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
FEARFULLY, WONDERFULLY

for Solo Tenor, Solo Baritone, and Orchestra

by

Anna E. Garman

B.M. University of North Texas 2011

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.
# TABLE OF CONTENTS

Acknowledgments............................................................................iii

Instrumentation..................................................................................v

Percussion Set-Up Diagram...............................................................v

Program Note......................................................................................vi

Texts....................................................................................................vii

Fearfully, Wonderfully.................................................................1

Curriculum Vitae..............................................................................39
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
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.*
Through vaults! Through vaults! Through vaults of pain! Through vaults of pain, ex, vibbed and straight with

mf mp f

ord. a2

ord. a2

- Fearfully, Wonderfully - Anna E. Garman -
Calm \( \left( \frac{q}{4}{=} 68 \right) \)
You discern my going out and my lying down.

(Forever, Wonderfully) Anna E. Garman
You are fa\n
mil\n
You are fa

mil\n
You are fa
- Fearfully, Wonderfully - Anna E. Garman -
Where can I go from your spirit?
Where can I flee from your presence?
Where can I go?
Where lies the end?
Where lies the end?
Where lies the end?

building tension
building tension
building tension

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

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

- Fearfully, Wonderfully - Anna E. Garman -
Light, with Energy

Fl. 1, 2
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
Vln. 1
Vln. 2
Vla.
Vc.
Db.

- Fearfully, Wonderfully - Anna E. Garman -
There, in a band, I saw a door extend.

There, mp

Fearfully, Wonderfully - Anna E. Garman -

Vibraphone, med. mallets
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.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

- Fearfully, Wonderfully - Anna E. Garman -

on a head I saw a door, a dwell, to death. To death, the door to death!
- Fearfully, Wonderfully - Anna E. Garman -
- Fearfully, Wonderfully - Anna E. Garman -

Poco accel., \( \frac{149}{4} \) \( \sim \) 78 Restrained, but Growing

1.

To S. D.

Snare Drum

Xylophone, hard mallets

The light, the light.

It loomed more clear, it loomed.

\( \text{ff mp} \)

\( \text{ff} \)

\( \text{mf} \)

\( \text{unis.} \)

\( \text{- Fearfully, Wonderfully - Anna E. Garman -} \)

\( 25 \)
The light is night around me!
It loomed more clear, it loomed more clear!
bring out

Vibraphone, med. mallets to Chm.

unis.
div.

Fearfully, Wonderfully - Anna E. Garman -
The light! The light! The all de liv ering door!

At last! At last! The all de liv ering door!

- Fearfully, Wonderfully - Anna E. Garman -

27
Chimes bring out div. a3
- Fearfully, Wonderfully - Anna E. Garman -
The darkness will not be dark to you! Night will shine like day!
Fl. 1-2
Pic.
Ob. 1-2
Eng. Hn.
Cl. 1-2
Bs. Cl.
Bsn. 1-2
Cbsn.
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.
ff
f
fff
l.v.

night will shine like day

for darkness is as light to you!

door! All delivering door!

if possible

Unison, bring out

A C B, in E A A

right will shine like day

for darkness is as light to you

door!

All do, lie, standing door
Fearfully, Wonderfully - Anna E. Garman -
It seemed more clear: And then, I listen not long, it grew less near than there, so near.
198 Tranquil (\(\text{\( j \)} = 62)\) poco rit. . . . . . . . . 204 (\(\text{\( j \)} = 58)
And the days wandered for me were back slid I a long the gallery by which I came. And te tronely the day returned, and
Write ten in your book before one of them came to be.

When I awoke I was still with you.
mp
q
= 52

Search me, O God, and know my heart, lead me in the way everlasting.

rit.

\( \text{mp} \)

mp
mf
mp
mf
mp
mf
mp
mf
p

l.v.

sim.

a tempo

Old

mp
cir
cum

stanc

ever

last

ing.

p

sub.

rit.

240

238 239 241 242 243 244 245 246 247 248

p

pp

sub.

pp

sub.

pp

sub.

pp

sub.

pp

sub.

pp
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

  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