FULL SCORE

Symphonic Band

Grade 5

CARL FISCHER PERFORMANCE SERIES

Quirks

Brant Karrick

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SPS51

INSTRUMENTATION

Full Score 1
Flute 1/Piccolo 4
Flute 2 4
Oboe 1 1
Oboe 2 1
Clarinet 1 in B♭ 4
Clarinet 2 in B♭ 4
Clarinet 3 in B♭ 4
Bass Clarinet in B♭ 2
Contralto Clarinet in E♭ 1
Bassoon 1 1
Bassoon 2 1
Soprano Saxophone in E♭ 1
Alto Saxophone in E♭ 4
Tenor Saxophone in B♭ 2
Baritone Saxophone in E♭ 2
Trumpet 1 in B♭ 3
Trumpet 2 in B♭ 3
Trumpet 3 in B♭ 3
Horn 1 in F 4
Horn 2 in F 4
Trombone 1 3
Trombone 2 3
Trombone 3 3
Euphonium T.C. in B♭ 2
Euphonium B.C. 3
Tuba 4
Mallet Percussion 4
Bells, Xylophone, Chimes, Vibraphone
Timpani 1
Percussion 1 10
Snare Drum, Temple Blocks, Cowbell, Wind Chimes, Hi-Hat, Ride Cymbal, Bass Drum, Finger Cymbals, Tam-tam, Vibra Slap
Percussion 2 7
Triangle, Vibra Slap, Slap Stick, Tambourine, Crash Cymbals, 4 Tom-toms, Bongos

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About the Composition

Quirks—a word defined as a sudden sharp turn or an unpredictable peculiarity of behavior or action—demonstrates the capricious nature of the title in its musical character. The music is both fast and slow, happy and sad, extroverted and introverted, and just never seems to go to where it is expected. There is plenty of interplay between winds and percussion as the four and three notes of the main motive are tossed about the many instrumental colors. Purposely trying not to stay on any one particular motivic and stylistic variant (latin, tango, jazz swing, rock) the music soon reaches a new "fresh air" theme in the woodwinds. It is here that the listener should relax and let the light nature of the melody and instrumental colors carry them away as if coming home to relax after a strenuous and stressful day. A slower, reflective chorale follows with a plaintive soliloquy by the soprano saxophone. The homophonic texture of the chorale features bitonal harmonies or triads that move in mostly contrary motion.

In architecture, a quirk is a continuous groove in a decorative molding. So, the next section starts out with a bass and percussion groove with an $\frac{11}{4}$ feel, and is soon decorated with still another incarnation of the initial motive (along with percussive repeated notes that continually trade voices). Somewhat abruptly, the repeated notes take over and eventually transition into the fresh air theme, only now with all instruments polyphonically integrated. The coda brings with it an extroverted flourish of previous harmonic, melodic and rhythmic material and ends after a truly quirky $\frac{3}{8}$ measure! Although abrupt in its changes to depict the title and energy of the work, *Quirks* is well-balanced in form (ABCBA) and artistically diverse in orchestration, contrasting solo virtuosity with energetic tutti writing.

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About the Composer

Brant Karrick (b. 1960) joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. 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, South Africa and in Australia.

Karrick earned degrees in Music Education from the University of Louisville, Western Kentucky University, and a Ph. D from Louisiana State University. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: Music Educators National Conference, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, the National Band Association, and the College Band Directors National Association.

Commissioned by and written for the
Colerain High School Wind Symphony, David Smith, director

Quirks

BRANT KARRICK

Playful ♩ = 144

Flute (Piccolo) 1 2 — + Picc. — a2 — *mf* — *ff*

Oboe 1 2 — a2 — *mf* — *ff*

Clarinet in B♭ 1 2 3 — *mf* — *ff* — *p*

Bass Clarinet in B♭ — *mf* — *ff* — *p*

Contralto Clarinet in E♭ — *mf* — *ff* — *p*

Bassoon 1 2 — a2 — *mf* — *ff*

Soprano Saxophone in B♭ — *mf* — *ff*

Alto Saxophone in E♭ — *mf* — *ff*

Tenor Saxophone in B♭ — *mf* — *ff*

Baritone Saxophone in E♭ — *mf* — *ff*

Playful ♩ = 144

Trumpet in B♭ 1 2 3 — *mf* — *ff* — Solo — *mp*

Horn in F 1 2 — *mf* — *ff*

Trombone 1 2 3 — *mf* — *ff*

Euphonium — *mf* — *ff*

Tuba — *mf* — *ff*

Mallet Percussion (Bells, Xylophone, Chimes, Vibraphone)

Timpani (Shaker) — *ff*

Percussion 1 (Snare Drum, Temple Blocks, Cowbell, Wind Chimes, Hi-Hat, Ride Cymbal, Bass Drum, Finger Cymbals, Tam-tam, Vibra Slap) — Snare Drum — *p* — Bass Drum — dampen — *ff* — Temple Blocks — *mp*

Percussion 2 (Triangle, Vibraslap, Slap Stick, Tambourine, Crash Cymbals, 4 Tom-toms, Bongos, Vibra Slap) — Triangle — *f*

2 3 4

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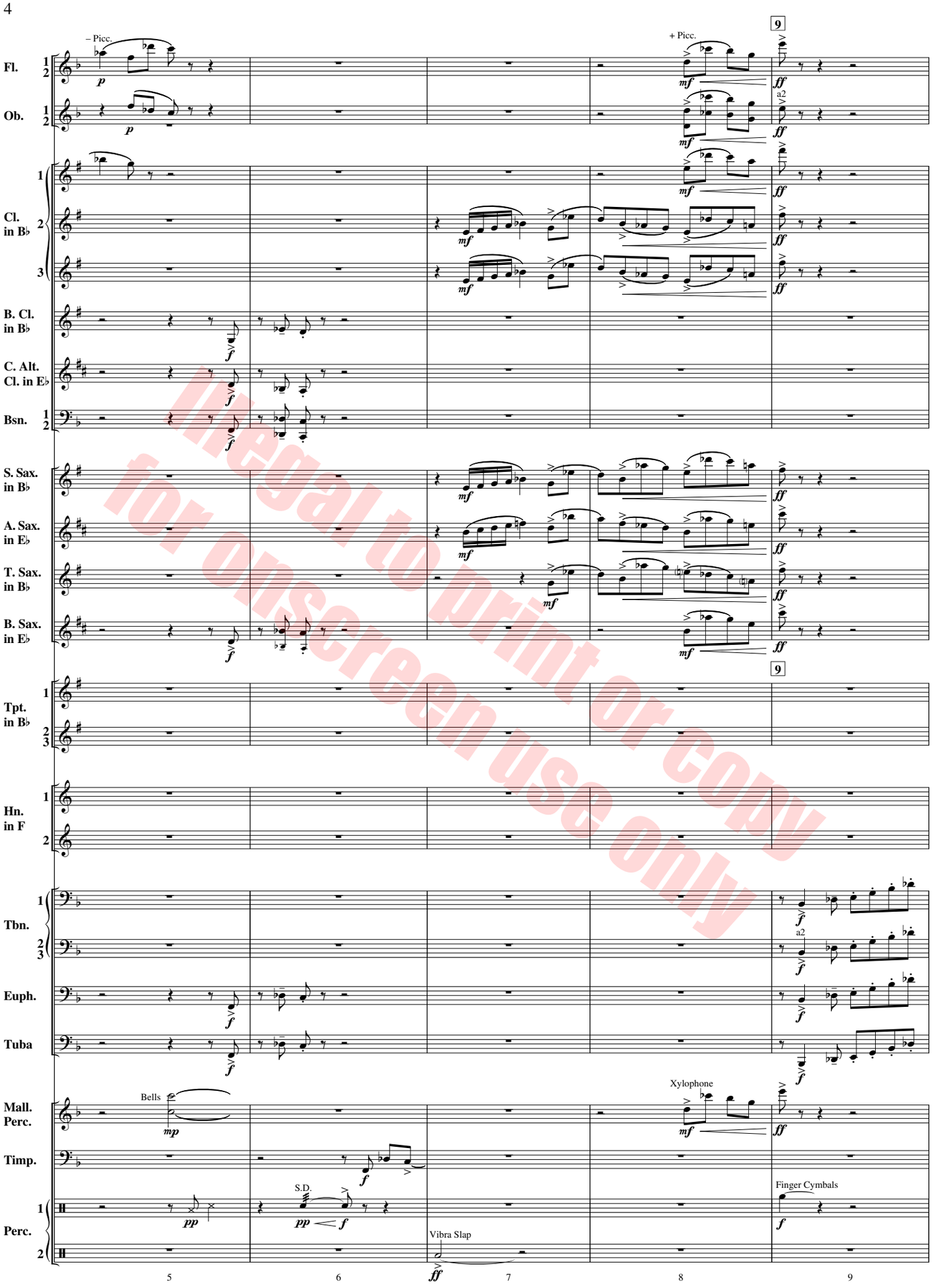
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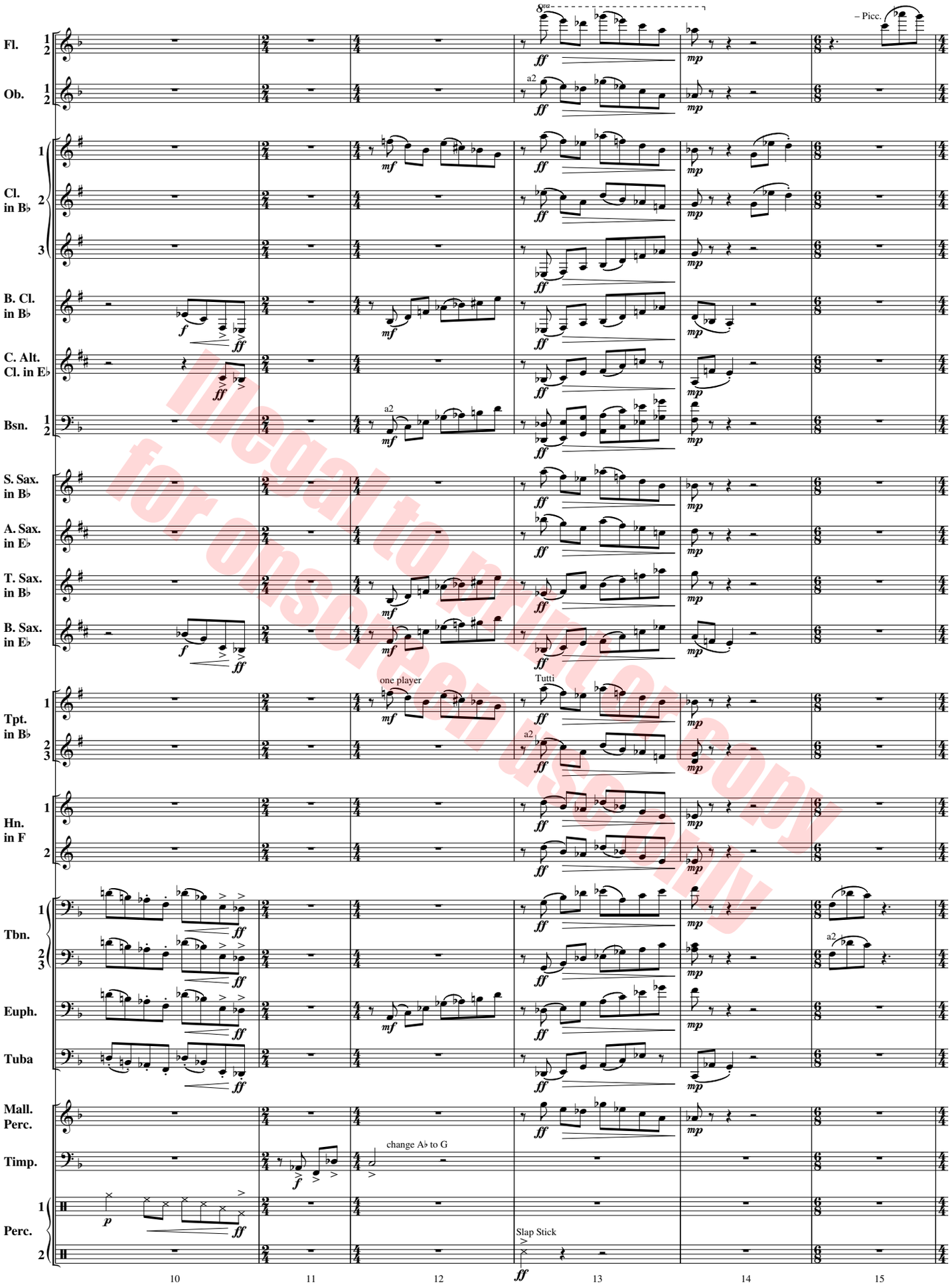
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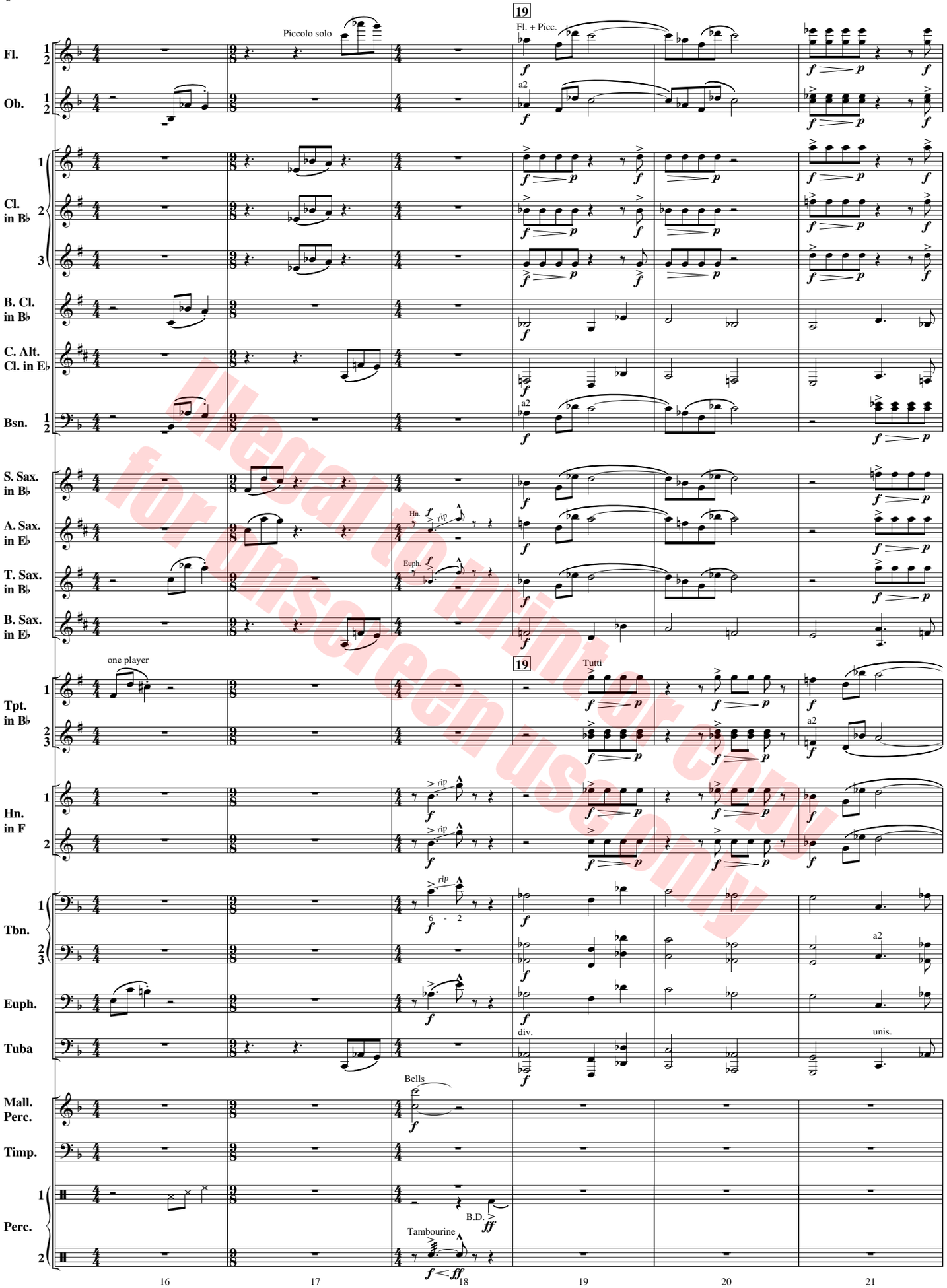
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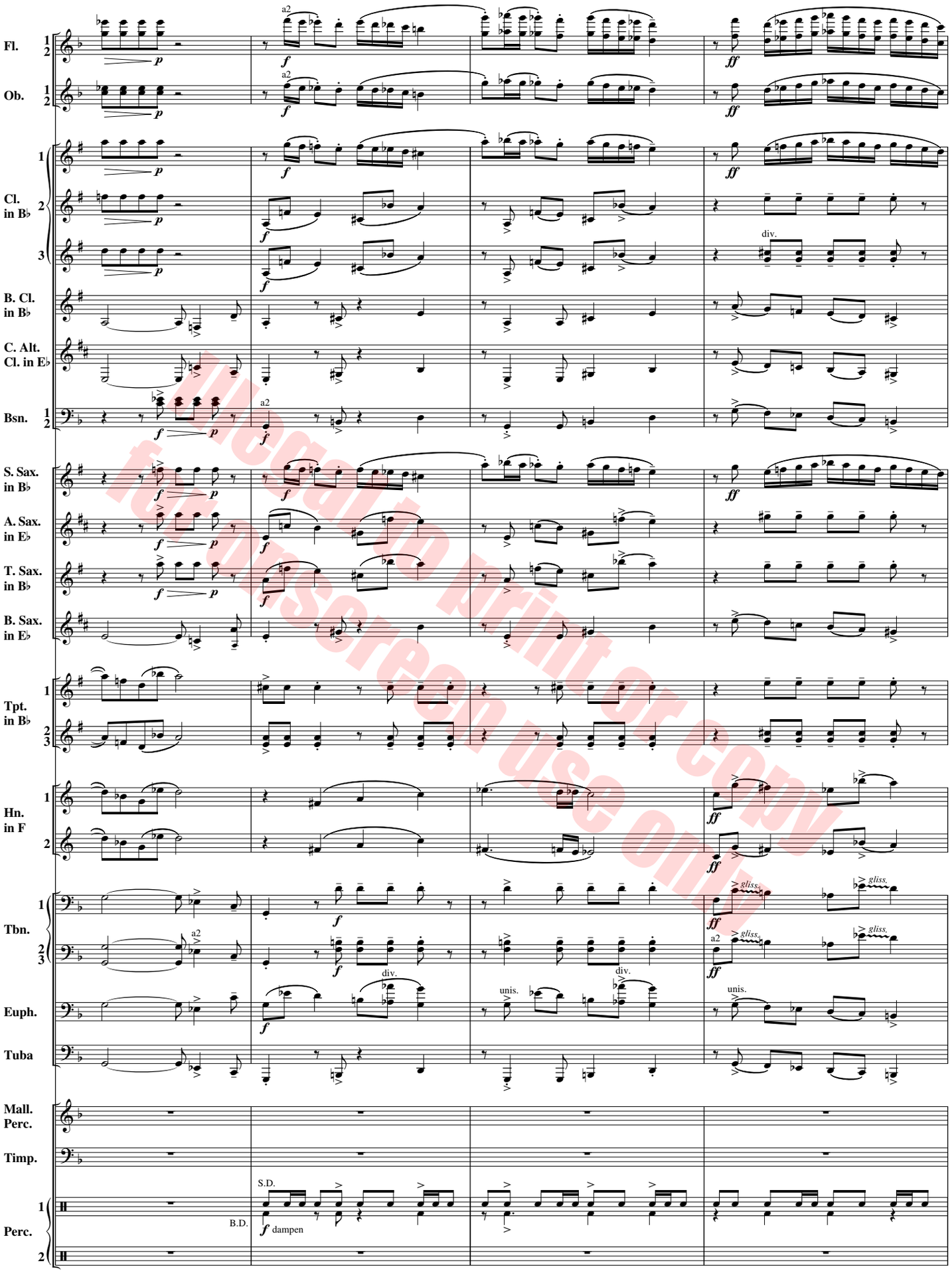
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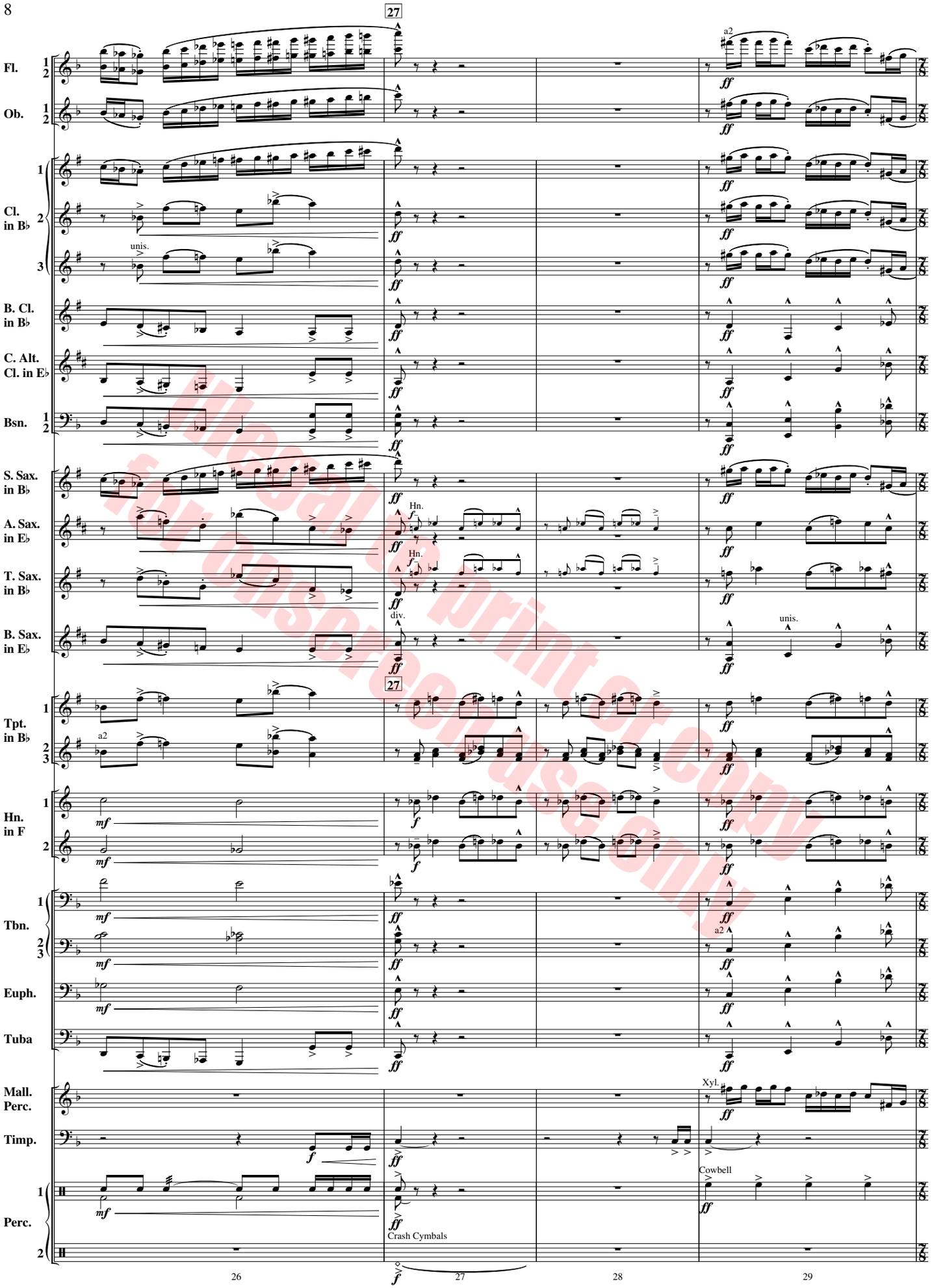
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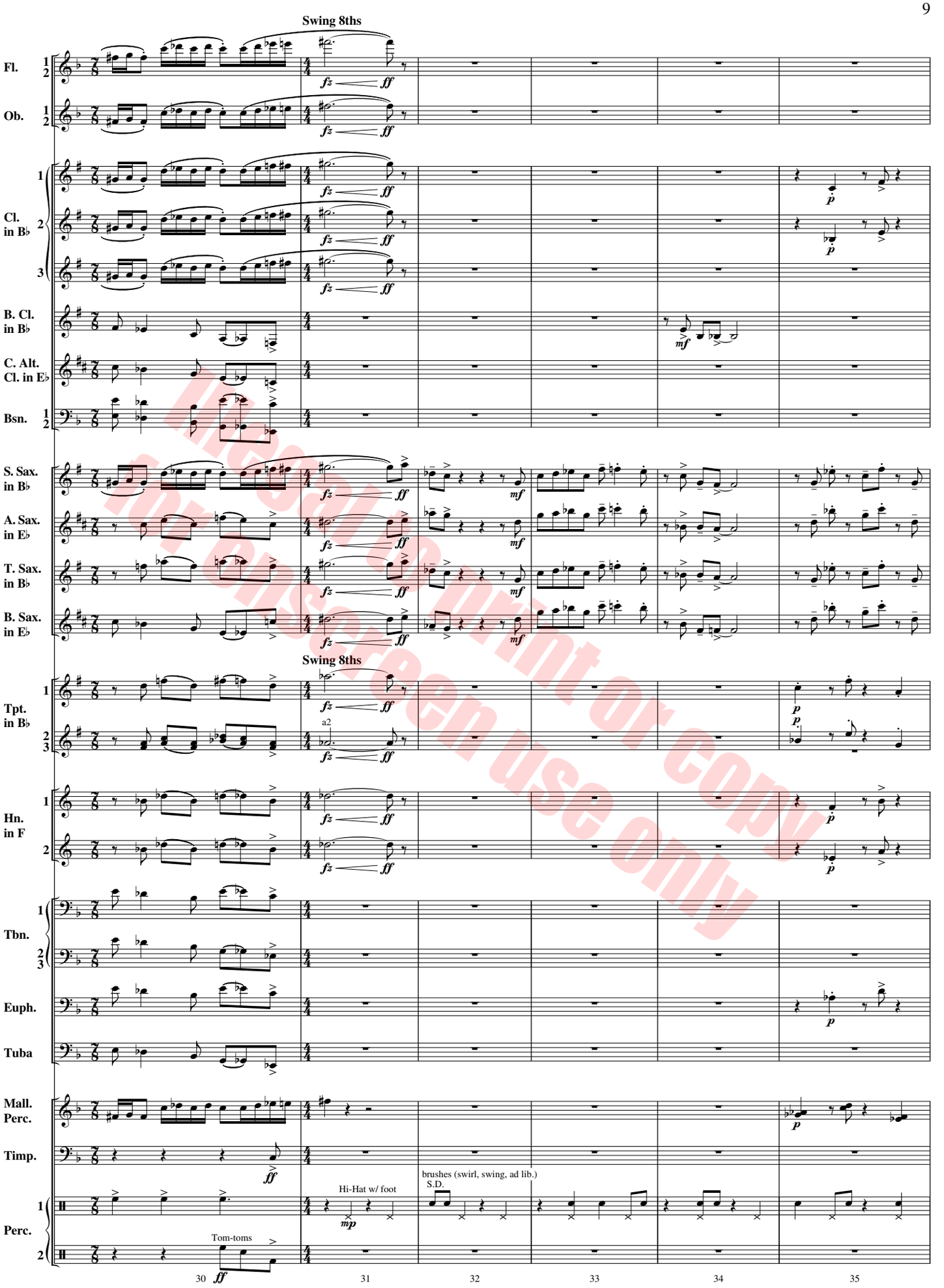
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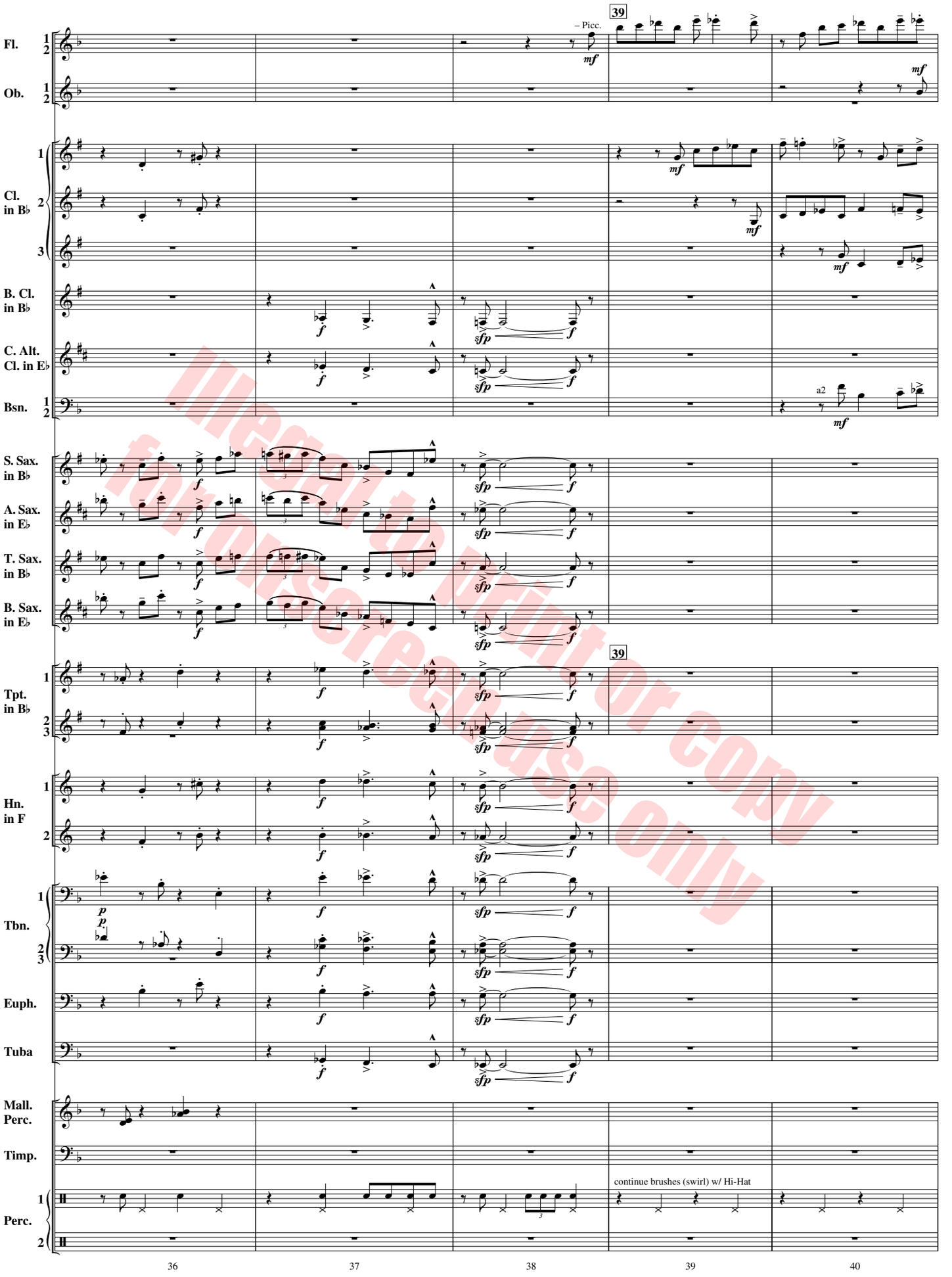
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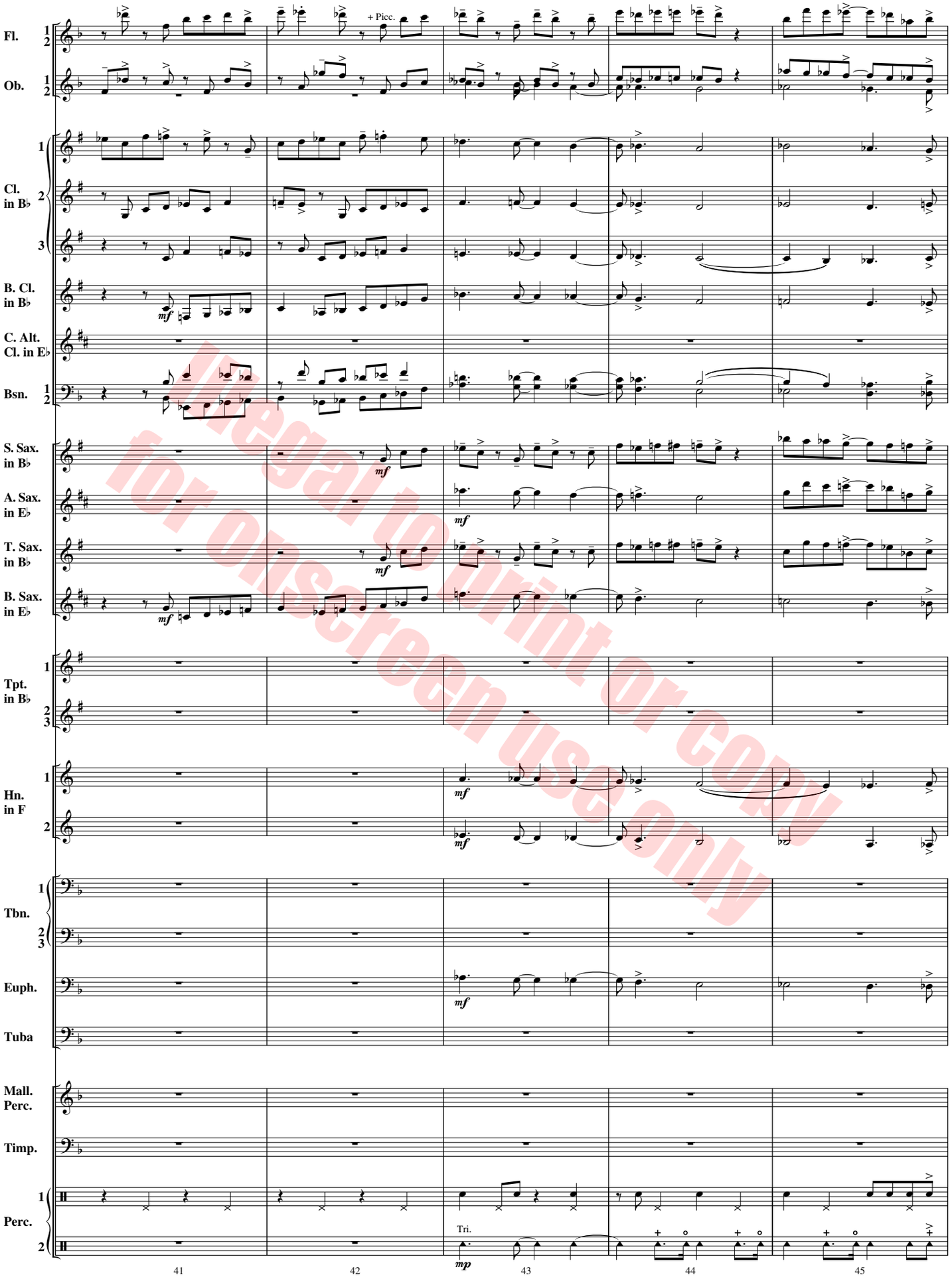
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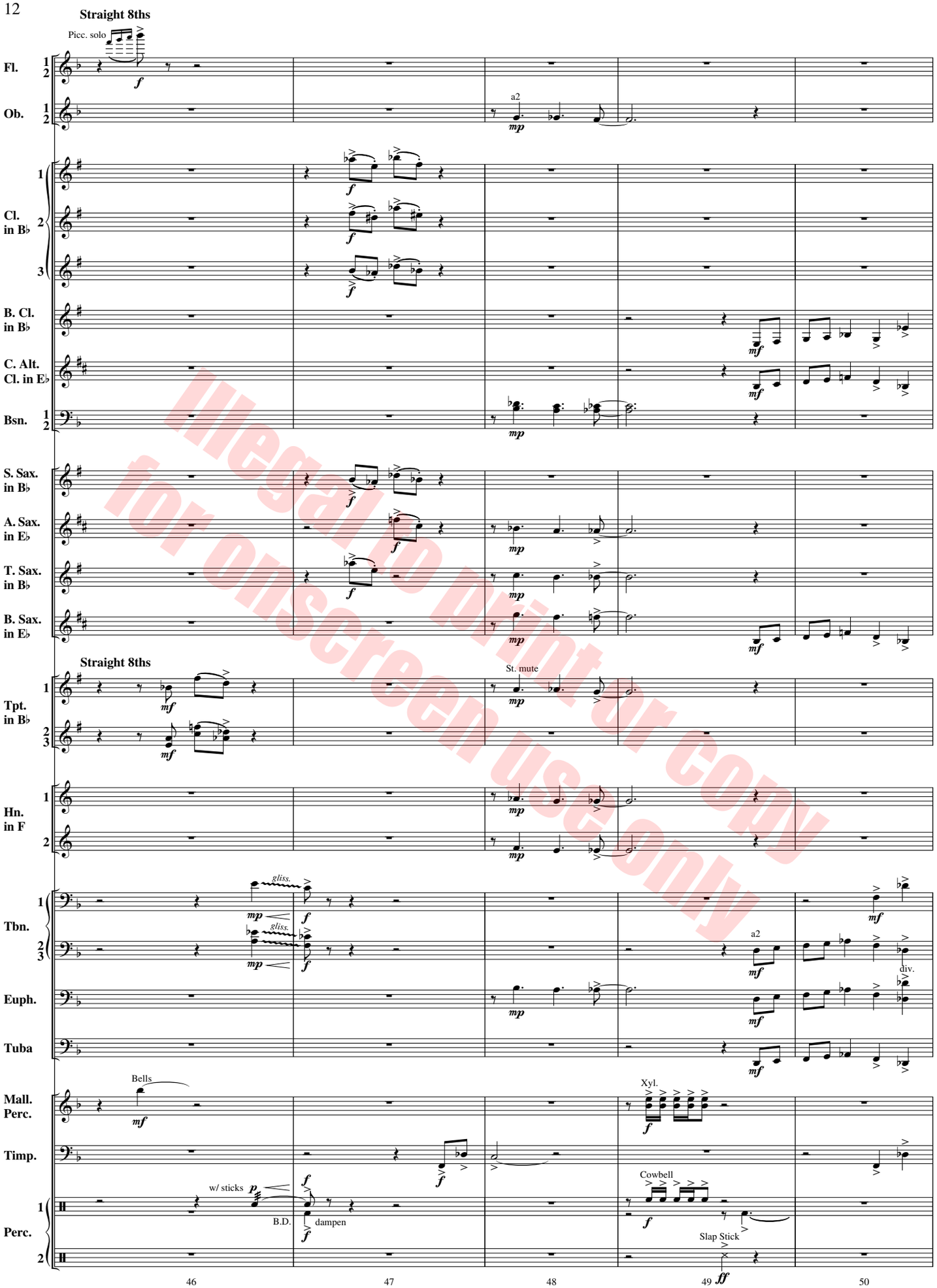
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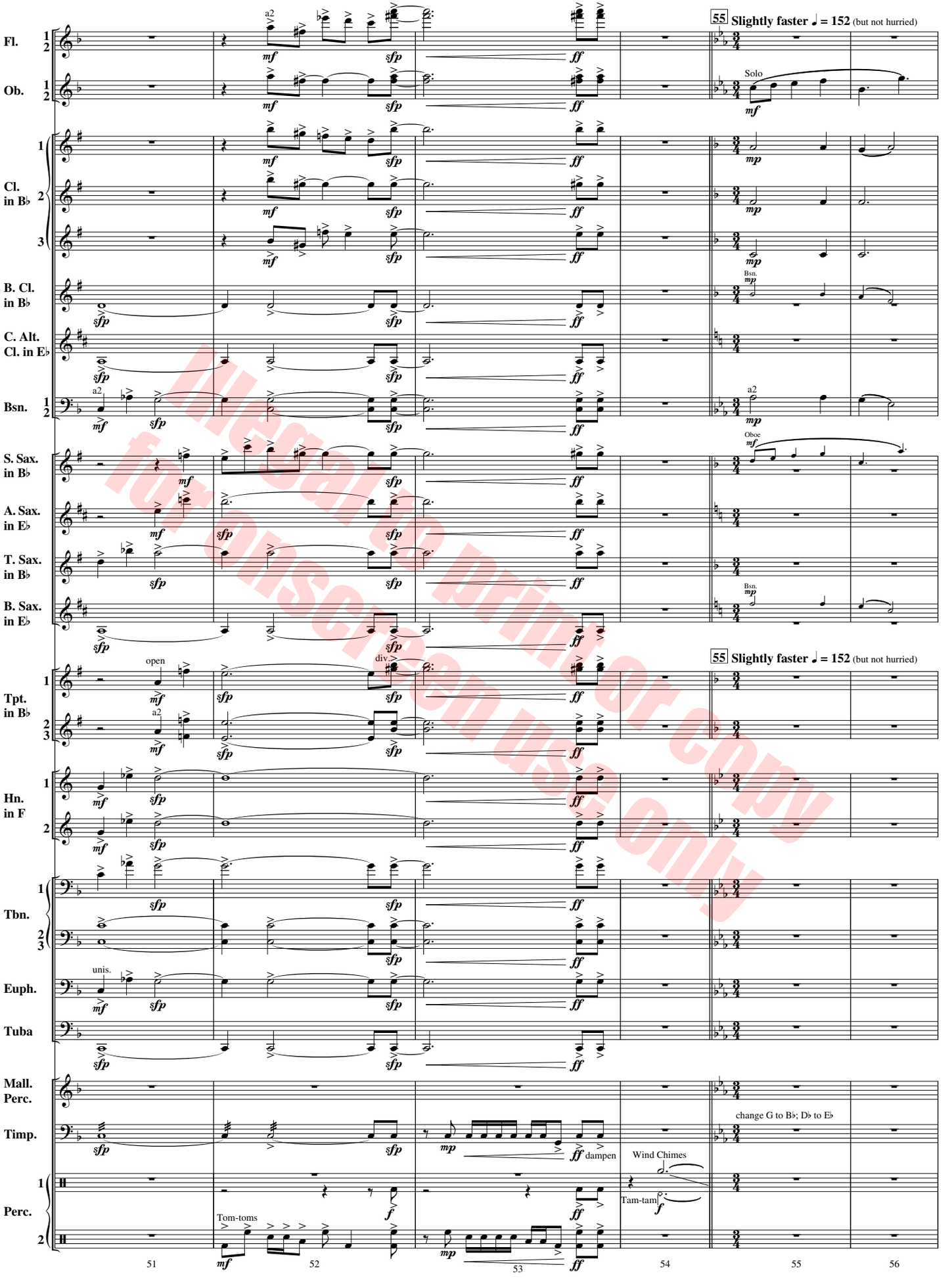
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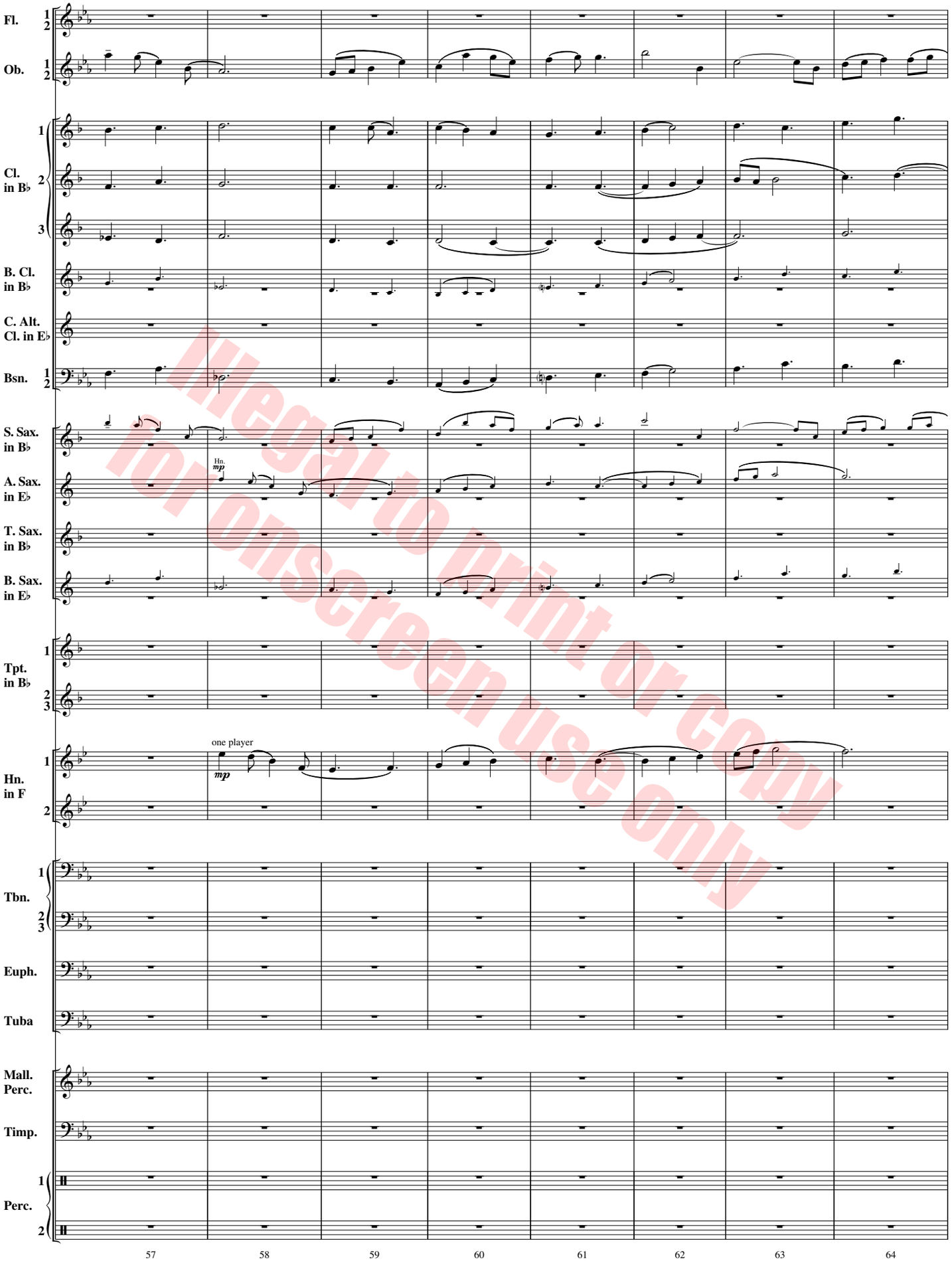
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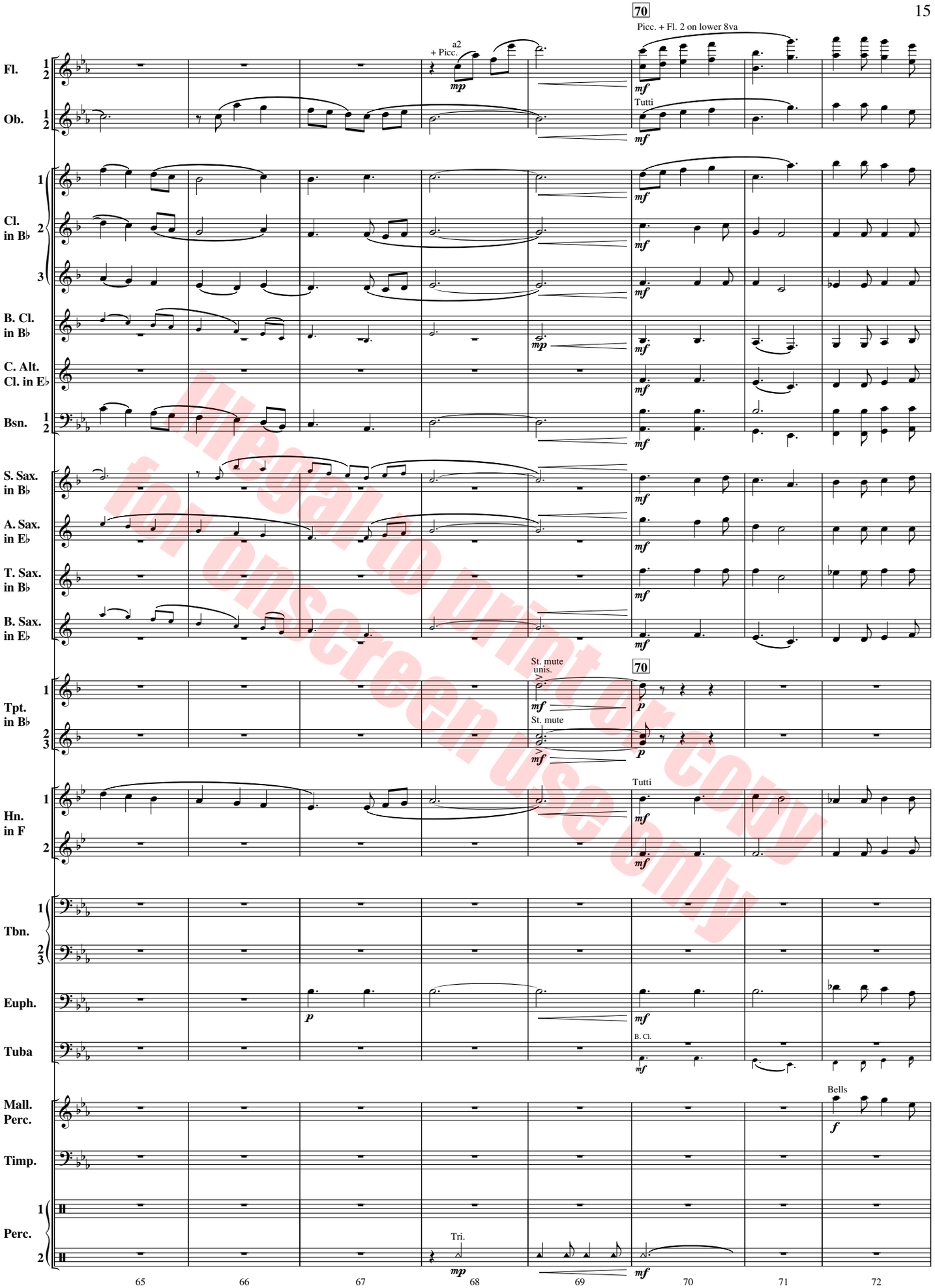
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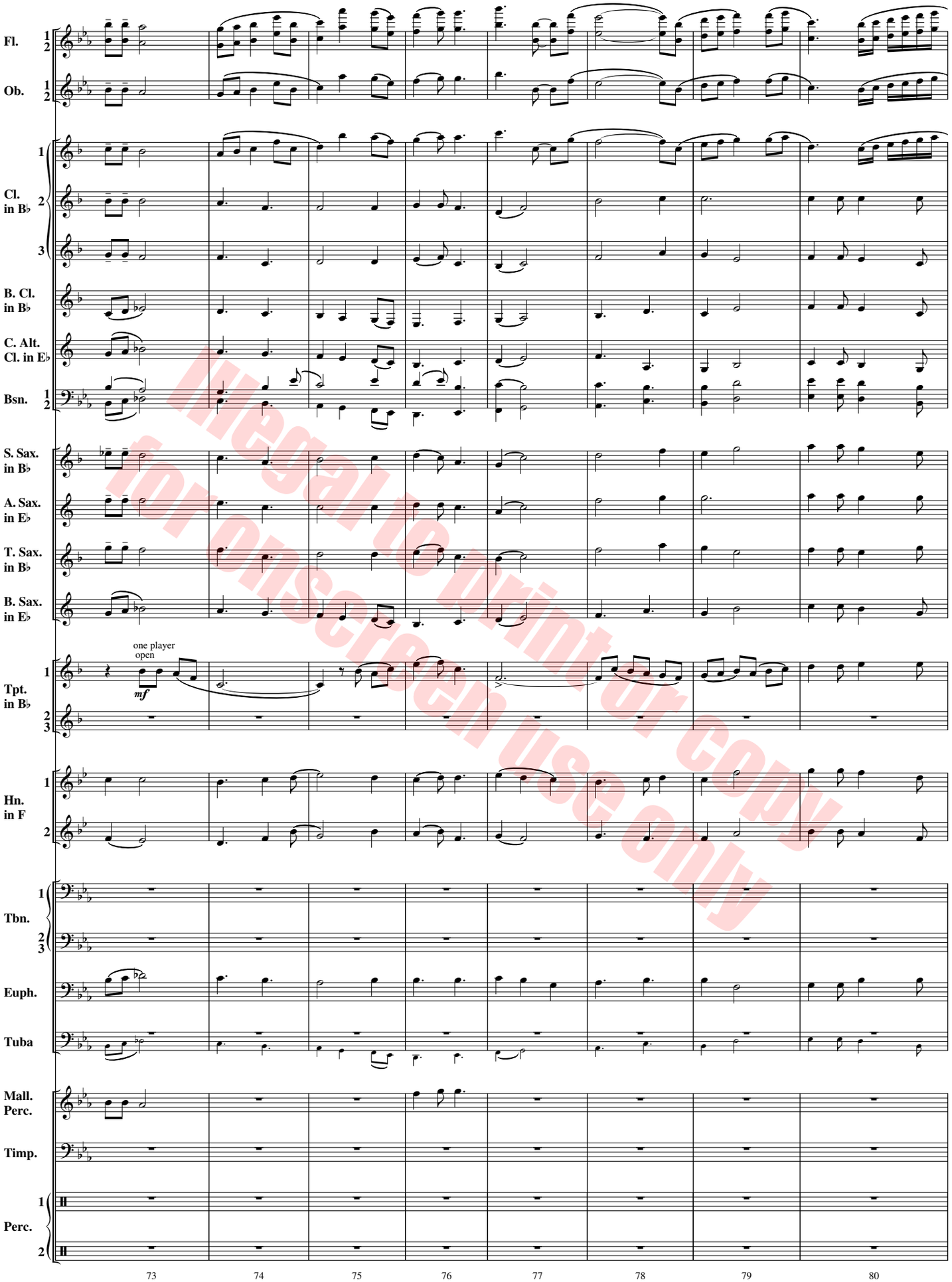
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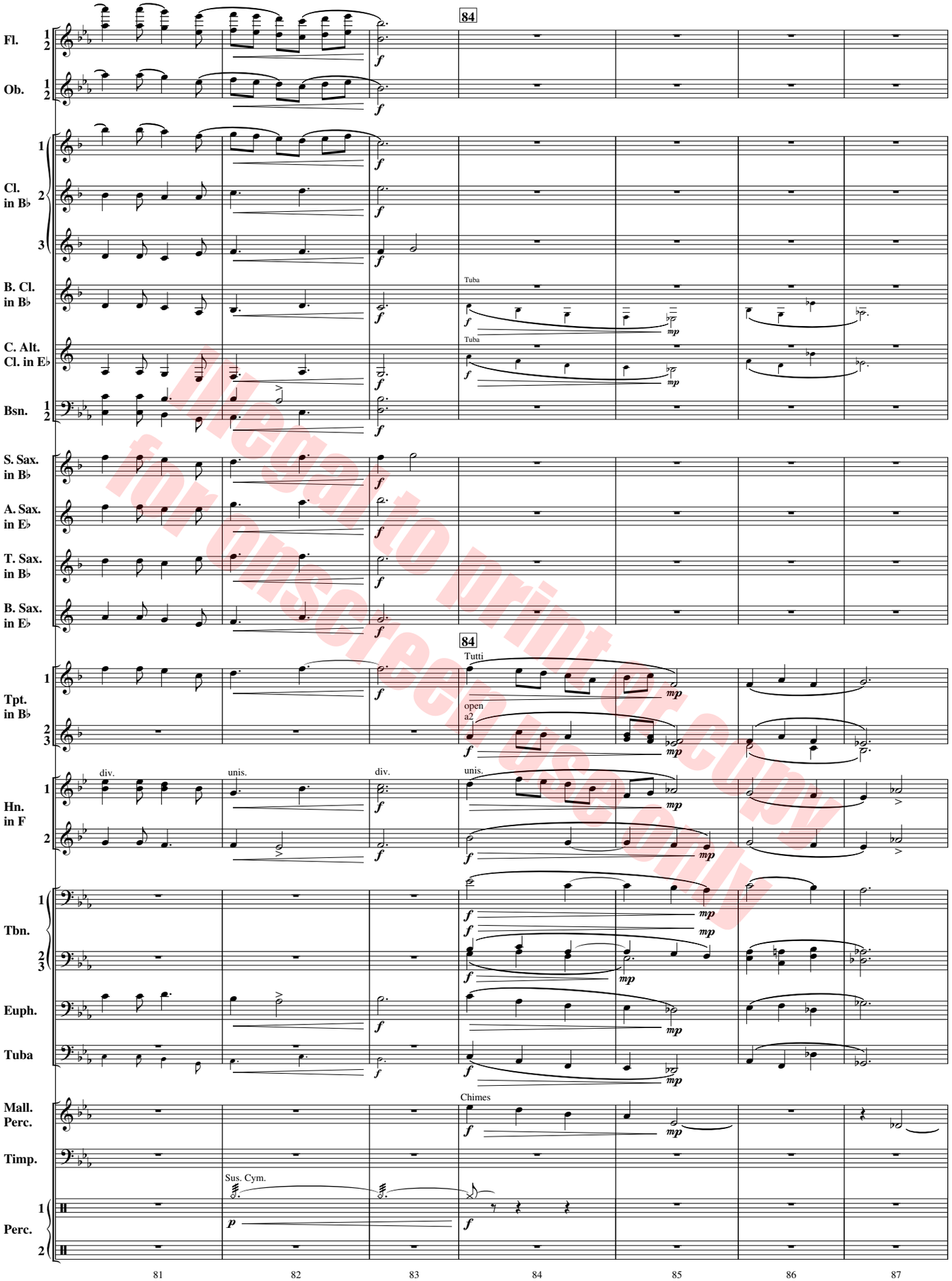
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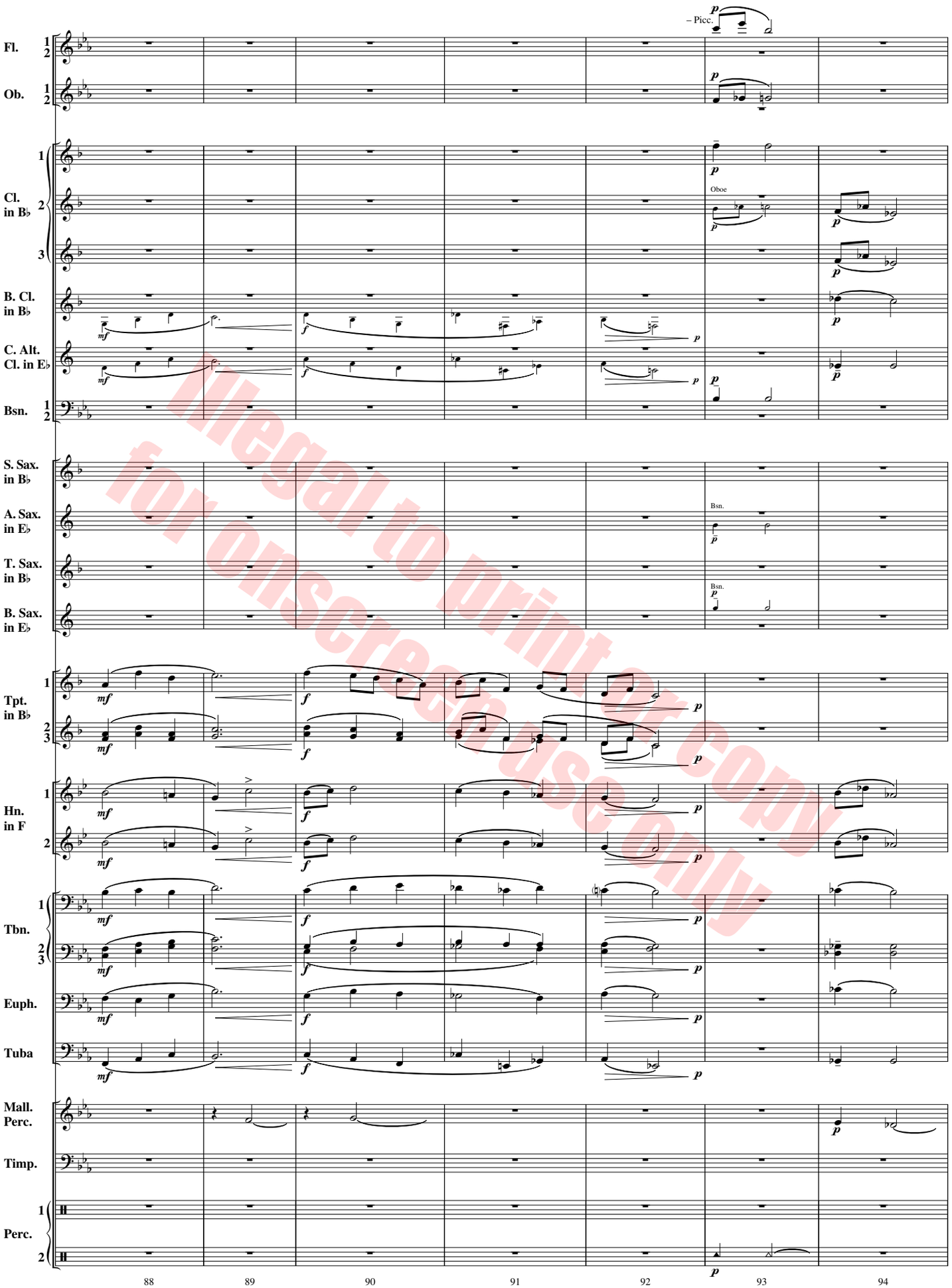
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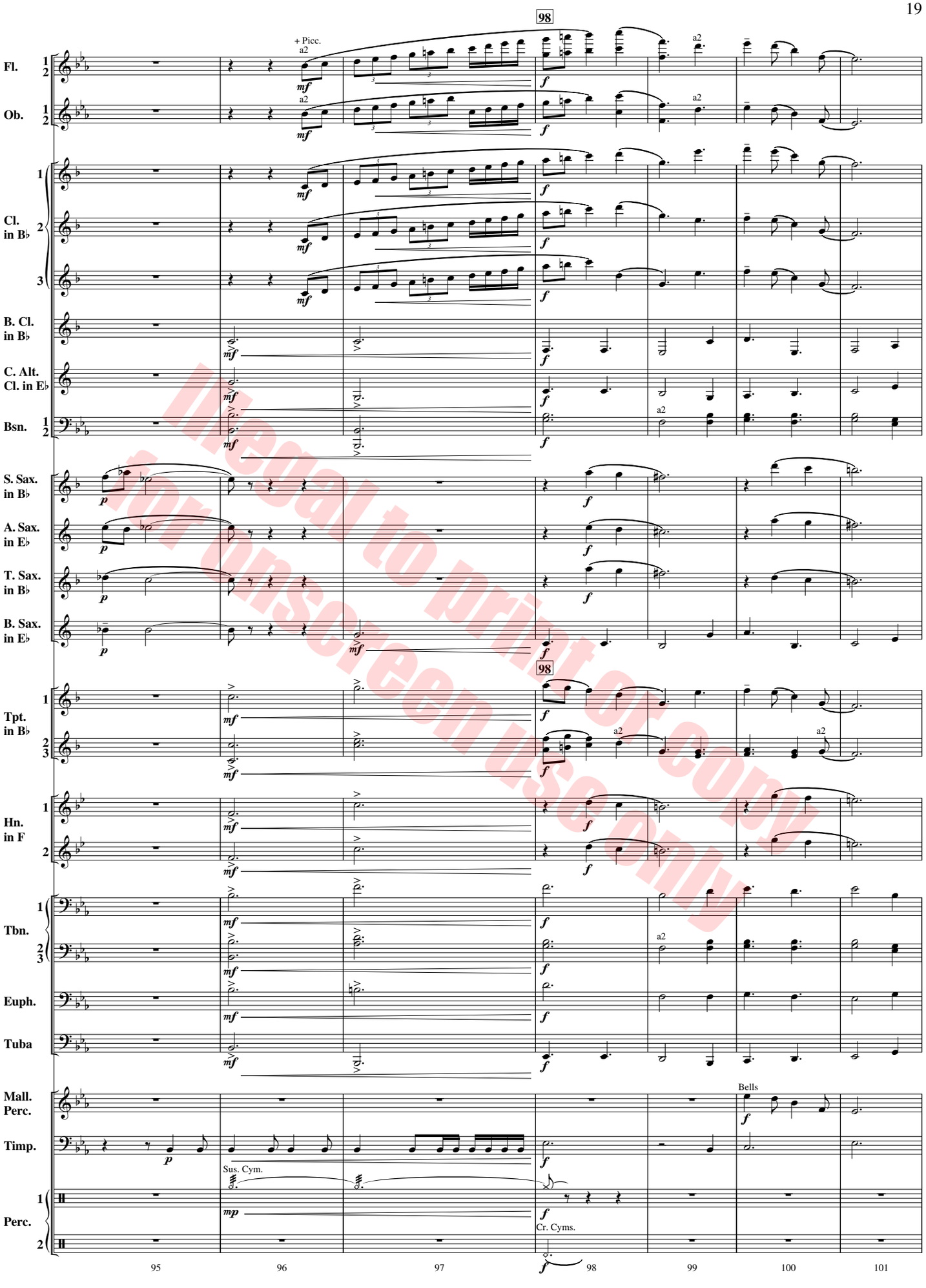
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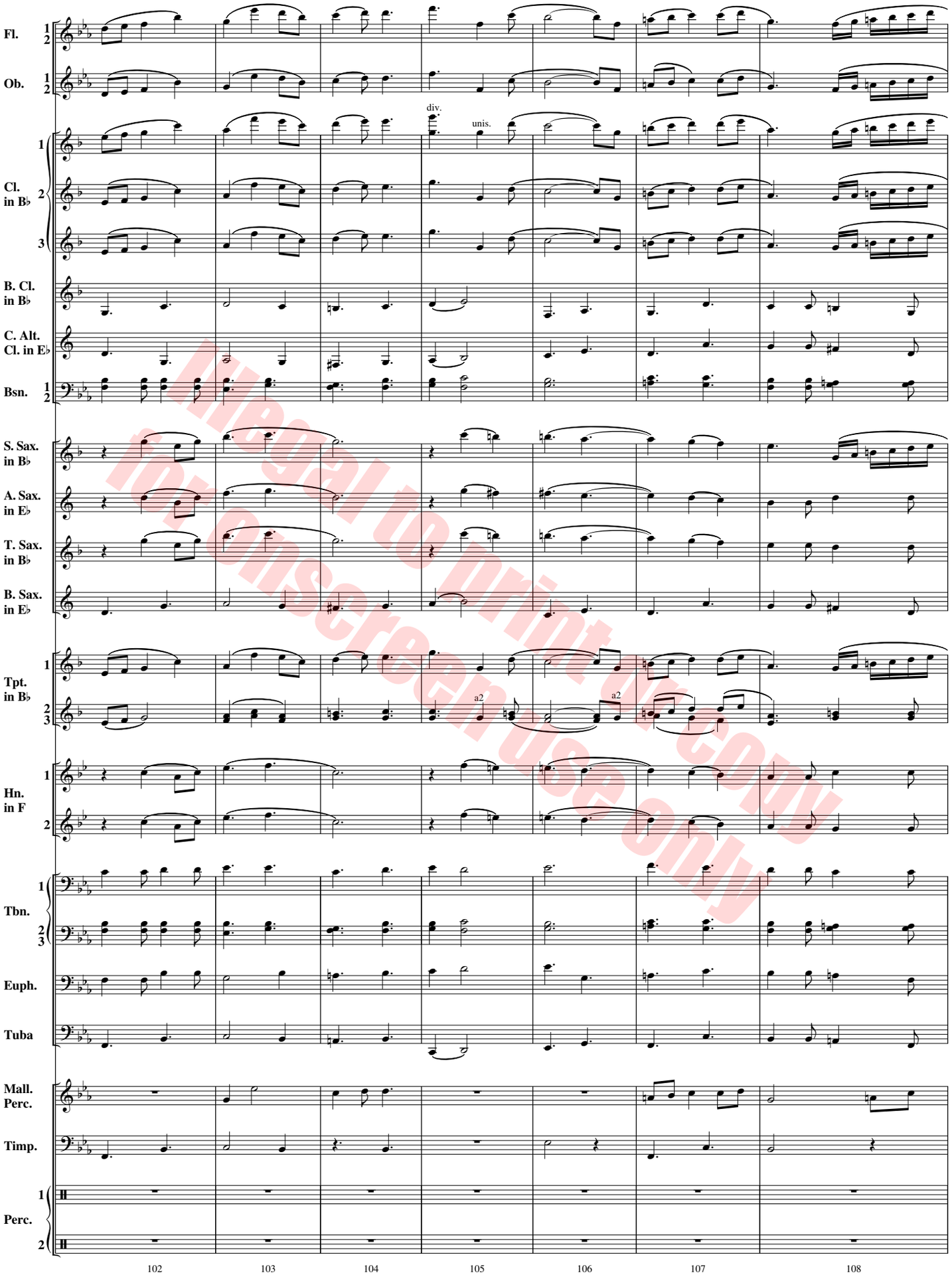
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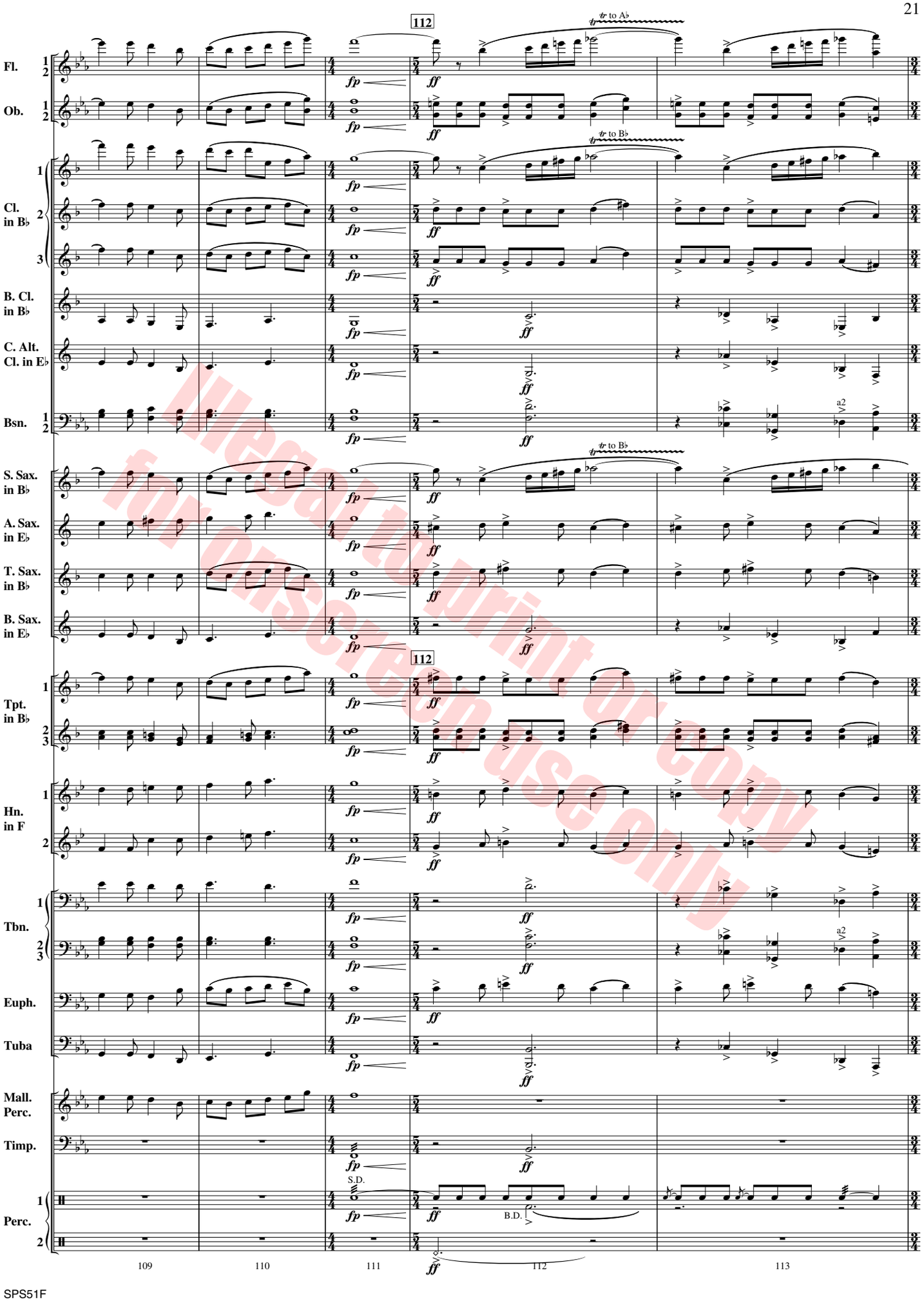
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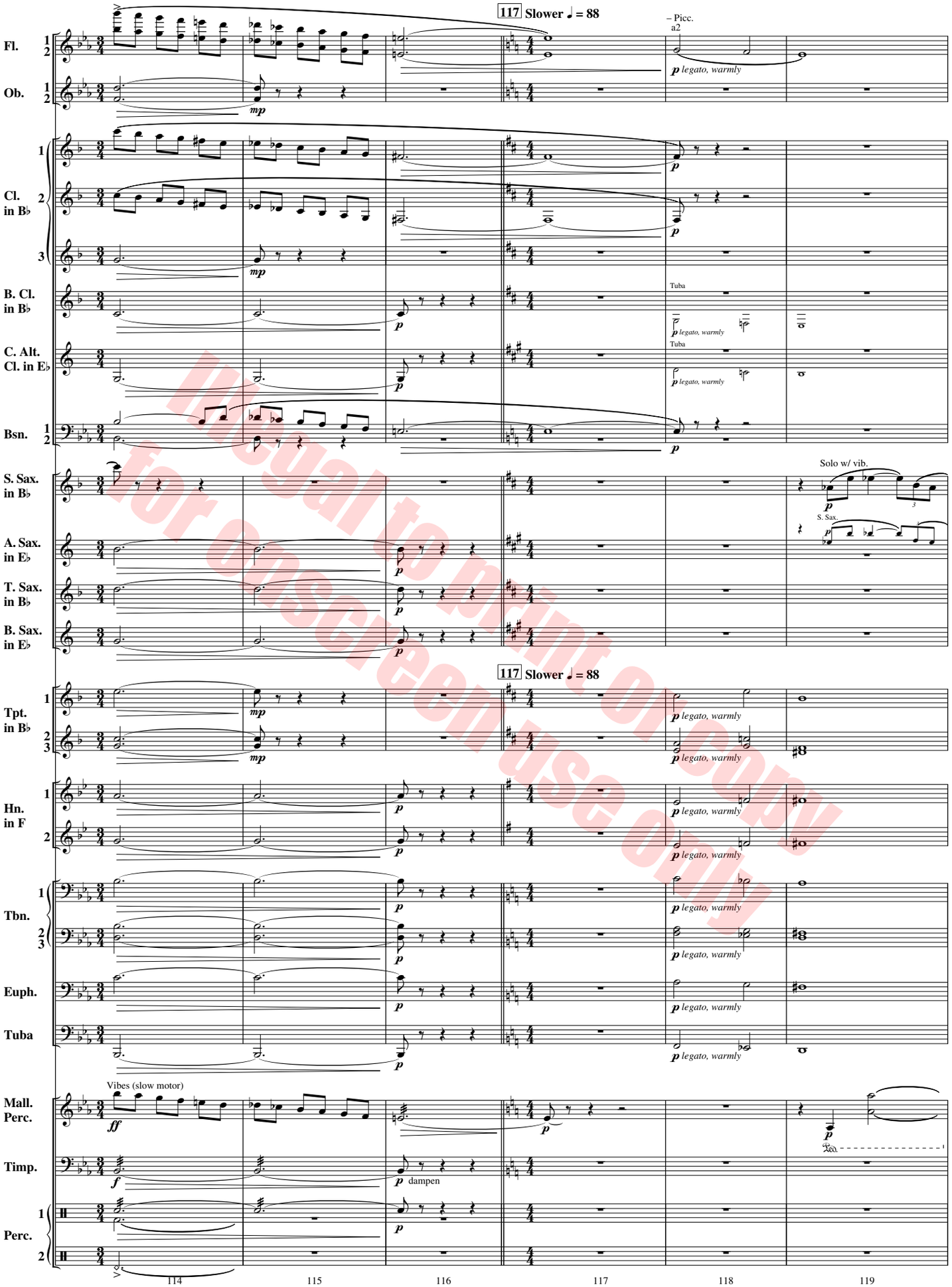
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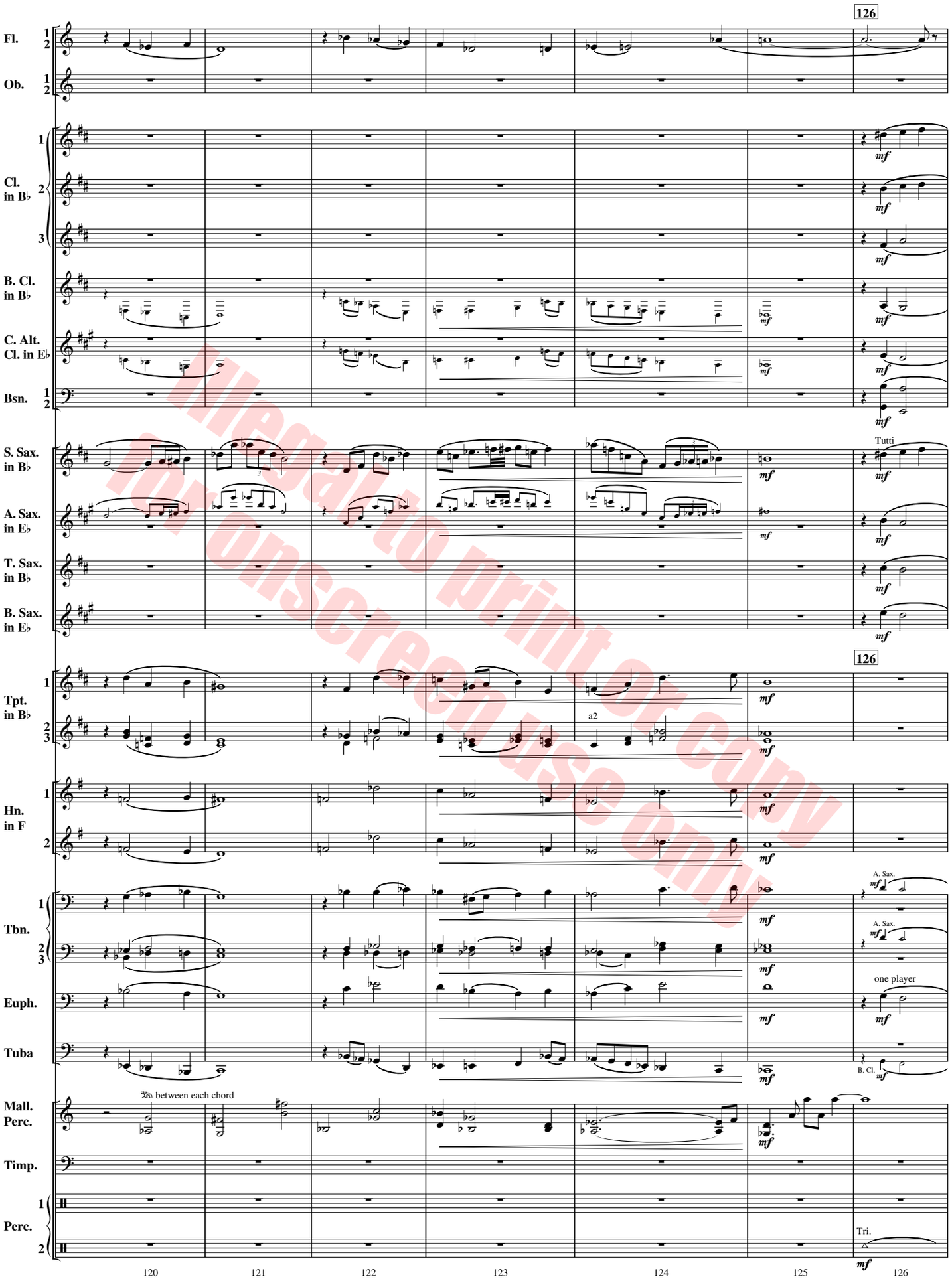
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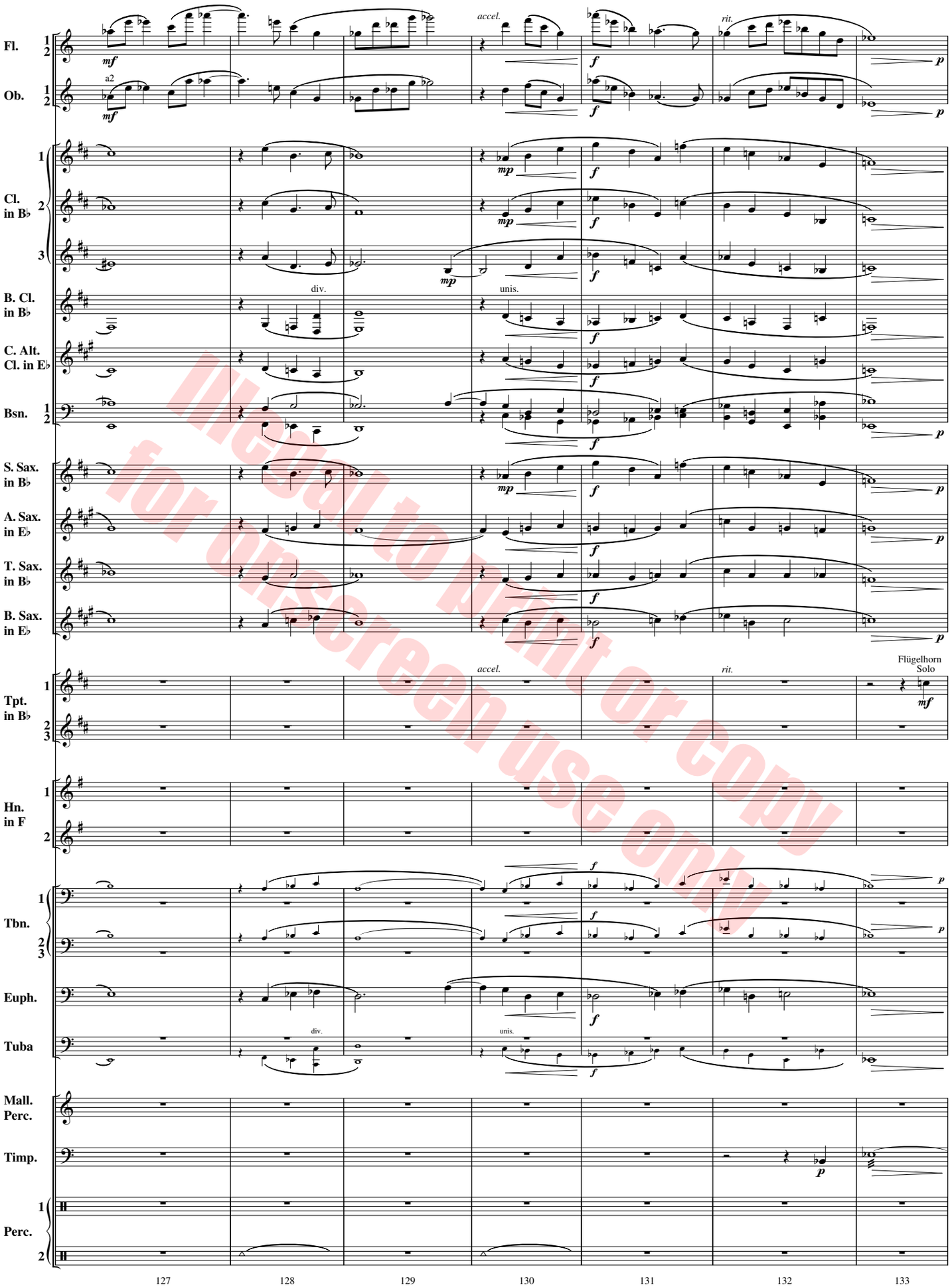
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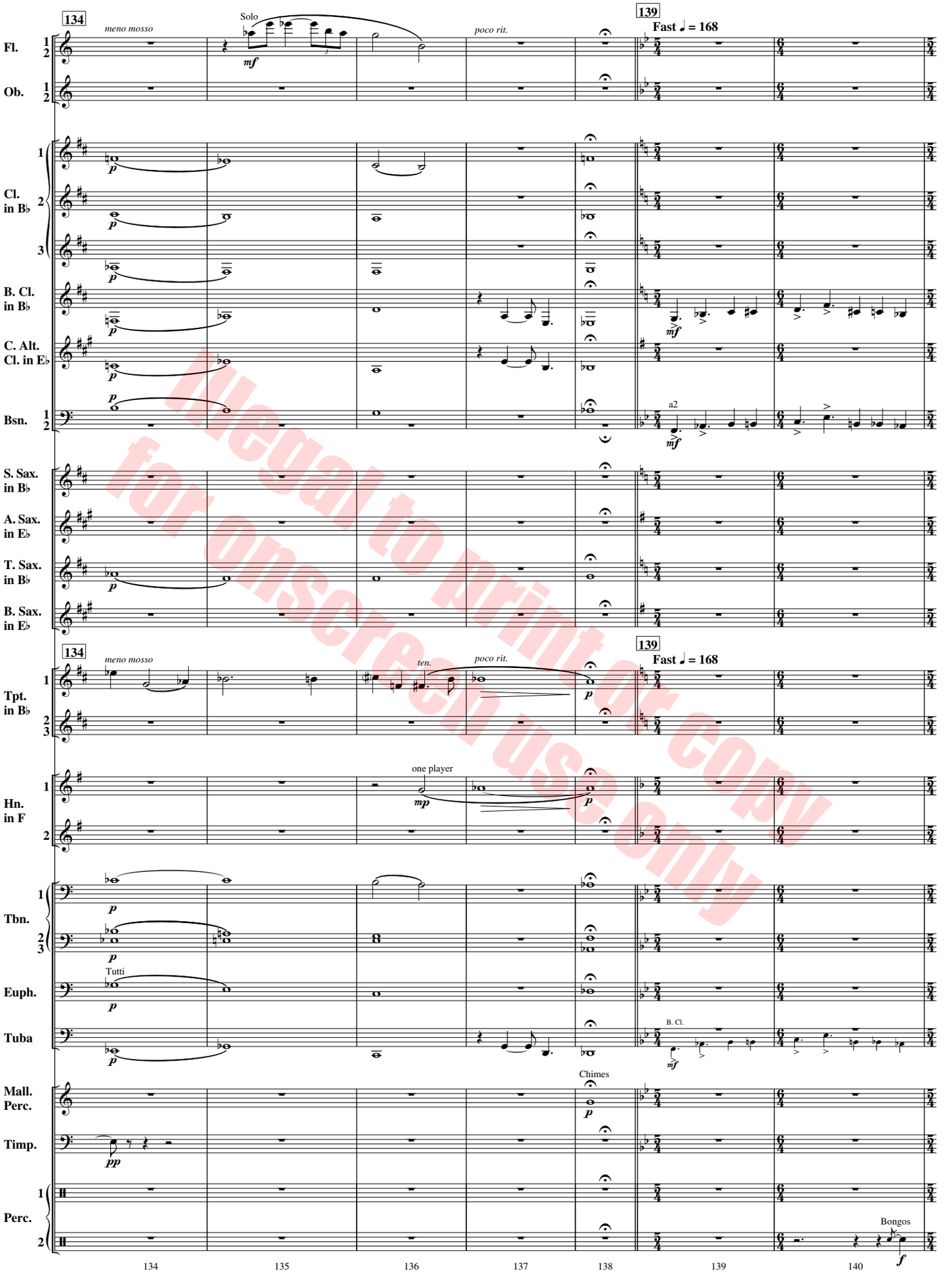
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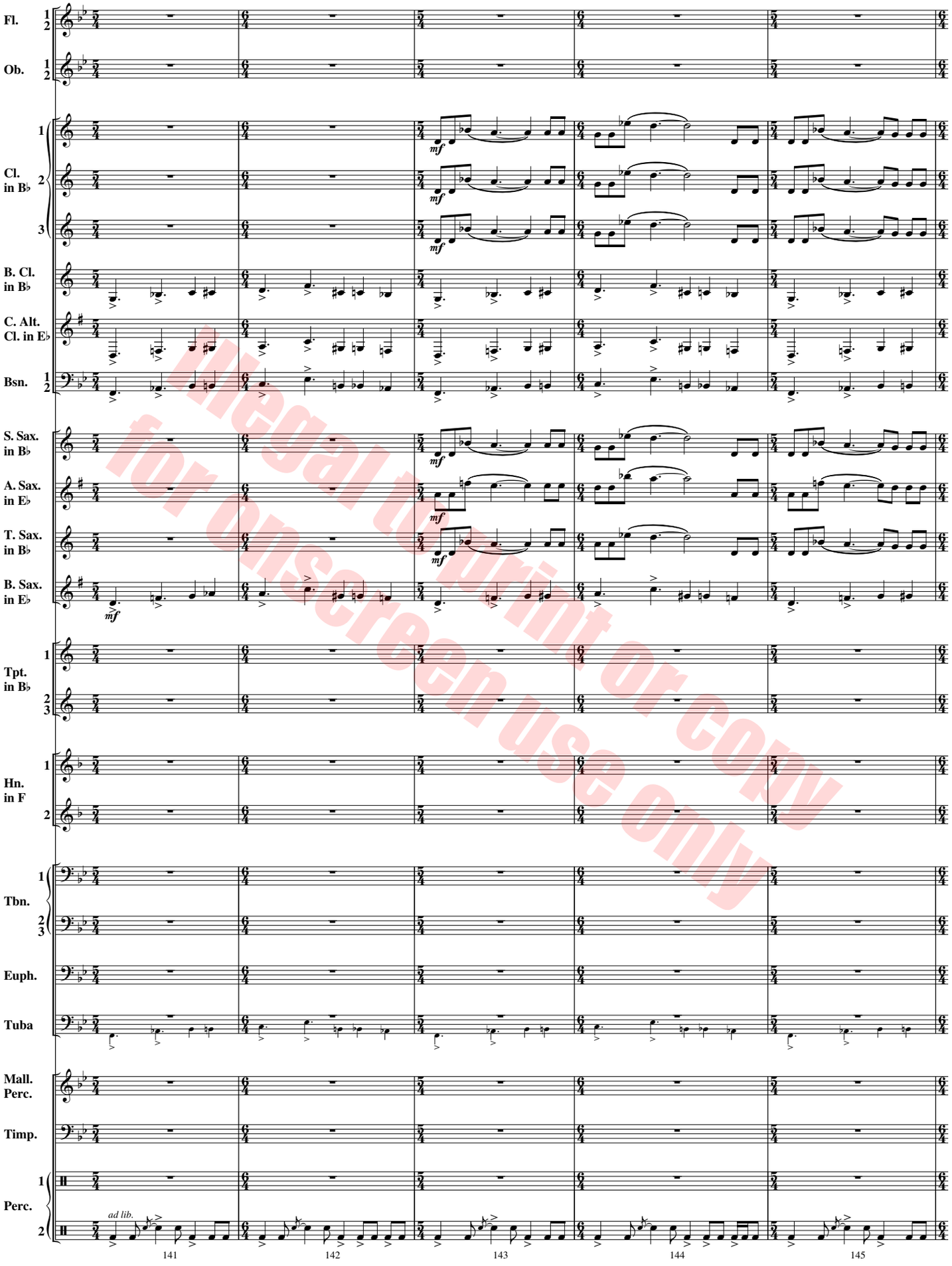
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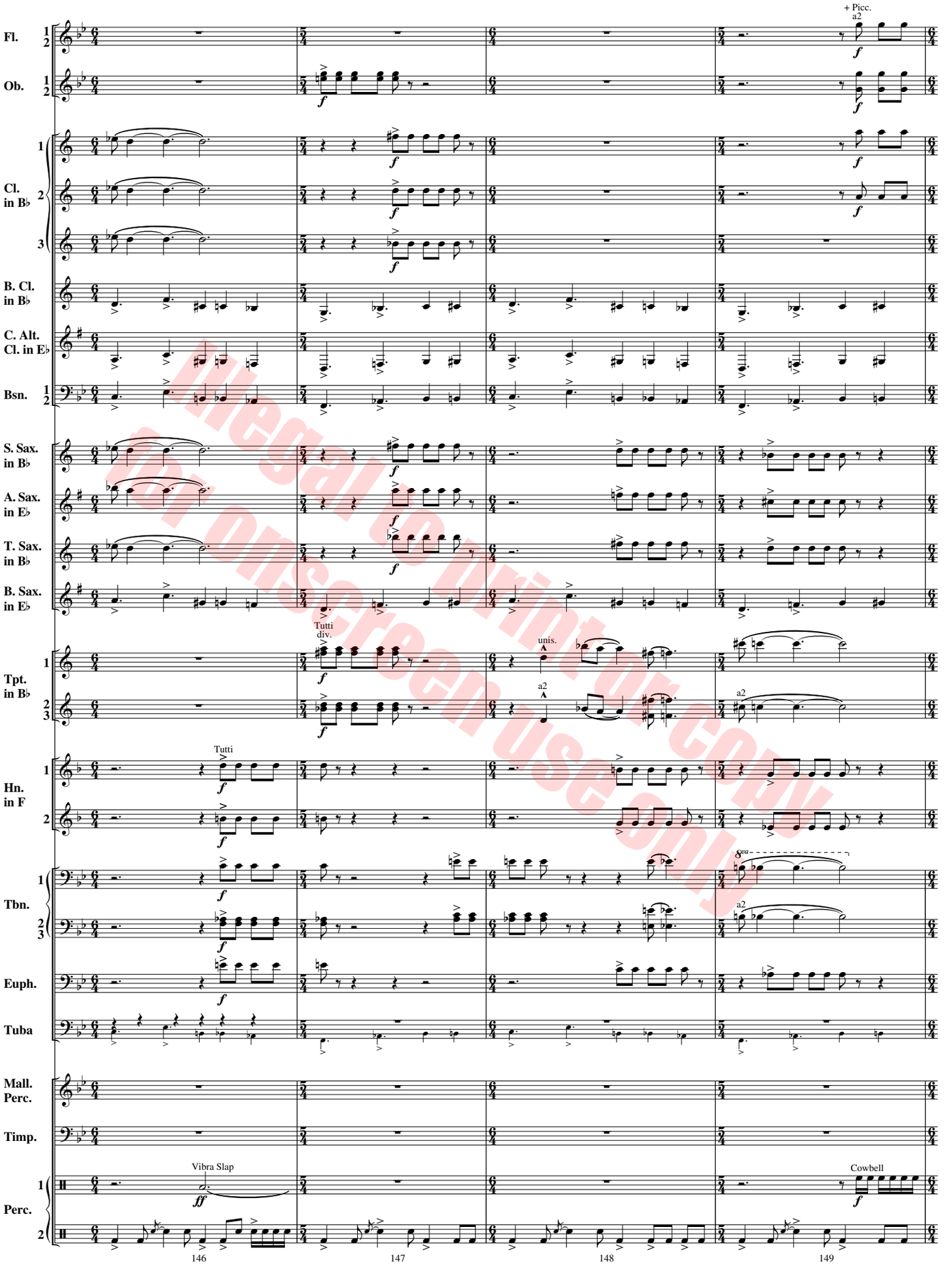
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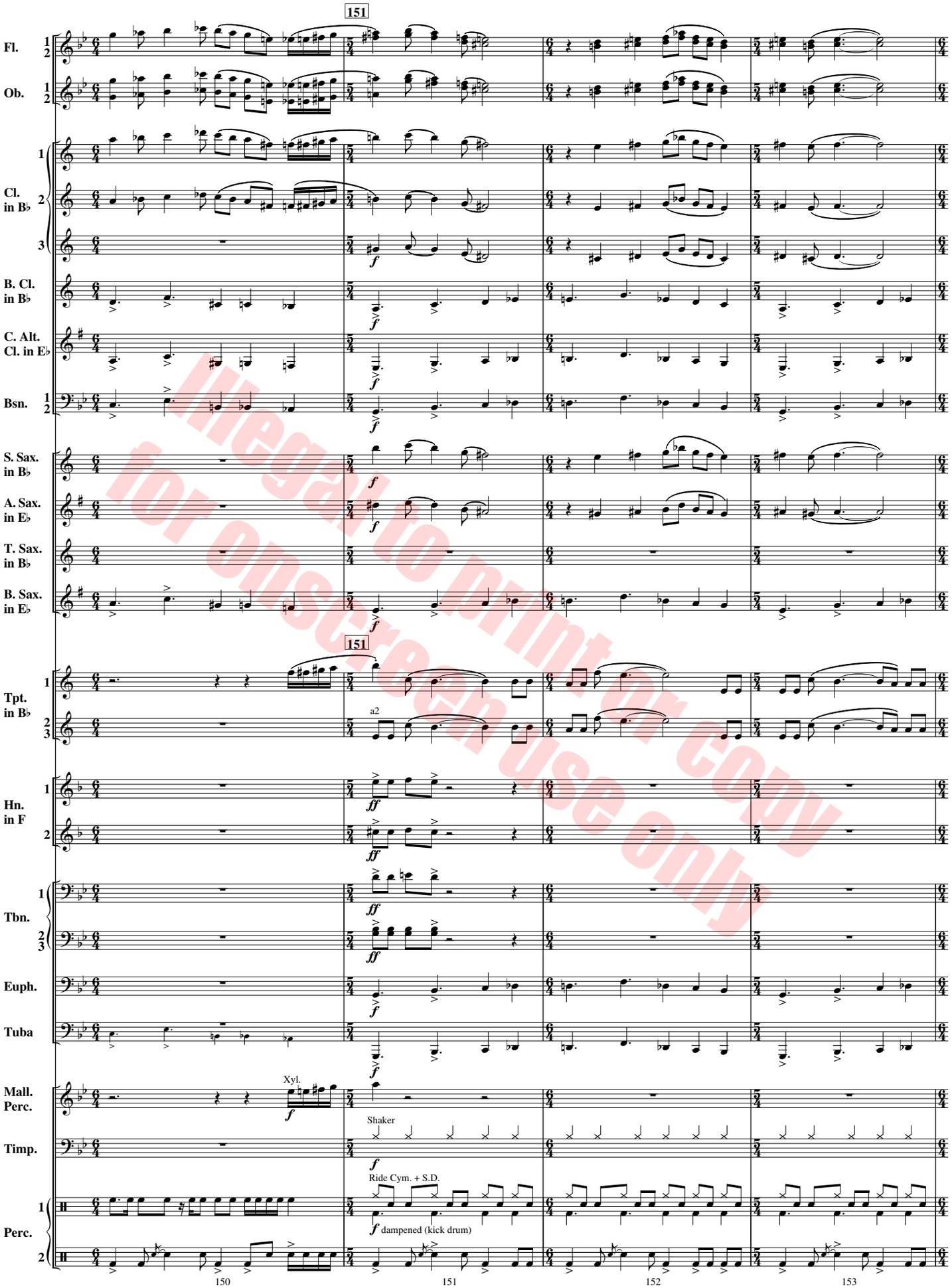
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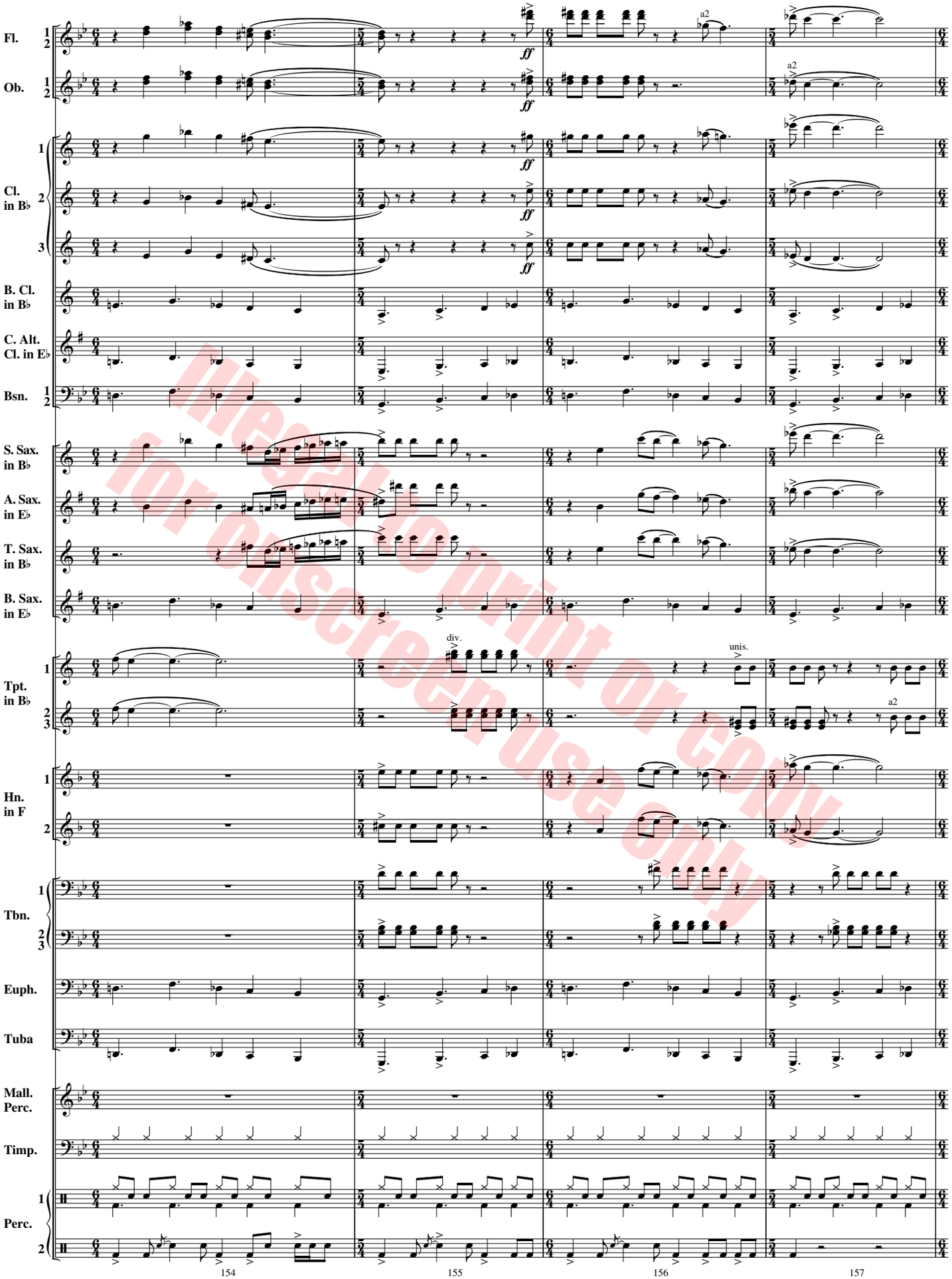
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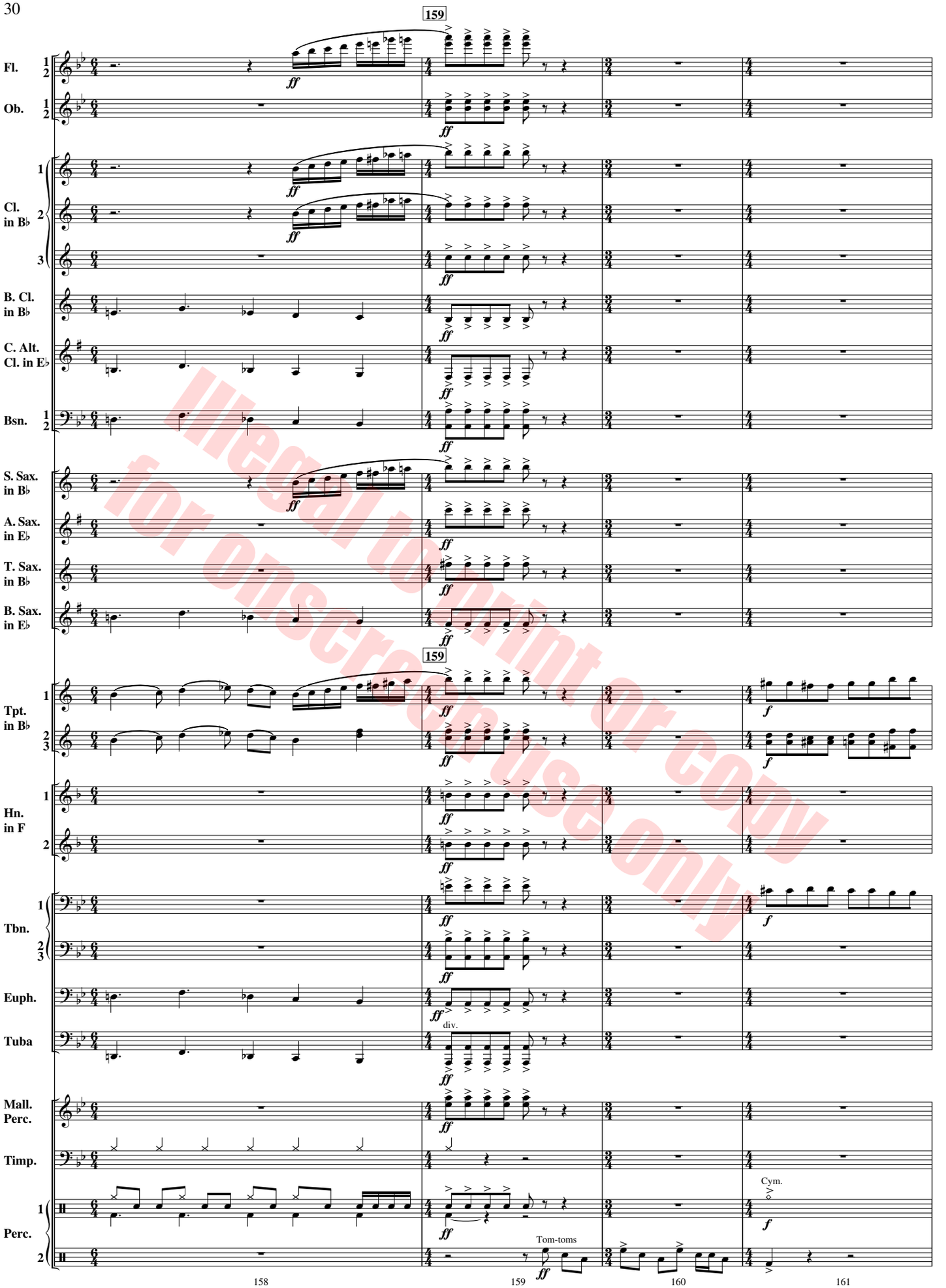
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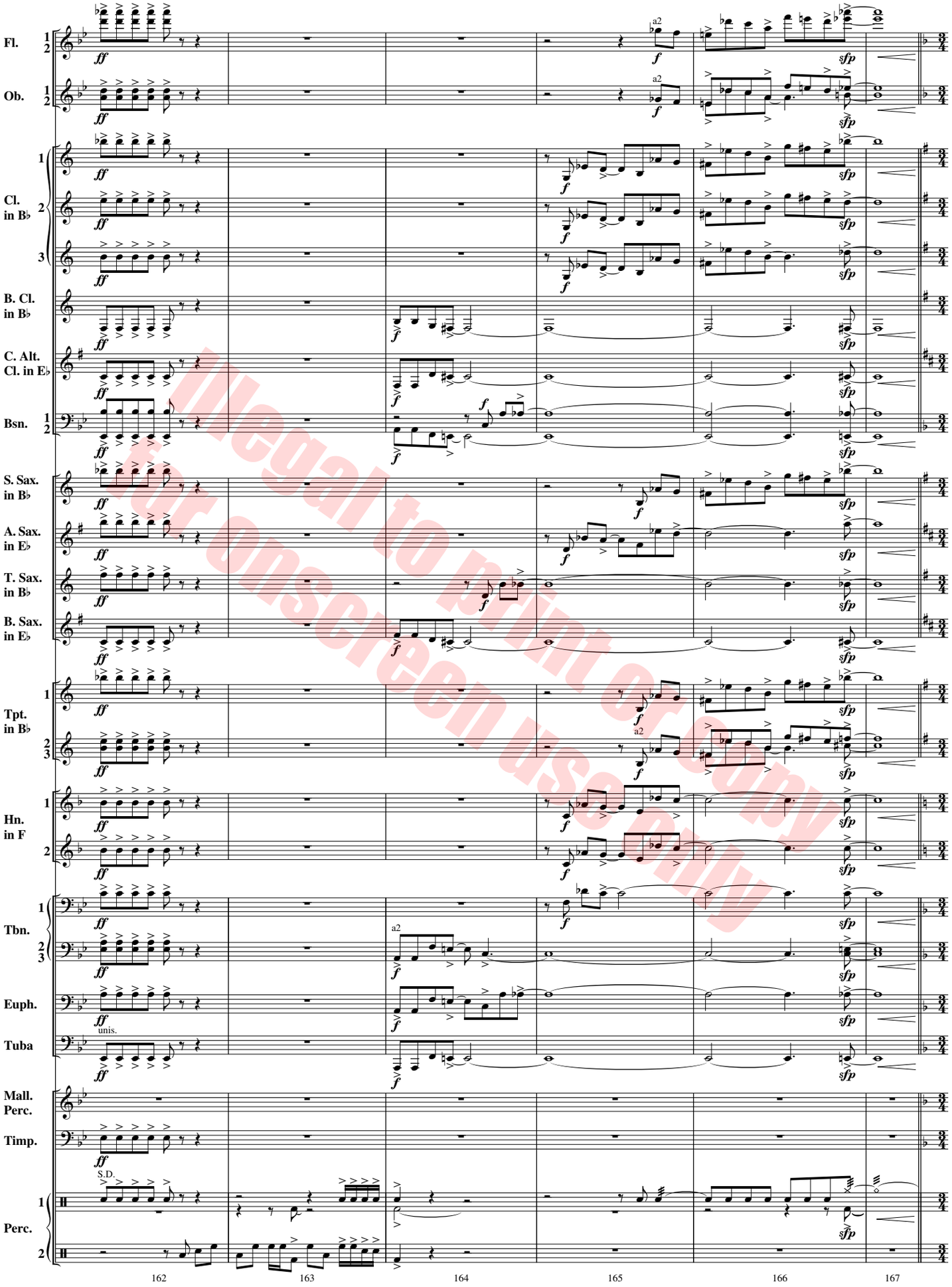

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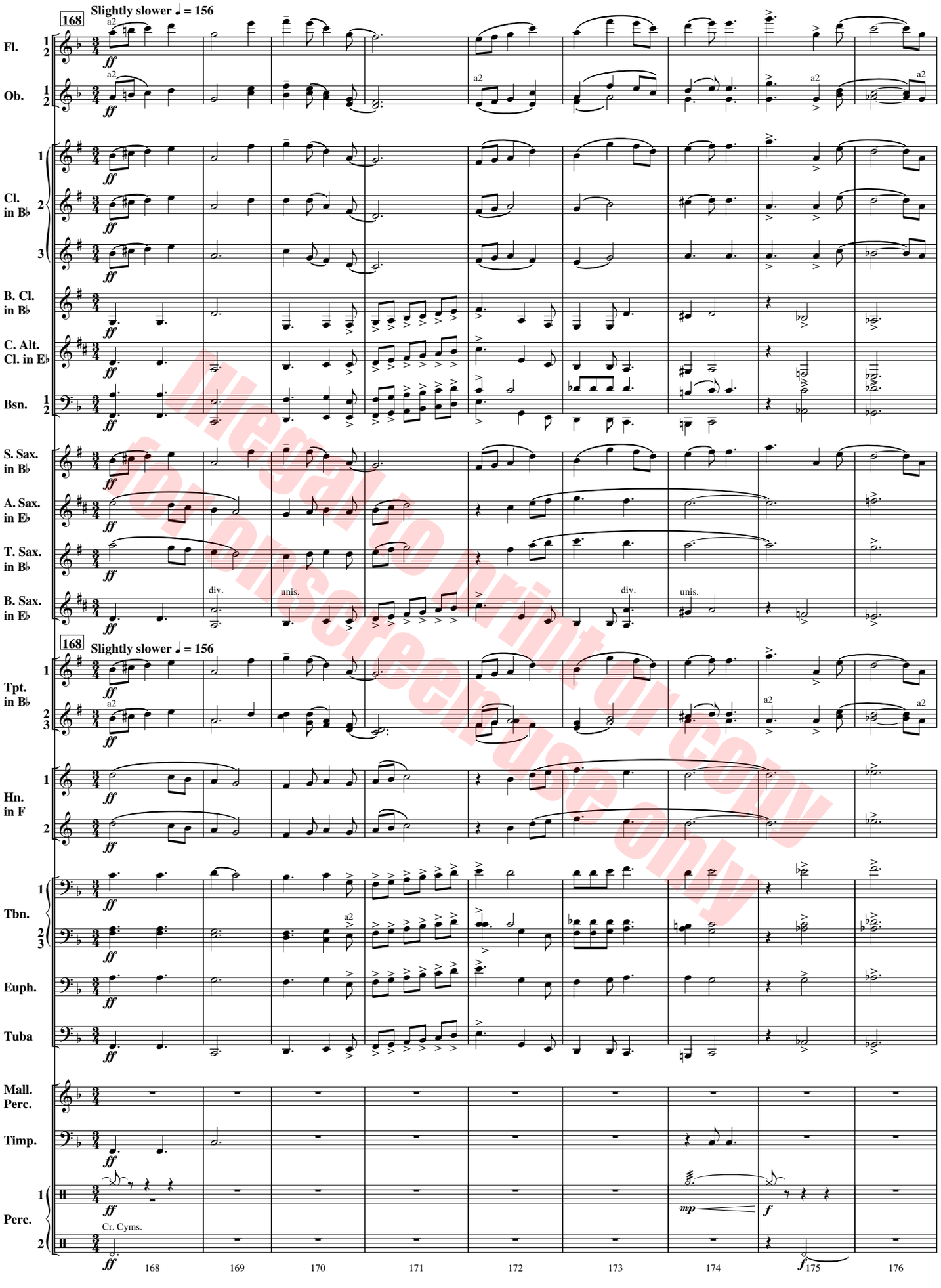
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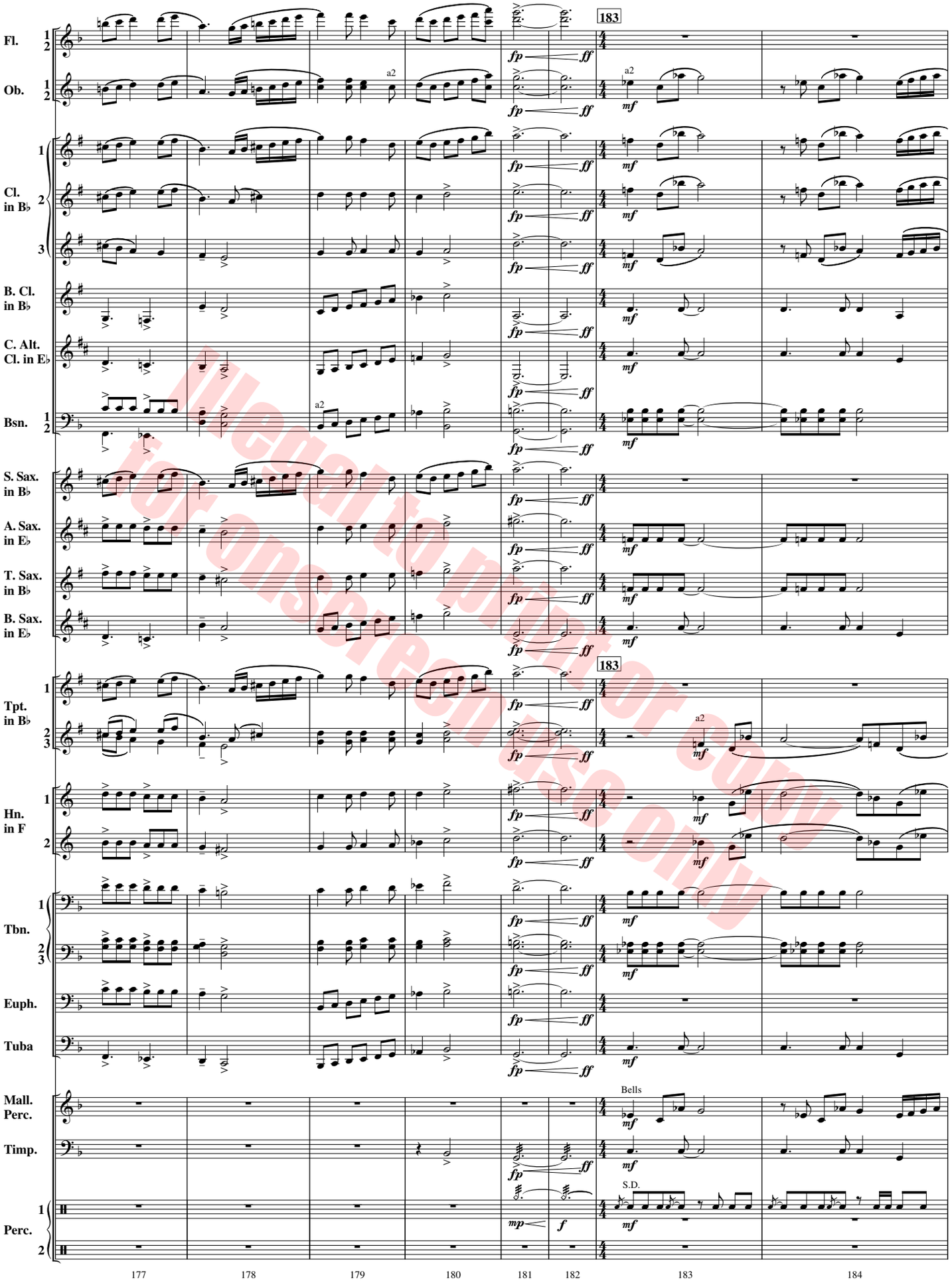
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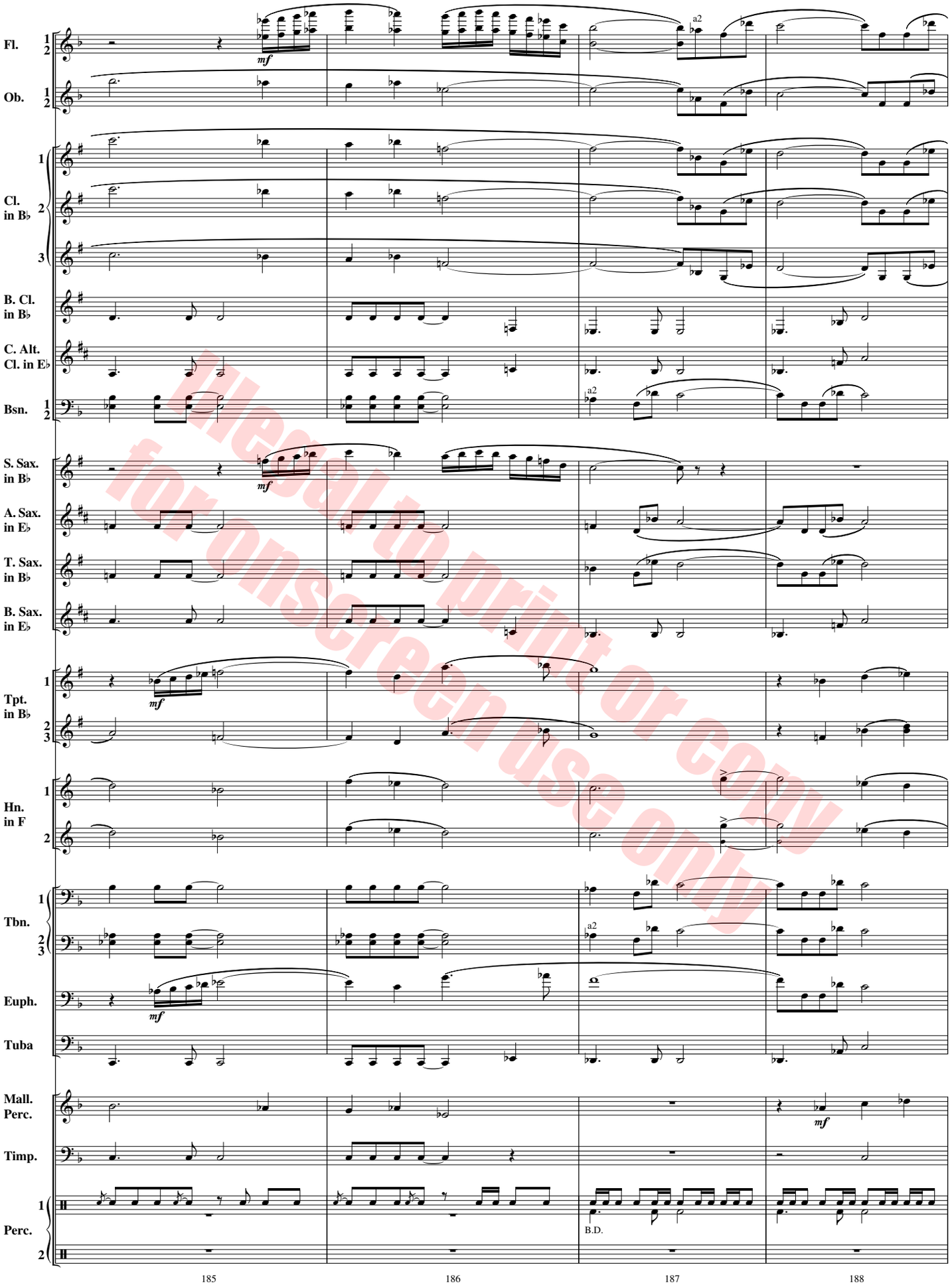
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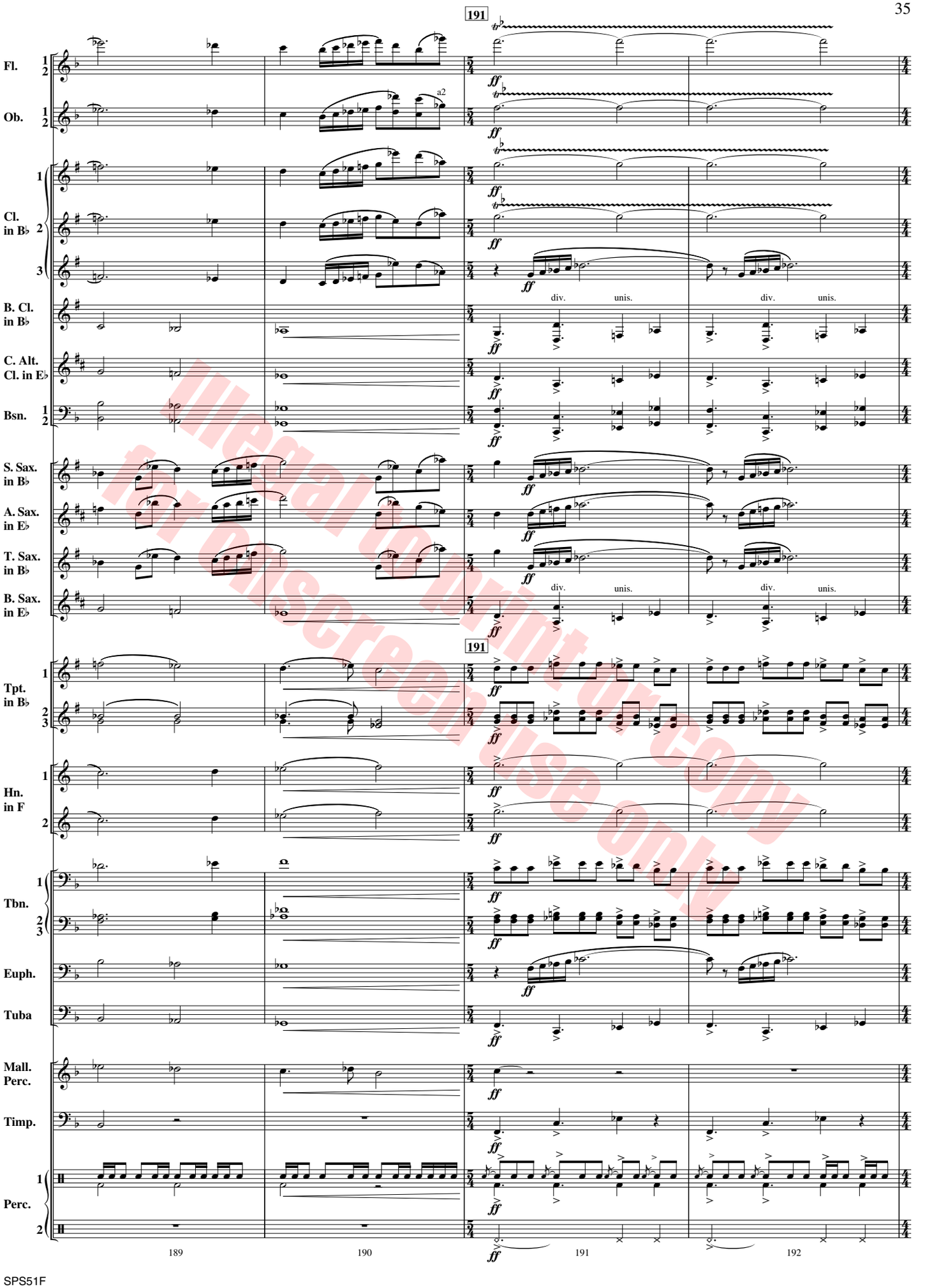
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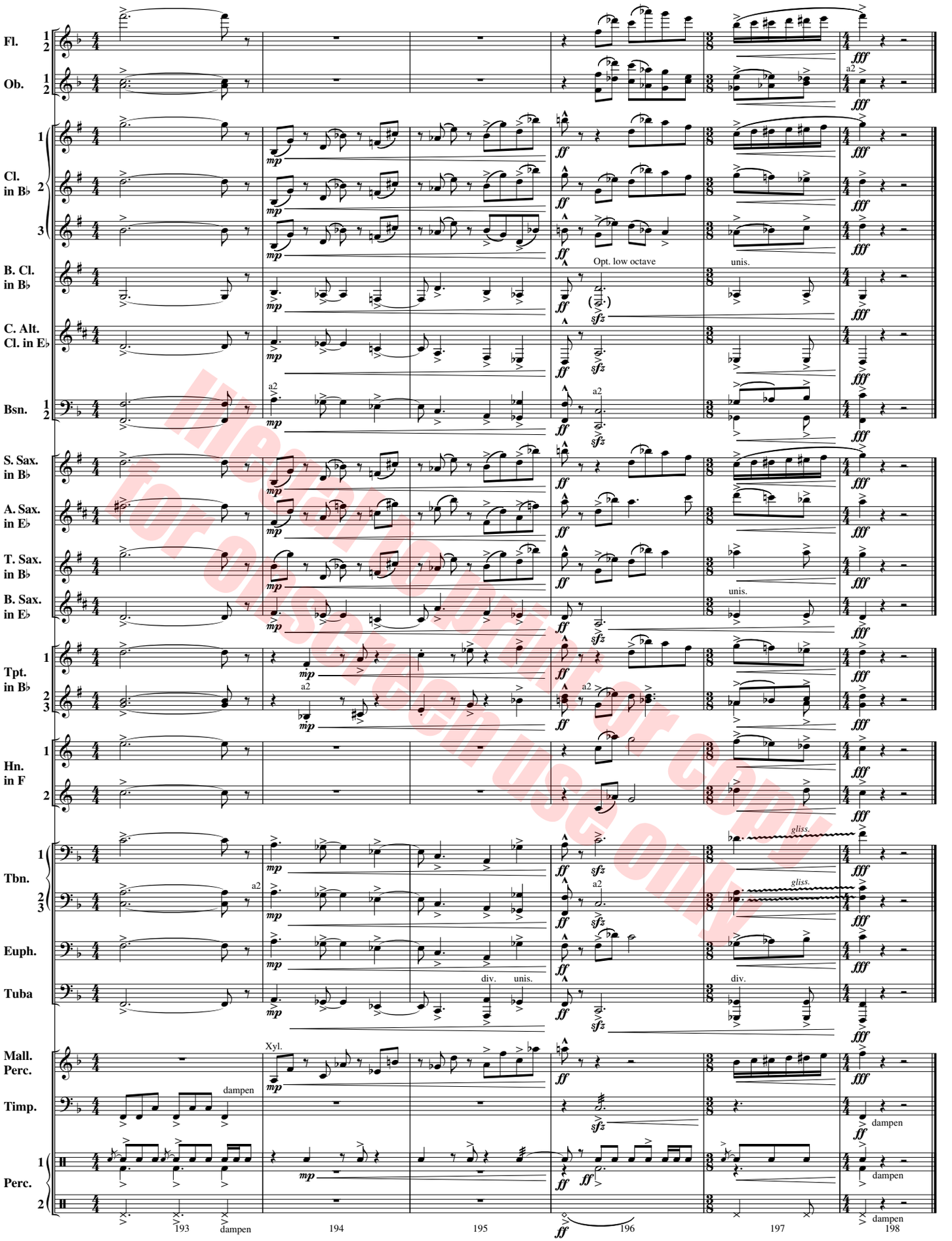
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