion
Premiered April 10, 2013, at the University of Louisville

Wracked (2013) for Orchestra
Read April 18, 2013, at the University of Louisville

Summer Storm (2012) for 5.1 fixed media
Premiered February 15, 2013, at the University of Louisville

Cracked Brick (2012) for Flute/Piccolo and Alto Saxophone
Premiered November 14, 2012, at the University of Louisville
Recorded by AVIDduo in September 2013
Released on *Interactions* CD by AVIDduo in February 2014