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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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*for Solo Tenor, Solo Baritone,  
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Thesis approved on

April 28, 2014

by the following committee:

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Steve Rouse, Thesis Director

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Marc Satterwhite

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Kimcherie Lloyd

## **ACKNOWLEDGEMENTS**

I first want to thank God for his provision and blessing over the last two years as I've completed my degree. I also want to thank my husband and the rest of my family and friends for their support and encouragement. Lastly, to Dr. Steve Rouse, Kimcherie Lloyd, and all of the other teachers who have invested in me over the years, thank you for believing in me.

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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

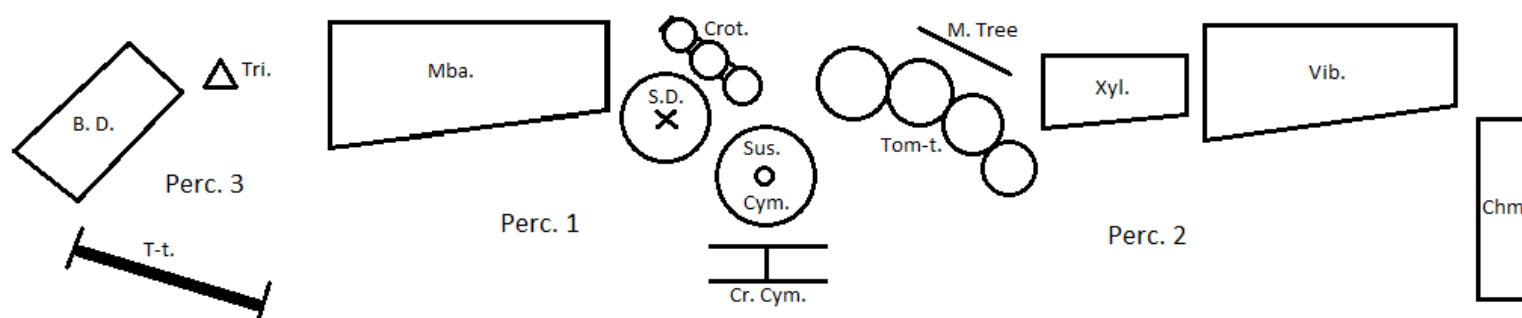
Harp

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.



rit. . . . . 10 ♩ = 58 Poco Piu Mosso

8 9 11 12

Fl. 1-2 *f* *mp*

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 *n*

Tbn. 1-2 *open* *ff*

Bs. Tbn. *open* *ff*

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

Timp. *ff* III-F<sub>b</sub>

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

Perc. 2

Perc. 3

Hp. *ff* *mf* *f* *mf* *mf* 6 5 D#

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

Bar.

rit. . . . . 10 ♩ = 58 Poco Piu Mosso

8 9 11 12

Vln. 1 *f* *ff* *pp* unis.

Vln. 2 *ff* *pp* unis.

Vla. *tutti, div. a3* *ff*

Vc. *ff* *fp* *mp* *pp* *div. a2*

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

13 14 15 16 17 18 *poco rit.*

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

Fl. 3 flutter

Ob. 1-2 *mp*

Eng. Hn. *mp* *mp*

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

Cl. 3

Bsn. 1-2 *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 *lv.* to S.D. *lv.*

Perc. 2

Perc. 3

Hp. *p* *mp* *mf* *f* *mp* *mf* *p*

T. *mf* *p* *mf* *f* *mp* *mf* *p*

Bar.

Vln. 1 *p*

Vln. 2 *p*

Vla.

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

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

me. Search me, you have searched, and you know.

*poco rit.*

19 ♩ = 108 Intense

20 21 22 23

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

Fl. 3 *ord.* *mf* *mp* *f*

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

Eng. Hn. *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* to Tri. Triangle

Pno. *mf* *8<sup>va</sup> secco*

Hp. *f*

T. *mf* *f*

Bar. *mf* *f*

19 ♩ = 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* *mp* *mf*

Vc. *mf* *mp* *f* *mp* *mf*

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

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

24 25 26 27 28 29

Fl. 1-2 *f*

Fl. 3 *f*

Ob. 1-2

Eng. Hn.

Cl. 1-2

Cl. 3

Bsn. 1-2 *f*

Bsn. 3 *f*

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *f*

C Tpt. 3 *f*

Tbn. 1-2 *mf* *f* *mf* *mute, a2*

Bs. Tbn. *mf* *mute* *mf*

Tba. *f*

Timp. *f* *dead strokes* *p*

Perc. 1 *f*

Perc. 2 *Sus. Cymbal, hard mallets to Tom-t.* *L.v.*

Perc. 3 *to B. D.* *Bass Drum* *pp* *mf*

Pno. *f* *8<sup>va</sup>*

Hp. *f* *D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> | E<sup>b</sup> F<sup>b</sup> G<sup>#</sup> A*

T. *f* *Groins! Gast-li - ness!\_\_\_\_\_*

Bar. *mf* *mp* *f* *groins of gast-li - ness,\_\_\_\_\_ I passed, and gar-ish spec-tres moved my brain\_\_\_\_\_ to dire dis-tress!*

Vln. 1 *f* *mp*

Vln. 2 *f* *div.* *mp* *unis.*

Vla. *mf* *f* *div.* *pizz. unis.* *arco* *p* *mf*

Vc. *mf* *f* *div.* *pizz. unis.* *arco* *p* *mf*

Db. *f* *pizz.* *arco* *p* *mf*





rit. . . . . ♩ = 68 Broad

35 36 37 38 39 40

Fl. 1-2 3 3 3 3 3 *p*

Fl. 3 3 3 3 3 *p* to Picc.

Ob. 1-2 *ff* *p* a2

Eng. Hn. *mp* *ff* *p*

Cl. 1-2 *mp* *ff* *p*

Cl. 3 *mp* *ff* *p*

Bsn. 1-2 *p* *mf* *p*

Bsn. 3 *p* to Cbsn.

Hn. 1-2 *p* *mf*

Hn. 3-4 *p* *mf*

C Tpt. 1-2 3 3 3 3 3 3 *p*

C Tpt. 3 3 3 3 3 3 *p*

Tbn. 1-2 *p* *mf* *p*

Bs. Tbn. *p* *mf* *p*

Tba. *p* *mf* *p*

Timp. *p* bring out *ord.* *ff*

Perc. 1 Sus. Cymbal, soft mallets to Cr. Cym. *p* *mf* *f*

Perc. 2 *mp* *p* *f*

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

Pno. *ff* *f* *mf* *p* *mf*

Hp. *ff* *f* *mf* *mf* *L.v.*

T.

Bar.

Vln. 1 3 3 3 3 3 *p*

Vln. 2 3 3 3 3 3 *p* *unis.* *p*

Vla. *mp* *unis.* *p* *mf* *p*

Vc. *p* *unis.* *p* *mf* *div.* *p*

Db. *p* *mf* *p*

**41 Calm** (♩ = 68) 42 43 44 45 46 47

Fl. 1-2 *f* *p*

Fl. 3 *mf* *f* *mf*  
Piccolo Solo with Eng. Hn.

Ob. 1-2 *f*

Eng. Hn. *f* *mf* *f* *mf*  
Solo with Picc.

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

Cl. 3 *f* *mf* *f*  
bring out

Bsn. 1-2 *f* *mf*

Bsn. 3 *p* *mp* *p*  
Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2 *f* *mf*  
1. bring out

Bs. Tbn.

Tba.

Timp. *f* III.-E<sup>♯</sup>

Perc. 1

Perc. 2

Perc. 3 *f* *pp*

Pno. *p* *mp* *p*

T. *mp* *mf* *mp* *f*  
You know when I sit and when I rise; You perceive my thoughts from a -

Bar.

**41 Calm** (♩ = 68) 42 43 44 45 46 47

Vln. 1 *fp* *mp* *p*

Vln. 2 *fp* *mp* *p*

Vla. *fp* *mf* *f*  
bring out IV.

Vc. *fp* *mp* *p*  
div.- outside pizz. inside arco

Db. *fp* *mp* *p*

48 49 **50** 51

Fl. 1-2

Picc. *f* *mp*

Ob. 1-2

Eng. Hn. *f* *mp*

Cl. 1-2

Cl. 3 *ff* *mp*

Bsn. 1-2

Cbsn. *mp* *p*

Hn. 1-2 *mp* *mf* *p*

Hn. 3-4 *mp* *mf*

C Tpt. 1-2 *mf*

C Tpt. 3 *mf*

Tbn. 1-2 *mf* *legato as possible*

Bs. Tbn. *mf* *legato as possible*

Tba. *p*

Timp.

Perc. 1

Perc. 2 (Tom-t.), med. mallets *p*

Perc. 3

Pno. *mp* *p*

T. *mp* *mp* *mf*  
 far. You dis - cern my go - ing out and my ly - ing

Bar.

48 49 **50** 51

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *ff* *mp* *p* ord.

Vc. *mp* *p*

Db. *mp* *p*

52 53 54

Fl. 1-2 *mp* 3 6 *p*

Picc.

Ob. 1-2 *mp*

Eng. Hn.

Cl. 1-2 *mf* *mp*

Cl. 3 *mf* to Bs. Cl.

Bsn. 1-2 *mf*

Cbsn. *mp* *mf* *p* *mf*

Hn. 1-2

Hn. 3-4 *p*

Tbn. 1-2

Bs. Tbn.

Tba.

Timp. *p* *sim. 32nds* *mf*

Perc. 1

Perc. 2 *mp*

Perc. 3

Pno. *mp* *p* *mf*

Hp. *mf* *l.v.*  
*D<sup>b</sup> C<sup>b</sup> B<sup>b</sup> | E<sup>#</sup> F<sup>#</sup> G<sup>b</sup> A<sup>#</sup>*

T. *mp*  
 down; You are fa - mil - - iar with all my

Bar.

Vln. 1 *mp* *p* *mf*

Vln. 2 *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Db. *mp* *p* *mf*

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* bring out, *colla voce*

Cbsn. *p* *mf* *f* *f* bring out, *colla voce*

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

Bs. Tbn. *mp* 3

Tba. *mf* 3 bring out, *colla voce*

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

Perc. 1 Crash Cym. (hand held pair) *mf* *l.v.*

Perc. 2 with Sticks *f* *ff* *f* 6 scrape, with tri. beater

Perc. 3 *mp* *f* dampen *ff* dampen *mp* *f* *mf* to T-t. Tam-tam

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 *f* 3

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

Db. *p* *f* tutti arco pizz. *f*



65 66 67 68 69

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

Picc. *f* *mf* *p*

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

Eng. Hn. *f* *mf* *mp*

Cl. 1-2 *mp* *f* *ff* *mp*

Bs. Cl. *mp* *f* *mp*

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

Cbsn. *mp* *f* *ff* *mp*

Hn. 1-2 open *mp* open

Hn. 3-4 open *mp* open

C Tpt. 1-2 *mp* *f*

C Tpt. 3 *mp* *f*

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

Bs. Tbn. *mp* *f* *mf* *mp*

Tba. *f* *mf* *mp*

Timp. *f* *mp* *f* *mp* *f* *p sub.* dead strokes

Perc. 1 *lv.* *mp* *lv.*

Perc. 2 *f* *mf*

Perc. 3 *f* *mp* *f* *mp* *f* *mp*

Pno. *f* *ff* *mp*

T. *f* *mp sub.* *mf* Be-fore a word is on my

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

65 66 67 68 69

Vln. 1 *f* *pp* *p*

Vln. 2 *f* *pp* *p*

Vla. *f* pizz. *p* arco *mp*

Vc. *f* arco pizz. *p* div. arco *mp*

Db. *f* arco pizz. *p* arco *mp*





**73 building tension** 74 75 76 77

Fl. 1-2 *p* *mp* *mp* *6*

Picc. *mp* *6*

Ob. 1-2 *p* *mp* *mp* *6*

Eng. Hn. *mp* *6*

Cl. 1-2 *p* *mp* *mp* *6*

Bs. Cl. *mp* *6*

Bsn. 1-2 *p*

Cbsn. *p*

Hn. 1-2 *p*

Hn. 3-4

C Tpt. 1-2 *mf* *3*

C Tpt. 3 *mf* *3*

Tbn. 1-2 *p*

Bs. Tbn. *p*

Tba. *p*

Timp. *p* *mp*

Perc. 1

Perc. 2

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

Pno. *p*

Hp. *mp* *mp* *mf* *3*

T. *mf* *cresc.*

Bar. *mf* *cresc.*

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?

**73 building tension** 74 75 76 77

Vln. 1 *p* *sf* *p* *sf* *p* *sf*

Vln. 2 *p* *sf* *p* *sf* *p* *sf*

Vla. *mf* *3*

Vc. *mf* *3* *unis.*

Db. *p*



91 Foreboding

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

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

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

Pno. *stopped, sempre* *p*

Hp. *p* *lv.* *sim.*

T. *mp*

Bar. *mp*  
Where lies the end to

91 Foreboding

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

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *p*

Db. *pizz.* *p*



93 94 Triangle 95 96 97 98 99 100

Perc. 3 *mp* *lv.* *mp* *sim.*

Pno.

T. *mp* *gently, head voice as needed*  
If I go up to the heav - -

Bar. *mf* *p*  
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 *f* *ff* *mp*

Fl. 3 *f* *ff* *mp*

Ob. 1-2 *f* *ff*

Eng. Hn.

Cl. 1-2 *f* *ff* *mp*

Bs. Cl. *f* *ff* *mp*

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 *mp*

Pno.

T. *mf* *mp*  
- ens, you are there... If I make... my... bed... in the

Bar.

101 102 103 104 105 106

Vln. 1

Vln. 2

Vla.

Vc.

Db.

107 108 109 110 111

Fl. 1-2 *mp*

Fl. 3

Ob. 1-2 *f* *ff*

Eng. Hn.

Cl. 1-2 *f* *ff* *mp*

Cl. 3 *f* *ff* to Bs. Cl.

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

Bsn. 3 Bassoon *f* *ff*

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *mp* *mf*

C Tpt. 3 *mp* *mf*

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1 Sus. Cym, soft mallets *p* to Cr. Cym. *mf* *l.v.*

Perc. 2

Perc. 3 to T.-t. *mp* Tam-tam, tri. beater *mp* scrape *mp* to Tri. *l.v.*

T. *p* *mf* *f*  
depths, \_\_\_\_\_ your right hand holds me fast. \_\_\_\_\_

Bar.

107 108 109 110 111

Vln. 1 *ppp* con sord.

Vln. 2 *ppp* con sord.

Vla. *ppp* con sord.

Vc. *ppp*

Db. *ppp*

**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.

**112 Light, with Energy**

2 + 2 + 3

113

114

115

116

117

118

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* *to Cbsn.*

Bsn. 3 *f* *p* *f*

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

Perc. 1

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

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 *f* *ff*

Fl. 3 *f* *ff* to Picc.

Ob. 1-2 *f* *ff*

Eng. Hn. *f* *ff*

Cl. 1-2 *mf* *f* *ff*

Bs. Cl. *mf* *f* *ff*

Bsn. 1-2

Bsn. 3

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

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

C Tpt. 1-2 *mf* *a2* *mp* *p*

C Tpt. 3 *mf* *mp* *p*

Tbn. 1-2 *mp* open, *a2* *mp* *p*

Bs. Tbn. *mp* open *mp* *p*

Tba. *mp* *mp* *p*

Timp.

Perc. 1

Perc. 2

Perc. 3 *sim.* *mp* *mp* to B. D.

T.

Bar. *mf* *f* *ff*  
 on a-head I saw a door ex-tend to death. To death, the door to death!

127 128 129 130 131 132 133

Vln. 1

Vln. 2

Vla.

Vc.

Db.









152 153 154 155 156 157

Fl. 1-2 *f* 6 *mf*

Picc. *f* 6 *mf*

Ob. 1-2 *f* 6 *mf*

Eng. Hn. *f* 6 *bring out* *p*

Cl. 1-2 *f* 6 *tr* *mf*

Bs. Cl. *f* 6

Bsn. 1-2 *f* 6 *bring out* *mf*

Cbsn. *f* 6 *bring out* *p* *mf*

Hn. 1-2 *p* *f* *p*

Hn. 3-4 *p* *f* *p*

C Tpt. 1-2 *f* *mute* *mf legato* *mute*

C Tpt. 3 *f* *mf legato*

Tbn. 1-2 *f* *f* *p*

Bs. Tbn. *f* *f* *p*

Tba. *p* *f* *p*

Timp.

Perc. 1

Perc. 2 *Vibraphone, med. mallets* *mf* *to Chm.*

Perc. 3 *Reo.*

Hp. *f*

T. *f*  
The light is night a - round me!

Bar. *f*  
It loomed more clear, it loomed more clear!

152 unis. 153 *div.* 154 155 156 157

Vln. 1 *f* 6 *unis.* *div.* *p*

Vln. 2 *f* 6 *div.* *p*

Vla. *f* *mf* *div.*

Vc. *f* *mf*

Db. *f* *mf*



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  
Chimes bring out

Perc. 3

Pno.

T.

Bar.

Vln. 1  
div. a3

Vln. 2  
div. a3

Vla.

Vc.  
unis.

Db.

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*

D# C B# | Eb F# Gb A

unis.

unis.

167 168 169 170 171

Fl. 1-2 *ff*

Picc. *ff*

Ob. 1-2 *ff*

Eng. Hn. *ff*

Cl. 1-2 *ff*

Bs. Cl. *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. 1-2 *ff*

C Tpt. 3 *ff*

Tbn. 1-2 *ff*

Bs. Tbn. *ff*

Tba. *ff*

Timp. III-C *ff*

Perc. 1 *ff*

Perc. 2 *ff* to Cr. Cym.

Perc. 3 *ff*

Pno. *ff*

Hp. *ff*

T. *ff*

Bar. *ff*

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

167 168 169 170 171

Vln. 1 *ff*

Vln. 2 *ff* div.

Vla. *ff*

Vc. *ff* div.

Db. *ff*

bring out

unis.







182 ♩ = 72 Broad

181 183 184 185 186

Fl. 1-2 *ff* *tr* *tr* *tr*

Picc. *ff* *tr* *tr* *tr*

Ob. 1-2 *ff* *tr* *tr* *tr*

Eng. Hn. *ff* *tr* *tr* *tr*

Cl. 1-2 *ff* *tr* *tr* *tr*

Bs. Cl. *ff* *tr* *tr* *tr*

Bsn. 1-2 *ff* *tr* *tr* *tr*

Cbsn. *ff* *tr* *tr* *tr*

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

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

C Tpt. 1-2 *ff* *f* *mp*

C Tpt. 3 *ff* *f* *mp*

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

Bs. Tbn. *ff* *f* *mp*

Tba. *ff* *f* *mp*

Timp. II.-A *mf* *soft mallets*

Perc. 1 *f* *3* *to M. tree* *p*

Perc. 2 *to Chim.*

Perc. 3 *to Tri.*

Pno. *ff* *L.v.*

Hp. *ff* *L.v.*

T. *f*

Bar. *f*

The door to death?...

182 ♩ = 72 Broad

181 183 184 185 186

Vln. 1 *ff* *f* *div.* *mf*

Vln. 2 *ff* *f* *div.* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf* *div.*

Db. *ff* *f* *mf*

187 188 rit. 189 190 191 **♩ = 62 Meno Mosso** 192 193 194 195 196 197

*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. *mp* *pp* II-D  
Perc. 1 Chimes *mp* Mark tree, stick *mp* L.V.  
Perc. 2  
Perc. 3  
Hp. *ad lib.* *mf* D C Bb | E F G# A  
T.  
Bar. *mf* *a piacere* *mp* (rit.) (rit.) (tempo)  
It loomed more clear: \_\_\_\_\_ And then, I know not how, it grew less near than there-to-fore.

187 188 rit. 189 190 191 **♩ = 62 Meno Mosso** 192 193 194 195 196 197

*colla voce* *in tempo*

Vln. 1 *mp* *pp*  
Vln. 2 *mp* *pp*  
Vla. *mp* *pp* div. unis. *p*  
Vc. *mp* *pp* unis. *p* div.  
Db. *mp* *pp* *p*

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.

*mf* 1.  
*mf*  
*mp*  
*f*  
*p*  
*pp*  
*pp*  
*f*  
*mp*  
*mp* *l.v.*  
*cresc. poco a poco*  
For you cre-at-ed my in-most be-ing; You

198 Tranquil (♩ = 62)

poco rit. . . . .

204 ♩ = 58

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

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

*mp* *cresc. poco a poco*  
*mp* *cresc. poco a poco*  
*pp* *cresc. poco a poco*  
*pp* *cresc. poco a poco*  
*pp* *cresc. poco a poco*  
*mp* *cresc. poco a poco*

unis, bring out  
unis.  
unis.  
unis.  
mp



206 207 208 209 210 211 1.

Fl. 1-2  
Ob. 1-2  
Cl. 1-2  
Bs. Cl.  
C Tpt. 1-2  
C Tpt. 3  
T.  
Bar.

*mf* *f* *mp*  
Clarinet in Bb  
*f* *mp*  
mute, a2  
*mp* *mf*  
mute  
*mp* *mf*  
knit me to-geth - er in my moth-er's womb. Your works are won-der-ful, I know that full well.  
*f*  
And

206 207 208 209 210 211

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

*f*  
*f*  
*f*  
*f*  
*f*



221 222 223 224 225 226 rit. 227 228 229

Fl. 1-2 *pp*

Picc. *pp*

Ob. 1-2 *pp*

Eng. Hn. *pp*

Cl. 1-2 *pp*

Cl. 3 *pp*

Bsn. 1-2 *pp*

Bsn. 3 *pp*

Hn. 1-2 *mp* *f*

Hn. 3-4 *mp* *f*

C Tpt. 1-2 (mute) *mp* *f*

C Tpt. 3 (mute) *mp* *f*

Tbn. 1-2 *f*

Bs. Tbn. *f*

Tba. *f*

Timp.

Mar.

Perc. 2 (Chm.) *colla voce* *p* *lv.* *pp* *lv.*

Perc. 3

Hp.

T. *mf* *a piacere* *p* *pp*  
 writ-ten in your book be - fore one of them came to be. When I a - wake I am still with you.

Bar. *mf* *a piacere* *p*  
 sky, and life the same. And all was well.

221 222 223 224 225 226 rit. 227 228 229

Vln. 1 *arco* *colla voce* *f* *p* *pp* *ppp*

Vln. 2 *arco* *colla voce* *f* *p* *pp* *ppp*

Vla. *arco* *colla voce* *f* *p* *pp* *ppp*

Vc. *arco* *colla voce* *f* *p* *pp* *ppp*

Db. *arco* *f* *p*

230 ♩ = 52 Serene

1. 2 + 3 231 232 233 234 235 236 237

Fl. 1-2 *mp* Solo

Eng. Hn. *mp* *mf* *mp*

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

Bsn. 1-2 *mp*

Hn. 1-2 *mp* *mf*

Hn. 3-4 *mp* *mf* 1. open

C Tpt. 1-2 *mp* *mf*

Tba. *mp* *mf*

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

T. *a tempo mp* *mf* *mp* *mf* *f*

Bar. *a tempo mp* *mf* *mp* *mf* *f*

Old cir - cum - stanc - es re - sumed their for - mer show, and on my head the dews of com - fort fell...

230 ♩ = 52 Serene

2 + 3 231 232 233 234 235 236 non-div. 237

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

238 239 2 + 3 240 241 242 243 244 245 1. Solo 246 247 248 rit.

Hn. 1-2 *p*

Tbn. 1-2 *p*

Bs. Tbn. *p*

Mar. (Mba.) *p* *pp*

Perc. 3 (Tri.) *p* *l.v.* *pp*

T. *mp* *mf* *p*

Bar. Search me O God and know my heart, lead me in the way ev - er - last - ing.

238 239 2 + 3 240 241 242 243 244 245 246 247 248 rit.

Vln. 1 *p sub.* *pp*

Vln. 2 *p sub.* *pp*

Vla. *p sub.* *div.* *pp*

Vc. *p sub.* *unis.* *pp*

Db. *p sub.* *div.* *unis.* *pp*



## CURRICULUM VITAE

Anna E. Garman

**Birthdate:** June 18, 1990

**Place of Birth:** Rolla, Missouri

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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