

Brant Karrick  
***Cumberland Falls***  
OVERTURE

INSTRUMENTATION

- |                           |                                   |
|---------------------------|-----------------------------------|
| 1 – Conductor             | 2 – 2nd Trombone                  |
| 10 – Flute 1 & 2          | 2 – 3rd Trombone                  |
| 2 – Oboe                  | 2 – Euphonium TC                  |
| 2 – Bassoon               | 2 – Euphonium BC                  |
| 4 – 1st B♭ Clarinet       | 4 – Tuba                          |
| 4 – 2nd B♭ Clarinet       | 4 – Mallet Percussion             |
| 4 – 3rd B♭ Clarinet       | <i>Vibraphone, Chimes, Bells,</i> |
| 2 – B♭ Bass Clarinet      | <i>Marimba</i>                    |
| 3 – 1st E♭ Alto Saxophone | 4 – Percussion 1                  |
| 3 – 2nd E♭ Alto Saxophone | <i>Ride Cymbal, Snare Drum,</i>   |
| 2 – B♭ Tenor Saxophone    | <i>Bongos, Bass Drum</i>          |
| 1 – E♭ Baritone Saxophone | 4 – Percussion 2                  |
| 3 – 1st B♭ Trumpet        | <i>Mark Tree, Crash Cymbals,</i>  |
| 3 – 2nd B♭ Trumpet        | <i>Claves, Tambourine, Tri-</i>   |
| 3 – 3rd B♭ Trumpet        | <i>angle, Suspended Cymbal,</i>   |
| 2 – 1st F Horn            | <i>Cabasa</i>                     |
| 2 – 2nd F Horn            | 1 – Timpani                       |
| 2 – 1st Trombone          |                                   |

## ABOUT THE MUSIC

**CUMBERLAND FALLS OVERTURE** intends to evoke images of one of Kentucky's most beautiful and elegant treasures. Cumberland Falls, sometimes called the Little Niagara, the Niagara of the South, or the Great Falls, is a large waterfall on the Cumberland River in southeastern Kentucky, near Corbin. The 60 ft. waterfall is the central feature of Cumberland Falls State Resort Park, which itself is surrounded by the Daniel Boone National Forest. Under a full moon on clear nights, an elusive lunar rainbow or "moonbow" can be seen emanating from the falls. The site is promoted as the only one in the world to feature this phenomenon, with Victoria Falls at the border of Zambia and Zimbabwe having lost its status due to forest cultivation.

The beginning of the piece depicts the gentle flow of the Cumberland River, on a crisp but pleasant fall morning—upstream, such as the view from atop the Dupont Lodge. Nature and varying abundant wildlife surround the serene waterway and are reflected musically through the faster tempo, the introduction of new themes and the many varying instrumental colors. In tribute to Aaron Copland, the Dean of American music, the final statement of the main theme is foreshadowed with the Shaker tune "Simple Gifts," which was made even more endearing in Copland's renowned ballet *Appalachian Spring*. Just as the river's water becomes great torrents of sight, sound and energy spilling over with exhilaration, the ending of the work builds into a glorious final voluminous climax! *Cumberland Falls Overture* was commissioned by the Southeastern Kentucky Music Association for the 2007 Festival Band, November 18-20.

## ABOUT THE COMPOSER

**BRANT KARRICK** is Director of Bands at Northern Kentucky University. He served in a similar capacity at The University of Toledo from 1994 to 2003 and taught public and private school for 10 years. At NKU, he administrates the entire band program including the Symphonic Winds, the Concert Band and the Basketball Pep Band. He also teaches classes in conducting, music education, marching band techniques, and assists with student teacher supervision.

In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed around the country, in Europe, Japan and in Australia.

Karrick completed his Ph. D. at Louisiana State. His prior education includes a Bachelor of Music Education from the University of and a Master of Arts in Education from Western Kentucky University. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed around the country, in Europe, Australia and Japan. He regularly accepts commissions for new works for band and many of his pieces appear on state music lists.

FULL SCORE  
Duration - 5:25

# Cumberland Falls Overture

Brant Karrick

LDP-7077-00

**Expressivo** ♩ = 72

Ob. Solo

Flute (Piccolo) *mp legato*

Oboe *mp legato*

Bassoon *mp*

One stand

B♭ Clarinets *p legato*

One stand per part

B♭ Bass Clarinet *p legato*

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Expressivo** ♩ = 72

B♭ Trumpets Solo *mp*

F Horns

Trombones

Euphonium *B. Cl.* *mp*

Tuba

Mallet Percussion (Vibraphone/Chimes/Bells/Marimba) *Vibraphone* *mp*

Percussion 1 (Ride Cymbal/Snare Drum/Bongos, Bass Drum) *Ride Cymbal (scrape with coin or tri. beater)* *mp*

Percussion 2 (Mark Tree/Crash Cymbals/Claves/Tambourine, Triangle/Suspended Cymbal/Cabas) *Mark Tree* *mp* *Triangle* *mp*

Timpani

Initial tuning: F-A♭-B♭-E♭

1 2 3 4 5 6

DP2807

Copyright © 2008 by Daehn Publications  
All rights reserved. Printed in USA.

Exclusively Distributed by the C.L. Barnhouse Company, P.O. Box 680, Oskaloosa, IA 52577



15

Fl. 1/2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1/2/3 *f* *p*

B. Cl. *f* *p*

A. Saxes 1/2 *f* *p* Hn. 1 *p*

T. Sax. *f* *p* Euph. *p*

Bar. Sax. *f* *p*

Tpts. 1/2/3 *f* *p* a2

Hns. 1/2 *f* *p*

Trbs. 1/2/3 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mlt. Perc. *f* Bells Marimba *mp*

Perc. 1

Perc. 2 *mf* Tri. *mp*

Timp. *f* *p*

13 14 15 16 17 18

21 Pui mosso ♩ = 80

+Piccolo

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

21 Pui mosso ♩ = 80

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Snare Drum

Bass Drum

Sus. Cym.

Crash Cymbals

(picc. on lower notes)

Fl. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*ff*

*f*

*pp*

*a2*

*b2*

30 **Allegro spiritoso** ♩ = 144

Fl. 1/2 *p* *mp* Solo

Ob. *p*

Bsn. *p*

Cls. 1/2/3 *p*

B. Cl. *p*

A. Saxes 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

30 **Allegro spiritoso** ♩ = 144 Hn 1

Tpts. 1/2/3 *p*

Hns. 1/2 *p*

Trbs. 1/2/3 *p*

Euph. *p* Bsn. *p*

Tuba *p*

Mlt. Perc. *p* Bells *mf*

Perc. 1 Bongos *crispily, with hands or light sticks* *mp* *p*

Perc. 2 Cabasa *mp* Claves *p* *simile*

Timp.



Fl. 1/2

Ob. Solo mp

Bsn. mp

Cls. 1/2/3 mp a2

B. Cl. mp

A. Saxes 1/2 p mp

T. Sax. p mp

Bar. Sax. mp

Tpts. 1/2/3 mp

Hns. 1/2 mp

Trbs. 1/2/3 mp

Euph. mp

Tuba mp

Mlt. Perc. mp

Perc. 1 Ride. Cym. (with stick) mf

Perc. 2

Timp. p mp

42

37 38 39 40 41 42

46

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Trbs. 1

Trbs. 2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

a2

46

Mrb. mp

Tambourine mp

Fl. 1/2 Solo *mf*

Ob. Solo *mf*

Bsn. Solo *mf*

Cls. 1/2/3 Solo *mf*

B. Cl. Solo *mf*

A. Sax. 1/2

T. Sax. Solo *mf*

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1 *p* *mf*

Perc. 2 *mf* Tri.

Timp.

All (+Picc.)

This page contains the musical score for measures 55 through 60. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets, 1 and 2/3), B. Cl. (Bass Clarinet), A. Saxes (Alto Saxophones, 1 and 2), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets, 1 and 2/3), Hns. (Horns, 1 and 2), Trbs. (Trombones, 1 and 2/3), Euph. (Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), Perc. 1, Perc. 2, and Timp. (Timpani). The score features various musical notations such as dynamics (f, sf), articulation (accents), and performance instructions like 'All (+Picc.)', 'Bells', 'S.D.', 'B.D.', and 'Cr. Cyms.'. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

61 62 63 64 65 66

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*p* *f* *mp* *f*

on the rim

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

St. mute

*f* (bell tones)

*f* (bell tones)

*mf*

*mf*

*mf*

74

Fl. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

74

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mf

mp

f

Open

mp

Open

mp

mp

a2

mp

mp

Mrb.

mp

on the head

mf

Tamb.

mp

mf

mp

73 74 75 76 77 78

Fl. 1/2 (+Picc.) *mf*  
 Ob. *mf*  
 Bsn. *mf*  
 Cls. 1/2/3 *mf*  
 B. Cl. *mf*  
 A. Saxes 1/2 *mf*  
 T. Sax. *mf*  
 Bar. Sax. *mf*  
 Tpts. 1/2/3 *mf*  
 Hns. 1/2 *mf*  
 Trbs. 1/2/3 *mf*  
 Euph. *mf*  
 Tuba *mf*  
 Mlt. Perc. *mf*  
 Perc. 1 *mf*  
 Perc. 2 *mf*  
 Timp. *mf*

82

79 80 81 82 83 84



86

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

86

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Cr. Cym.

85 86 87 88 89 90

FL. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Vibes

*f* *mp* *p* *f* *a2* *a2* *a2* *a2* *a2*

91 92 93 94 95 96

98

(-Picc.) Cantabile

Fl. 1/2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 *mp* *mf*

2/3 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes 1/2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *p* *mf*

98

Cantabile

Tpts. 1 *p*

2/3 *p*

Hns. 1 *p*

2 *p*

Trbs. 1 *p*

2/3 *p*

Euph. *p* *mf*

Tuba *p*

Mlt. Perc. *p*

Perc. 1 *pp*

Perc. 2 Tri. *mp*

Timp. *pp*

This musical score page covers measures 103 through 108. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf* and a performance instruction '(+Picc.)'. Measure 108 has a dynamic marking of *mf*.
- Ob.** (Oboe): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Bsn.** (Bassoon): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Cls.** (Clarinets): Part 1 (1) and Part 2 (2, 3) have melodic lines with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- B. Cl.** (Bass Clarinet): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- A. Saxes** (Alto Saxophones): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- T. Sax.** (Tenor Saxophone): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Bar. Sax.** (Baritone Saxophone): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Tpts.** (Trumpets): Part 1 (1) and Part 2 (2, 3) have melodic lines with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Hns.** (Horns): Part 1 (1) and Part 2 (2) have melodic lines with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Trbs.** (Trumpets): Part 1 (1) and Part 2 (2, 3) have melodic lines with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Euph.** (Euphonium): Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Tuba**: Measures 103-105 have a melodic line with slurs. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Mit. Perc.** (Midi Percussion): Measures 103-105 have a rhythmic pattern. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Perc. 1** (Percussion 1): Measures 103-105 have a rhythmic pattern. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Perc. 2** (Percussion 2): Measures 103-105 have a rhythmic pattern. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.
- Timp.** (Timpani): Measures 103-105 have a rhythmic pattern. Measure 106 has a box containing the number '106'. Measure 107 has a dynamic marking of *mf*. Measure 108 has a dynamic marking of *mf*.

Measure 106 is marked with a box containing the number '106'. Measure 107 includes a performance instruction '(+Picc.)' and a dynamic marking of *mf*. Measure 108 includes a dynamic marking of *mf*. The percussion parts include a 'Ride Cym.' instruction in measure 107.

FL. 1/2 *a2* (-Picc.) 114 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*  
2/3 *a2* *mp*

B. Cl. *f* *mp* *a2*

A. Saxes 1/2 *mp*

T. Sax. *mp*

Bar. Sax. *f* *p*

Tpts. 1 *f* *p* 114  
2/3 *f* *p*

Hns. 1 *f* *p*  
2 *f* *p*

Trbs. 1 *p*  
2/3 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Milt. Perc. *p*

Perc. 1

Perc. 2 Tri. *mp*

Timp. *p*

Fl. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

121 (+Picc.)

FL. 1 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 2 3 *f* *p*

B. Cl. *f* *p*

A. Saxes 1 2 *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

121

Tpts. 1 2 *f* *a<sup>2</sup>* *p*

Hns. 1 2 *f* *p*

Trbs. 1 2 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mlt. Perc. *Bells* *f* *p*

Perc. 1 *S.D.* *f* *p*

Perc. 2 *B.D.* *f* *p*

Cr. Cyms. *f* *p*

Timp. *f* *p*

128

Fl. 1/2 *f*

Ob. *f*

Bsn. *f*

Cls. 1/2/3 *f*

B. Cl. *f*

A. Saxes 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

128

Tpts. 1/2/3 *f*

Hns. 1/2 *f* *mf*

Trbs. 1/2/3 *f*

Euph. *f* *mf*

Tuba *f*

Mlt. Perc. *f*

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*



136

Fl. 1/2

Ob.

Bsn. *ff* *ff* Play upper notes if possible

Cls. 1 *ff* *ff*

2/3

B. Cl. *ff*

A. Saxes 1/2

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff* *a2*

2/3 *ff*

Hns. 1 *ff*

2 *ff*

Trbs. 1 *ff*

2/3 *ff*

Euph. *ff*

Tuba *ff*

Mit. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *Sus. Cym.* *mp* *ff* *mp*

Timp. *mp* *ff*

134 135 136 137 138 139

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*p*

*a2*

*Dampen*

147 **Meno mosso** ♩ = 132

**Molto rit.**

FL. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*p* *f* *ff*

146 147 148 149 150 151

153 **Maestoso** ♩ = 72

Fl. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

153 **Maestoso** ♩ = 72

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

152 153 154 155 156

FL. 1/2

Ob. Divisi

Bsn. Divisi

Cls. 1/2/3

B. Cl.

A. Saxes 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba Divisi

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

157 158 159 160 161 162 163

*sfz* *Dampen*