

Brant Karrick

WONDROUS

INSTRUMENTATION

- | | |
|---------------------------|-----------------------------------|
| 1 – Conductor | 2 – Trombone 3 |
| 3 – Flute 1 | 1 – Euphonium TC |
| 3 – Flute 2 | 2 – Euphonium BC |
| 2 – Oboe | 4 – Tuba |
| 2 – Bassoon | 1 – Timpani |
| 3 – B♭ Clarinet 1 | 3 – Mallet Percussion |
| 3 – B♭ Clarinet 2 | <i>Orchestra Bells,</i> |
| 3 – B♭ Clarinet 3 | <i>Vibraphone, Xylophone,</i> |
| 2 – B♭ Bass Clarinet | <i>Chimes</i> |
| 2 – E♭ Alto Saxophone 1 | 3 – Percussion 1 |
| 2 – E♭ Alto Saxophone 2 | <i>Snare Drum, Train Whistle,</i> |
| 2 – B♭ Tenor Saxophone | <i>Suspended Cymbal, Bass</i> |
| 1 – E♭ Baritone Saxophone | <i>Drum</i> |
| 2 – B♭ Trumpet 1 | 3 – Percussion 2 |
| 2 – B♭ Trumpet 2 | <i>Suspended Cymbal, Whip,</i> |
| 2 – B♭ Trumpet 3 | <i>Brake Drum, Triangle,</i> |
| 2 – F Horn 1 | <i>Vibraslap, Crash Cymbals,</i> |
| 2 – F Horn 2 | <i>Cabasa, Temple Blocks,</i> |
| 2 – Trombone 1 | <i>4 Tomtoms</i> |
| 2 – Trombone 2 | |

I was asked to compose a piece for the Riverview High School Band in Searcy, Arkansas, and to include musical references to important aspects of Judsonia and Kensett, two of the larger Arkansas communities that make up the Riverview School District. Drawing inspiration from the histories of the towns, three main ideas emerged.

The fast section pays tribute to Kensett's busy railroad past, as several railroads crossed the area. This eventually leads to a dissonant and aleatoric event that depicts the havoc and destruction from the 1952 tornadoes that devastated Judsonia and vicinity, leaving fifty dead.

It was reported that the only building in the town not damaged was the Methodist church, which still stands today. This fact, along with the religious roots of both communities, compelled me to use the hauntingly beautiful melody, *What Wondrous Love is This*, as the main framework of ***Wondrous***. This highly popular tune was included in William Walker's shape-note tune book, *The Southern Harmony and Musical Companion*. Remarkably that book is still being used and sung from more than 180 years after its first edition was published in 1835.

The message in ***Wondrous*** is simple: Life and nature are fragile, and one cannot know when or where a serious event, illness or catastrophe may completely alter the course of our daily routines and existence. And that our time together on earth should be celebrated and revered, with wondrous love for nature and humanity serving as our guiding light.

Brant Karrick

Commissioned by the Riverview High School Band, Searcy, Arkansas, Trey Reely and Travis Allen, Directors

WONDROUS

Brant Karrick (ASCAP)

Andante, molto espressivo ♩ = 84

Flute 1 2
Oboe
Bassoon
B^b Clarinet 1 2 3
B^b Bass Clarinet
E^b Alto Saxophone 1 2
B^b Tenor Saxophone
E^b Baritone Saxophone
B^b Trumpet 1 2 3
F Horn 1 2
Trombone 1 2 3
Euphonium
Tuba
Timpani
Mallet Percussion (Orchestra Bells)
Percussion 1 2

Rehearsal Mark 7

Watermark: For Reference Only. Not valid for performance.

rit.

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Play *mf* *mf* *pp* *p* *mp*

open 13 *div.*

in stand *mf* *pp* *p* *niente*

2. *mf* *mf* *pp* *p* *mp*

1. *mf* *pp* *p* *mp*

in stand *mf* *pp* *p* *niente*

in stand *mf* *pp* *p* *mp*

mf *pp* *p* *mp*

p

9 10 11 12 13 14 15 16

17

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Sus. Cym.

p *mf* *mp* *p* *a2* *tutti* *open*

Fl. 1 2

Ob.

Bsn. *mf* *p* *mp* *f*

B^b Cl. 1 *mf* *f*

2 3 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 2 *mf* *f*

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

Bar. Sax. *mf* *f*

25 26 27 28 29 30 31 32

Tpt. 1 2 3

Hn. 1 2 *a2* *mf* *f*

Tbn. 1 *mf* *f*

2 3 *mf* *a2* *f* *3. div.*

Euph. *mf* *p* *mp* *f*

Tba. *mf* *f*

Timp.

Mlt. Perc.

Perc. 1 2 *mf* *p* *mf*

Musical score for measures 33-40. The score includes parts for Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and Percussion. The music features dynamic markings such as *mf* and *p*, and performance instructions like "soft sticks" and "a2". A large watermark "For Reference Only! Not Valid for Performance." is overlaid on the score.

41

Fl. 1 2 *a2* *mf* *f*

Ob. *mf* *f*

Bsn. *f*

B^b Cl. 1 *mf* *f*

2 3 *f*

B. Cl. *f*

A. Sax. 1 *mf* *f*

2 *f*

T. Sax. *mf* *f*

Bar. Sax. *Play* *mf* *f*

41 42 43 44 45 46 47 48

Tpt. 1 *f*

2 3 *f*

Hn. 1 2 *f*

Tbn. 1 *f*

2 3 *a2* *f*

Euph. *f*

Tba. *f*

Timp. *f*

Mlt. Perc. *mf* *f*

Perc. 1 *p* *mf*

2 *p* *mf*

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mf f mf f mf f mf f

49 50 51 52 53 54

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

hard sticks

S. D.

B. D.

p *f* *f* *f* *f*

55

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

56 57 58 59 60

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc. Xyl.

Perc. Cr. Cym.

f

a2

f

61

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

61 62 63 64 65 66

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

f *ff* *ff* *ff* *ff* *f*

a2 *a2* *a2* *a2*

lower octave preferred *sfz*

lower octave preferred *a2* *sfz*

Whip *ff*

Vibraslap *ff*

67

Fl. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

B^b Cl. 1 *ff*

2 3 *ff*

B. Cl.

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax.

67 68 69 70 71 72 73 74

Tpt. 1 *fp* *ff* *f* *ff*

2 3 *fp* *ff* *f* *ff*

Hn. 1 *fp* *ff* *f* *ff*

2 *fp* *ff* *f* *ff*

Tbn. 1 *ff*

2 3

Euph. *ff*

Tba.

Timp.

Mlt. Perc. *f*

Perc. 1 Train Whistle S. D. *f* B. D. *mp* *f* Temple Blocks *f*

2 *fff* Brake Drum (or large bell) Cabasa *f*

75 77

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

75 76 77 78 79 80 81

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

DP 200606

Fl. 1 2 *mp* *f* *a2*

Ob. *mp* *f*

Bsn. *mp* *f*

B^b Cl. 1 *mp* *f*

2 3 *mp* *f* *a2*

B. Cl. *mp* *f*

A. Sax. 1 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

82 83 84 85 86 87 88

Tpt. 1 *mp* *f* *a2*

2 3 *mp* *f*

Hn. 1 2 *mp* *f*

Tbn. 1 *mp* *f* *a2*

2 3 *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Timp. *mp* *f*

Mlt. Perc. Bells *f*

Perc. 1 *mp* *f* *on rim* *on head*

2 *mp* *f* *B. D.* *Cr. Cym.*

Fl. 1/2
Ob.
Bsn.
B♭ Cl. 1/2
B. Cl. 2/3
A. Sax. 1/2
T. Sax.
Bar. Sax.

89 90 91 92 93 94 95

fp *ff* *f* *a2*

st. mute opt.

Tpt. 1/2
Hn. 1/2
Tbn. 1/2
Euph.
Tba.
Timp.
Mlt. Perc.
Perc. 1/2
Cabasa

89 90 91 92 93 94 95

f *fp* *ff* *f* *a2*

quick smear

96 99

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

96 97 98 99 100 101 102

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc. Vibraphone

Perc. 1 2

Sus. Cym. with S. D. stick

103

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

103 104 105 106 107 108 109

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

S. D.

B. D.

Cr. Cym.

Tom-toms

p *f* *mp* *open*

110 112

Fl. 1 2 *ff* *f* *a2*

Ob. *ff* *f*

Bsn. *ff* *f*

B^b Cl. 1 2 3 *ff* *f* *a2*

B. Cl. *ff* *f*

A. Sax. 1 2 *ff* *f* *a2*

T. Sax. *ff* *f*

Bar. Sax. *ff* *f*

110 111 112 113 114

Tpt. 1 2 3 *ff* *f* *a2*

Hn. 1 2 *ff* *f* *a2*

Tbn. 1 2 3 *ff* *f* *a2*

Euph. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

Mlt. Perc. *ff* *f* Xyl. *f*

Perc. 1 2 *ff* *f* *secco*

116 *rall.* 120 Ominous, slower ♩ = 60

Fl. 1 2 *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *cresc.* *ff* stagger breathing *p*

B♭ Cl. 1 2 3 *cresc.* *ff* stagger breathing *p*

B. Cl. *cresc.* *ff* stagger breathing *p*

A. Sax. 1 2 *cresc.* *ff*

T. Sax. *cresc.* *ff* stagger breathing *p*

Bar. Sax. *cresc.* *ff* stagger breathing *p*

115 116 117 118 119 120 121

Tpt. 1 2 3 *cresc.* *ff*

Hn. 1 2 *cresc.* *ff*

Tbn. 1 2 3 *cresc.* *ff* stagger breathing *p*

Euph. *cresc.* *ff* stagger breathing *p*

Tba. *cresc.* *ff* *p*

Timp. *f* *mf* *cresc.* *ff* *pp*

Mlt. Perc. Bells & Vibes *ff* *ff* *p* as from a distance

Perc. 1 *ff* *ff* *p* like a faint heartbeat

2 Sus. Cym. *mf* *cresc.* *ff*

Cr. Cym. *mf*

122

cue in about 6" *a2* *p* fast, random notes avoid playing with anyone else

about 40" *p* fast, random notes avoid playing with anyone else

repeat until cued for m. 123

Fl. 1 2 *fff* *div.*

Ob. *fff*

Bsn. *pp* continue to sustain until cued for m. 123 *fff*

1 fast, random notes avoid playing with anyone else *p* *a2* repeat until cued for m. 123 *fff*

B^b Cl. 2 3 *p* repeat until cued for m. 123 *fff*

B. Cl. *pp* continue to sustain until cued for m. 123 *fff*

A. Sax. 1 2 cue at about 16" *pp* random soft trills repeat until cued for m. 123 *fff*

T. Sax. cue at about 16" *pp* random soft trills repeat until cued for m. 123 *fff*

Bar. Sax. *pp* continue to sustain until cued for m. 123 *fff*

123

1 cue in about 10" *pp* move valves fast, random notes up and down, like a murmur avoid playing with anyone else *fff*

2 cue in about 10" *a2* *pp* move valves fast, random notes up and down, like a murmur avoid playing with anyone else *fff*

3 *pp* move valves fast, random notes up and down, like a murmur avoid playing with anyone else *fff*

Hn. 1 2 *pp* move valves fast, random notes up and down, like a murmur avoid playing with anyone else *fff*

1 *mp* slow, random sirens, repeat until cued for m. 123 *fff*

2 *a2* *mp* slow, random sirens, repeat until cued for m. 123 *fff*

3 *mp* slow, random sirens, repeat until cued for m. 123 *fff*

Euph. *pp* continue to sustain until cued for m. 123 *fff*

Tba. *pp* continue to sustain until cued for m. 123 *fff*

Timp. *pp* continue to sustain until cued for m. 123 repeat until cued for m. 123 *fff*

Mlt. Perc. roll with random *cresc.* and *dim.*, don't get too loud too soon *mp* slow *glissandi* in both directions repeat until cued for m. 123 *fff*

1 S. D. and B. D. continue previous two measure pattern, randomly, and getting louder. roll with random *cresc.* and *dim.*, don't get too loud too soon repeat until cued for m. 123 *fff*

2 *mp* repeat until cued for m. 123 *fff*

Fl. 1 2

Ob.

Bsn. *one player mp* *tutti mp* *mf*

B♭ Cl. 1 2 3

B. Cl. *Play mp* *mf*

A. Sax. 1 2

T. Sax. *Hn. mp* *mf*

Bar. Sax. *Tba. mp* *mf*

124 125 126 127 128 129 130 131 132

Tpt. 1 *solo espressively mp* *legato* *tutti mp*

2 3 *mp* *mf*

Hn. 1 *one player mp* *tutti mp* *mf*

2 *mf*

Tbn. 1 *one player mp legato* *tutti mp* *mf*

2 3 *mf*

Euph. *one player mp* *tutti mp* *mf*

Tba. *one player mp* *tutti mp* *mf*

Timp.

Mlt. Perc. *Chimes f mp p pp*

Perc. 1 2

136 building excitement and energy

133

Fl. 1 2 *mf* *f* *a2* *a2* *a2* *a2* *a2* *a2*

Ob. *f*

Bsn. *f*

B^b Cl. 1 *mf* *f*

2 3 *mf* *f* *a2* *a2*

B. Cl. *f*

A. Sax. 1 2 *mf* *f* *a2*

T. Sax. *mf* *f* Play

Bar. Sax. *mf* *f* Play

133 134 135 **136** 137 138 139 140

Tpt. 1 *f*

2 3 *f* *a2*

Hn. 1 2 *a2* *f*

Tbn. 1 *f* *a2* *a2*

2 3 *mf* *f*

Euph. *f*

Tba. *f*

Timp. *mp* *f*

Mlt. Perc. *mf* *f*

Perc. 1

2 Sus. Cym. *mp* *f*

141 *rit.* 144 Slightly slower *rall.*

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

141 142 143 144 145 146 147 148

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Sus. Cym.

Cr. Cym.

ff *f* *pp* *ff* *f* *fp* *p*

Fl. 1 2 *ff* *a2*

Ob. *ff*

Bsn. *ff*

B^b Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

149 150 151 152 153 154 155 156

Tpt. 1 2 3 *ff*

Hn. 1 2 *ff* *a2*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Mlt. Perc. *ff*

Perc. 1 2 *ff* *fp* *mp*