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

Anna E. Garman 1990-
University of Louisville

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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

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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.
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, Enripped 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. \( \frac{10}{2} = 58 \) Poco Più Mosso

You have searched a tempo, Lord, and you know.
Through vaults! Through vaults! Through vaults of pain! Through vaults of pain, en - ribbed and wrought with

- Fearfully, Wonderfully - Anna E. Garman -
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50
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```
You discern my going out
and my lying down.
(`Tom-t.`, med. mallets)
```

```
Don't cry over spilt milk.
```

```
(Tom-t.), med. mallets
```

```
(legato as possible)
```

```
 Fearfully, Wonderfully
```

```
Anna E. Garman
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“Where can I go from your spirit?”
“Where can I flee from your presence?”
“Where lies the end?”
“Where lies the end?”
“Where lies the end?”
“Where lies the end?”

Building tension

Building tension

Building tension

Arpeggiando

E

D

- Fearfully, Wonderfully - Anna E. Garman -
Where can I flee? Where can I go?

Where lies the end to this foul way?

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

rolling glissando
Where has the end to

- Fearfully, Wonderfully - Anna E. Garman -
- Fearfully, Wonderfully - Anna E. Garman -

You are there.

If I make my bed in the morning...
- Fearfully, Wonderfully - Anna E. Garman -
There was a bend in the road and
There, in a door a

Vibraphone, med. mallets

Triangle, senza sord.
- Fearfully, Wonderfully - Anna E. Garman -
**Fearfully, Wonderfully**
Anna E. Garman

[ Musical notation diagram with variousinstrumental lines and markings.]

- Flute
- Piccolo
- Horn
- Trumpet
- Trombone
- Bassoon
- Tuba
- Percussion
- Tympani
- Strings
- Choir

**Conducting Markings:**
- "mp" for soft
- "mf" for moderate
- "ff" for fortissimo
- "p" for piano
- "arco" for pizzicato

**Text:**
- "Surely the dark ness will hide me and the light will become night around me."
- "I saw a door extend to the darkness, will hide me and the light will become night around me."
Vibraphone, med. mallets  to Chm.

The light is night a round me!

It loomed more clear, it loomed more clear!
Chimes bring out div. a3
- Fearfully, Wonderfully - Anna E. Garman -
The darkness will not be dark to you! Night will shine like day!

The all-seeing eye!

The all-knowing heart!
The music notation shown in the image is from the piece "Fearfully, Wonderfully" by Anna E. Garman. The page contains music staffs for various instruments, including Flutes (Fl.), Piccolos (Picc.), Oboes (Ob.), English Horns (Eng. Hn.), Clarinets (Cl.), Bass Clarinets (Bs. Cl.), Bassoons (Bsn.), Horns (Hn.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), and various strings such as Violins (Vln.), Violas (Vla.), and Cellos (Cbsn.). The text at the bottom of the page reads: "night will shine like day for darkness is as light to you! All dessert!"
The door to death?
rit. 62 2 3 4 | rit. 62 3 4

It seemed more clear:

And then, I heard not how, it grew less near than theretofore.

- Fearfully, Wonderfully - Anna E. Garman -
back slid I a long the gal le ries by which I came. And te di ous the day re turned, and the gal le ries by which I came. And te di ous the day re turned, and
your book be fore one of them came to be.

When I a wake I am still with you.

And all was well.

In your book be fore one of them came to be.

When I a wake I am still with you.

Be 3: 

(Chm.) a piacere

3

a piacere

arco

arco

arco

arco

arco

- Fearfully, Wonderfully - Anna E. Garman -
Fearfully, Wonderfully - Anna E. Garman -

230 = 52 Serene

Search me O God and know my heart, lead me in the way everlasting. And on my head the dews of comfort fell...
CURRICULUM VITAE
Anna E. Garman

Birthdate: June 18, 1990  
Place of Birth: Rolla, Missouri  
Website: www.annaegarman.com  
Email: composer@annaegarman.com

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

*Charqai* (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