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### Genesis : for orchestra.

Zachary Dwight Lowery  
*University of Louisville*

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Lowery, Zachary Dwight, "Genesis : for orchestra." (2017). *Electronic Theses and Dissertations*. Paper 2641.

<https://doi.org/10.18297/etd/2641>

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# Genesis

*for Orchestra*

By  
Zachary Dwight Lowery  
B.M., Eastern Kentucky University, 2012

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 in Music Composition

School of Music  
University of Louisville  
Louisville, Kentucky

May 2017

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# GENESIS

*for Orchestra*

By  
Zachary Dwight Lowery  
B.M., Eastern Kentucky University, 2012

A Thesis Approved on

May 4, 2017

by the following Thesis Committee:

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Steve Rouse,  
Thesis Director

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Krzysztof Wolek

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Kimcherie Lloyd

## DEDICATION

This thesis is dedicated to my parents and grandmothers

Mr. Dwight Dale Lowery

and

Donna Marie Lowery

and

Mrs. Doris W. Ulrich

and

Mrs. Addie Lowery,

Who have supported and provided me with a life full of opportunities.

## ACKNOWLEDGEMENTS

Many people have contributed to this moment in my academic career. I would first like to thank my primary professor, Dr. Rouse, for his guidance, patience, and encouragement through my time here. I'd also like to take the time to thank my committee members, Kimcherie Lloyd and Krysztof Wolek, who gave much needed critique and guidance. They have each led me to become the musician I am now.

I would also like to thank my ensemble director, Amy Acklin, who not only exposed me to a variety of different musical styles but also encouraged my interest in exploration and collaboration between composers and ensembles.

Thanks also to my previous composition professor, Thomas Couvillon, for guiding me and developing my compositional language. Connie Rhoades, for instilling in me a work ethic that is needed to be successful.

Finally, I want to thank all of my friends and family, for their continuous support, encouragement, and advise.

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## INSTRUMENTATION

Flute I, II

Oboe I, II

Clarinet in Bb I

Clarinet in Bb II (Doubling Bass Clarinet)

Bass Clarinet (Doubling Contrabass Clarinet)

Saxophone I (Soprano, Tenor)

Saxophone II (Alto, Baritone)

Bassoon I, II

Horn in F I, II, III, IV

Trumpet in C I, II, III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I

Bass Drum, Chimes

Percussion II

Triangle, Crotales, Suspended Cymbal

Percussion III

Vibraphone, Glockenspiel, Sea-glass Wind-Chimes, Whip

Harp

Violin I

Violin II

Viola

Cello

Double Bass

## PROGRAM NOTE

*Genesis* is a two-movement work for full orchestra that depicts the Creation and Flood story. These two stories are an inverse of each other, one of beginnings, and the other of endings. The idea of creation is portrayed musically through the stacking and building of various motives presented throughout the piece to create a musical "world". Those motives and ideas are then scattered, distorted, and further fragmented to show the utter destruction of creation. Ultimately this piece is about the power and grace of God, and His plan through it all.

# Genesis

For Orchestra

Z.D. Lowery

## Movements

I. Creation – p.1 – 7:30

II. The Flood – p.30 – 5:30

Total Duration: 13 minutes

## Instrumentation

Flute I, II

Oboe I, II

Clarinet in Bb I

Clarinet in Bb II (Doubling Bass Clarinet)

Bass Clarinet (Doubling Contrabass Clarinet)

Saxophone I (Soprano, Tenor)

Saxophone II (Alto, Baritone)

Bassoon I, II

Horn in F I, II, III, IV

Trumpet in C I, II, III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I (Bass Drum, Chimes)

Percussion II (Triangle, Crotales, Suspended Cymbal)

Percussion III (Vibraphone, Glockenspiel, Sea-glass Wind Chimes, Whip)

Harp

(Minimum)

Violin I 8

Violin II 7

Viola 6

Cello 5

Double Bass 4

## Performance Notes

\*Flutter tongue is optional if performers are unable to play

## Program Notes

*Genesis* is a two-movement work for full orchestra that depicts the Creation and Flood story. These two stories are an inverse of each other, one of beginnings, and the other of endings. The idea of creation is portrayed musically through the stacking and building of various motives presented throughout the piece to create a musical "world". Those motives and ideas are then scattered, distorted, and further fragmented to show the utter destruction of creation. Ultimately this piece is about the power and grace of God, and His plan through it all.

This piece is Dedicated to Doris Ulrich and Addie Lowery

# Genesis

## I. Creation

Z.D. Lowery

Transposed Score

In The Beginning

Open, Broad ♩ = 50

The score is divided into two systems. The first system includes:

- Flute I: Melodic line with triplets and accents, starting at measure 2.
- Flute II: Rest.
- Oboe I: Rest.
- Oboe II: Rest.
- Clarinet in B♭ I: Rest.
- Clarinet in B♭ II: Rest.
- Bass Clarinet in B♭: Melodic line with triplets, starting at measure 2.
- Saxophone I (Soprano Sax): Rest.
- Saxophone II (Alto Sax): Rest.
- Bassoon I: Melodic line with triplets, starting at measure 2.
- Bassoon II: Rest.
- Horn in F I-IV: Rest.
- Trumpet in C I-III: Rest.
- Trombone I-III: Rest.
- Tuba: Rest.
- Timpani: Soft mallets, starting at measure 5.
- Bass Drum: Med. mallets, starting at measure 5.
- Crotales (Bowed): Arco, starting at measure 2.
- Vibraphone: Soft yarn, starting at measure 2.
- Harp: Rubbing strings vertically for a white noise sound, starting at measure 2.

The second system includes:

- Violin I: Melodic line, starting at measure 2.
- Violin II: Melodic line, starting at measure 2.
- Viola: Div. sul tasto, starting at measure 2.
- Violoncello: Div. a4, starting at measure 2.
- Double Bass: Melodic line, starting at measure 2.

Tempo and dynamics are indicated throughout, including *ppp*, *f*, and *un.* (unison).

Let There Be Light

- Genesis - Z.D. Lowery -

11

$\text{♩} = 100$

12 13 14 15 16 17 18 19 20 21

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
CTpt. I  
CTpt. II  
CTpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
Crot.  
Vib.  
Hp.

Let There Be Light

11

$\text{♩} = 100$

12 13 14 15 16 17 18 div., ord. 19 20 21

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

22 23 24 25 26 27 28 29 Separate Water From Water 30

Fl. I *pp* *pp*

Fl. II *pp*

Ob. I *p*

Ob. II

Cl. I *pp* *pp*

Cl. II *pp*

Bs. Cl. *mp*

Sax. I *f* *mf* *f* *mp*

Sax. II *f* *mf* *f*

Bsn. I *mp*

Bsn. II *mp*

Hn. I *ff* *mp* *mf* *f* *mp* *mute*

Hn. II *ff* *mp* *mf* *f*

Hn. III *ff* *mp* *mf* *f* *mp* *mute*

Hn. IV *ff* *mp* *mf* *f*

C Tpt. I *ff* *mp* *mf* *f*

C Tpt. II *ff* *mp* *mf* *f*

C Tpt. III *ff* *mf* *f*

Tbn. I *ff* *mf* *f*

Tbn. II *ff* *mf* *f*

Bs. Tbn. *ff* *mf* *f*

Tba. *mf* *f*

Timp.

Tri. *pp* *mp* *pp*

Chim. *f* *pp* *ff*

Glock. *p* *mp* *ff*

Hp. *f* *mp*

Vln. I *mp* *mf* *f* *ff* *mp*

Vln. II *mp* *mf* *f* *ff* *p*

Vla. *mp* *mf* *f* *ff* *p*

Vc. *mf* *f* *ff* *mp*

Db. *mf* *f* *ff* *p*

Bass Drum *pp* *mp* *pp*

Chimes, plastic mallets *f* *pp* *ff*

Vibraphone, medium hard mallets *p* *mp* *ff*

To Vib.

unis. *p*

This page contains the musical score for measures 31 through 36 of the piece "Genesis" by Z.D. Lowery. The score is arranged for a large orchestra and includes the following instruments and parts:

- Flutes (Fl. I, II):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Oboes (Ob. I, II):** Play a sustained note in measure 35, then rest in measure 36.
- Clarinets (Cl. I, II):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Bass Clarinet (Bs. Cl.):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Saxophones (Sax. I, II):** Rest throughout the measures.
- Bassoons (Bsn. I, II):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Horns (Hn. I-IV):** Play a sustained note in measure 35, then rest in measure 36. Dynamics include *pp*, *mp*, and *pp*. Markings include "mute" and "open".
- Trumpets (C Tpt. I-III):** Rest throughout the measures.
- Trombones (Tbn. I, II, Bs. Tbn.):** Rest throughout the measures.
- Tuba (Tba.):** Rest throughout the measures.
- Timpani (Timp.):** Rest throughout the measures.
- Drum (B. D.):** Play a rhythmic pattern in measures 31-34, then rest in measure 35, and play a final note in measure 36. Dynamics include *mp* and *pp*.
- Cymbals (Crot.):** Rest throughout the measures.
- Vibraphone (Vib.):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Harpsichord (Hp.):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36. Dynamics include *pp*.
- Violins (Vln. I, II):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Viola (Vla.):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Violoncello (Vc.):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.
- Double Bass (Db.):** Play a melodic line with triplets in measures 31-34, then rest in measure 35, and play a final note in measure 36.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated at the top of the page. Dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano) are used throughout. Performance markings like "mute" and "open" are present for the horns.



37 38 39 40 41

Fl. I *mf* *p* *mf* *p*

Fl. II *mf* *p* *mf* *p*

Ob. I *mf* *p* *mf*

Ob. II *mf* *p* *mf* *p*

Cl. I *p* *mf* *f* *p*

Cl. II *mf*

Bs. Cl. *f* *mp* *p*

Sax. I *mp* *p* *n.*

Sax. II *mp* *p* *n.*

Bsn. I *f* *mp* *p*

Bsn. II *f* *mp* *p*

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D. *f*

Crot.

Vib. *f* *mp* *f* *mp*

Hp. *f* *p*

Vln. I *unis.*

Vln. II

Vla.

Vc.

Db.

45 Let Dry Land Appear...

42 43 44 45 46 47 48 49 50 51

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
Croto.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf* *p* *mf* *p* *mf*

*mf* *p* *mf*

*mf* *f* *mf*

*mp* *mf*

*mf* *f*

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

*mp* *mf* *mf* *p* *mf*

Detailed description: This is a page of a musical score for an orchestral piece. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, strings, and harp. The key signature has one sharp (F#) and the time signature is 3/4. The music begins at measure 42 and ends at measure 51. A rehearsal mark '45' is placed above measure 45, with the title 'Let Dry Land Appear...' written above it. The woodwind section (Bsn., Sax., Cl., Ob., Fl.) and brass section (Tbn., Tba.) have parts starting at measure 45. The percussion section (Timp., B.D., Vib., Hp.) has parts starting at measure 45. The string section (Vln., Vla., Vc., Db.) has parts starting at measure 45. The harp (Hp.) has a part starting at measure 45. The score includes various dynamics such as *mf*, *p*, *mp*, *f*, and *pp*. There are also articulation marks like accents and slurs. The woodwinds and brass play mostly quarter and eighth notes, while the strings play a rhythmic pattern of eighth notes. The harp plays a simple accompaniment.

52 53 54 55 56 57 58 59 60 61 62

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
Crot.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

\*flt. (norm.)  
\*flt. (norm.)  
f mp f mf f  
f mp f mf f mp  
p f mf mp f p  
(mp) p f mf f mf mp f  
p mf  
p mf f  
f mp f mp f  
f mp f  
f mp p  
mf p mf

div. 3 unis. div.  
mf f mp ff mp f  
mf p mf p mf

+++++ A2 A3

63 Two Great Lights 64 65 66 67 68 69

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
Crot.  
Vib.  
Hp.

Detailed description of the woodwind, brass, and percussion score: This section contains staves for Flutes I & II, Oboes I & II, Clarinets I & II, Bass Clarinet, Saxophones I & II, Bassoons I & II, Horns I-IV, Cornets I-III, Trombones I-III, Tubas, Timpani, and Percussion (B.D., Crotchet, Vibraphone, Harp). The music features complex rhythmic patterns with many triplets and dynamic markings such as p, mf, mp, and f. Some instruments like the Horns and Cornets use mutes at various points.

F# 63 Two Great Lights 64 65 66 67 68 69 unis.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Detailed description of the string score: This section contains staves for Violins I & II, Viola, Violoncello, and Double Bass. The music is primarily sustained and features dynamic markings like p, mf, and mp. The Violins I & II parts include instructions for 'div.' (divisi) and 'unis.' (unison) in measures 68 and 69.

70 71 72 73 74

Fl. I *mf* *f* *mf* *f*

Fl. II

Ob. I *mf* *f* *mf* *f*

Ob. II

Cl. I *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Cl. II *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Bs. Cl.

Sax. I *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Sax. II *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Bsn. I *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Bsn. II *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I *p* *mp* *n*

C Tpt. II *mp* *n*

C Tpt. III *mp* *n* straight mute *mp* *n*

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D.

Crot. *pp* *mf*

Vib. *mp*

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for measures 75-79 of the piece "Genesis" by Z.D. Lowery. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, Bs. Cl., Sax. I, Sax. II, Bsn. I, Bsn. II, Hn. I, Hn. II, Hn. III, Hn. IV, C Tpt. I, C Tpt. II, C Tpt. III, Tbn. I, Tbn. II, Bs. Tbn., Tba., Timp., B. D., Croc., Vib., Hp., Vln. I, Vln. II, Vla., Vc., and Db.

Measure numbers 75, 76, 77, 78, and 79 are indicated at the top of the score. The score includes various musical notations such as dynamics (e.g., *mp*, *p*, *mf*, *f*, *pp*), articulation (e.g., *hand stopped*), and performance instructions (e.g., *n*, *3*). The woodwind and string sections are particularly active, with many notes and rests. The percussion section includes a snare drum (Croc.) and a vibraphone (Vib.). The harp (Hp.) has a melodic line with triplets. The brass section (Horns, Trumpets, Trombones, Tuba) has some notes and rests, with specific instructions for the Horns.

80 81 82 83 Life... 84

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
Crot.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

85 86 87 88 89

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
Chim.  
Crot.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*cup mute*  
*p*  
*cup mute*  
*p*  
*p*  
*f*  
*p*  
*f*  
*p*  
*p*  
*f*  
*D#*  
*D#*  
*E#*  
*B#*



90 91 92 93 94

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
Chim.  
Sus. Cym.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

95 96 97 98 99

Fl. I *mp* *f* *p*

Fl. II *mp* *f* *p*

Ob. I *mp*

Ob. II

Cl. I *mp* *f* *p*

Cl. II *mp* *f* *p* *mf*

Bs. Cl. *mp* *f* *p* *mf*

Sax. I

Sax. II *mp* *f* *p*

Bsn. I *mp* *f* *p*

Bsn. II *mp* *f* *p*

Hn. I *mf*

Hn. II

Hn. III *mp* *f* *p*

Hn. IV *mp* *f* *p* *mf*

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I *mp* *f* *p*

Tbn. II *mp* *f* *p*

Bs. Tbn. *mp* *f* *p*

Tba. *mp* *f* *mp* *p*

Timp. *mp* *p* *p*

Chim. (Chimes) *mp*

Sus. Cym. (Sus. Cymb.) *p* *mp*

Vib.

Hp.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *mp* *f* *mp* *p*

This page contains a musical score for measures 100 through 105. The instruments are arranged in two systems. The first system includes Flutes I and II, Oboes I and II, Clarinets I and II, Bass Clarinet, Saxophones I and II, Bassoons I and II, Horns I-IV, Trumpets I-III, Trombones I-III, Tuba, Timpani, Chimes, Suspended Cymbal, and Vibraphone. The second system includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various musical notations such as triplets, slurs, and dynamic markings (mf, f, mp, p, open). Measure numbers 100, 101, 102, 103, 104, and 105 are indicated at the top of each measure.

106 107 108 109 110

Fl. I *f*

Fl. II *mf*

Ob. I *f*

Ob. II *p*

Cl. I *mf* *f*

Cl. II *p*

Bs. Cl. *p*

Sax. I *mf* *f*

Sax. II *p* *f*

Bsn. I *f*

Bsn. II *p* *f*

Hn. I *p*

Hn. II *p*

Hn. III *p*

Hn. IV *p*

C Tpt. I *mf* open *f*

C Tpt. II *mf* *f*

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

Chim.

Sus. Cym.

Vib.

Hp.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *p*

Vc.

Db.

113

111 112 113 114 115

Fl. I *mp* *f*

Fl. II *mp* *mf*

Ob. I *mp* *f*

Ob. II *mf* *f*

Cl. I *mp* *p* *mf* *f*

Cl. II *mf* *f*

Bs. Cl. *mf* *f*

Sax. I *mp* *p*

Sax. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I *mp* *p*

C Tpt. II *mp* *p*

C Tpt. III

Tbn. I *p*

Tbn. II *p*

Bs. Tbn. *p*

Tba. *p*

Timp.

Chim.

Sus. Cym. *p* *f* *mp* *f*

Vib.

Hp.

Vln. I *mp* *p* *mf* *f* *mf* *f*

Vln. II *mp* *p* *mf* *f* *mf* *f*

Vla. *mf* *f*

Vc. *f*

Db. *f*

*♩* = 120

This page contains the musical score for measures 116 through 119 of the piece "Genesis" by Z.D. Lowery. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes, Oboes, Clarinets, Saxophones, Bassoons) is the most active, featuring complex melodic lines with triplets and dynamic markings ranging from *mf* to *f*. The brass section (Horns, Trumpets, Trombones) is mostly silent, with Horns I-IV playing a sustained note in measure 118, marked *mf* and *p*, and labeled "mute". The string section (Violins, Viola, Violoncello, Double Bass) is also mostly silent, with the Viola and Double Bass playing a sustained note in measure 119, marked *mp*. The percussion section (Timp., Chim., Sus. Cym., Vib., Hp.) is silent throughout. The score is written in a key signature of one sharp (F#) and a common time signature (C).

116 117 118 119

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bs. Cl. *mf* *f*

Sax. I *mf* *f*

Sax. II *mf* *f*

Bsn. I *mf* *f*

Bsn. II *mf* *f*

Hn. I *mf* *p* mute

Hn. II *mf* *p* mute

Hn. III *mf* *p* mute

Hn. IV *mf* *p* mute

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

Chim.

Sus. Cym.

Vib.

Hp.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

120 121 122 123 124 125 126 127 128 129 130 131

Fl. I *ff* *pp*

Fl. II *ff* *pp*

Ob. I *ff* *pp*

Ob. II *ff* *pp*

Cl. I *ff* *pp*

Cl. II *ff* *pp*

Bs. Cl. *ff* *pp*

Sax. I *ff* *pp*

Sax. II *ff* *pp*

Bsn. I *ff* *pp*

Bsn. II *ff* *pp*

Hn. I *mf* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Hn. II *mf* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Hn. III *mf* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Hn. IV *mf* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

C Tpt. I straight mute *mp* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

C Tpt. II straight mute *mp* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

C Tpt. III straight mute *mp* *p* *mp* *p* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Tbn. I

Tbn. II

Bs. Tbn.

Tba. *mf*

Timp.

Chim.

Sus. Cym.

Vib.

Hp.

120 121 122 123 124 125 126 127 128 129 130 131

Vln. I

Vln. II

Vla. *p*

Vc. *p* *mf*

Db. *p*

132 133 134 135 136 137 138 139 140

Fl. I *mp*

Fl. II *mp*

Ob. I

Ob. II

Cl. I

Cl. II *mp* *mf*

Bs. Cl.

Sax. I *mp* *mf*

Sax. II *mf*

Bsn. I *mf*

Bsn. II *mf*

Hn. I *p* *n*

Hn. II *p* *n*

Hn. III *p* *n*

Hn. IV *p* *n*

C Tpt. I *p* *n* *mp* *n*

C Tpt. II *p* *n* *mp* *n*

C Tpt. III *n* *p* *n* *mp* *n*

Tbn. I

Tbn. II

Bs. Tbn. *mf* *p*

Tba.

Timp.

Chim.

Sus. Cym.

Vib. *mp*

Hp. *mp*

Vln. I

Vln. II *mf*

Vla. *mf* *mf*

Vc. *mf*

Db.



141 142 143 144 145 146 147 148

Fl. I *p mp*

Fl. II *p mp*

Ob. I

Ob. II

Cl. I

Cl. II *mp p pp*

Bs. Cl.

Sax. I *mp p pp*

Sax. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV *n*

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

Chim.

Sus. Cym.

Vib. *Red*

Hp.

141 142 143 144 145 146 147 148

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz. p*

Db. *pizz. p*

149 150 151 152 153 154 155

Fl. I *mf*

Fl. II *mf*

Ob. I

Ob. II

Cl. I *mf*

Cl. II *mf*

Bs. Cl.

Sax. I

Sax. II

Bsn. I *p* *mf* *p*

Bsn. II *p* *mf* *p*

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

Chim.

Sus. Cym.

Vib. *p* *mf* *p* *mf* *p* *mp* *f*

Hp. *mp* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.* *mp*

Vc.

Db.

156 157 158 159 160 161

Fl. I *p* *f*

Fl. II *p* *f*

Ob. I *mp* *mf* *f*

Ob. II *mp* *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bs. Cl. *mp* *f*

Sax. I *mf* *f*

Sax. II *mp* *mf* *f*

Bsn. I *p* *mp* *p* *f*

Bsn. II *p* *mp* *p* *f*

Hn. I *p* open *f*

Hn. II *p* open *f*

Hn. III *p* open *f*

Hn. IV *p* open *f*

C Tpt. I *p* open *f*

C Tpt. II *p* open *f*

C Tpt. III *p* open *f*

Tbn. I *f*

Tbn. II *f*

Bs. Tbn. *f*

Tba. *f*

Timp.

Chim.

Sus. Cym. *p* *ff*

Vib. *ff*

Hp. *ff*

Vln. I *f*

Vln. II *f* arco

Vla. *f* arco

Vc. *f*

Db. *f*

162 163 164 165

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bs. Cl.

Sax. I

Sax. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

Chim.

Sus. Cym.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

(Sus. Cymb.)

*p* *ff*



170 171 172 173 174

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Bs. Cl. *mp* *mf* *mp*

Sax. I *mp* *mf* *mp* *f*

Sax. II *mp* *mf* *mp*

Bsn. I *mp* *mf* *mp* *mf*

Bsn. II *mp* *mf* *mp*

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I *p*

C Tpt. II

C Tpt. III

Tbn. I *mp* *mf* *p*

Tbn. II *mp* *mf* *p*

Bs. Tbn. *mp* *mf* *p*

Tba.

Timp.

Chim.

Sus. Cym.

Vib. *f* (Vib.)

Hp.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p* *mf*

Db. *p*

175 176 177 178

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bs. Cl.  
Sax. I  
Sax. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
Chim.  
Sus. Cym.  
Vib.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mp*  
*mp*  
*mp*  
*mp*  
*p*  
*p*  
*p*  
*mp*  
*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*mf*  
*mf*  
*mp*

179 180 181

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bs. Cl.

Sax. I *mp*

Sax. II

Bsn. I

Bsn. II

Hn. I *mf*

Hn. II *mf*

Hn. III *mf*

Hn. IV *mf*

C Tpt. I *mf* *f*

C Tpt. II *mf* *f*

C Tpt. III

Tbn. I *mf*

Tbn. II *mf*

Bs. Tbn. *mf*

Tba. *mf* *f*

Timp. *f*

B. D. *f*

Sus. Cym.

Vib. *fff*

Hp.

Vln. I 179 180 181 div. *f*

Vln. II 179 180 181 div. *f*

Vla. *mf*

Vc. *mf*

Db. *mf* *f*



182 183 184 185 186 rit. 187

Fl. I *ff* *mp* *f*

Fl. II *ff* *mp* *f*

Ob. I *ff* *mp* *f*

Ob. II *ff* *mp* *f*

Cl. I *ff* *mp* *f*

Cl. II *ff* *mp* *f*

Bs. Cl. *ff* *mf* *f*

Sax. I *ff* *mp* *f*

Sax. II *mf* *ff* *mp* *f*

Bsn. I *ff* *mf* *f*

Bsn. II *ff* *mf* *f*

Hn. I *f* *ff* *f*

Hn. II *f* *ff* *f*

Hn. III *f* *ff* *f*

Hn. IV *f* *ff* *f*

C Tpt. I *f* *ff* *f*

C Tpt. II *f* *ff* *f*

C Tpt. III *f* *ff* *f*

Tbn. I *f* *ff* *f*

Tbn. II *f* *ff* *f*

Bs. Tbn. *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *mf* *f*

B. D. *f* *fff* *f* *fff*

Sus. Cym. *f* *fff* *f* *fff*

Vib. *f* *fff* *f* *fff*

Hp. *ff*

Vln. I *ff* *mf* *unis.* *f*

Vln. II *ff* *mf* *unis.* *f*

Vla. *f* *ff* *mf* *f*

Vc. *f* *ff* *mf* *f*

Db. *f* *ff* *mf* *f*

2. The Flood

*♩=65*  
Jet Whistle

2 3 4 5 6 7

Flute I  
Jet Whistle  
*f* *mp*

Flute II  
*f* *p*

Oboe I  
*f* *p*

Oboe II  
*f* *p*

Clarinet in B♭ I  
slap tongue  
*f* *p* *n*

Bass Clarinet in B♭  
+ slap tongue  
*f* *mp* *p*

Contrabass Clarinet in B♭  
+ slap tongue  
*f* *mp* *f* *mp*

Tenor Saxophone  
+ slap tongue  
*f* *mp* *p*

Baritone Saxophone  
+ slap tongue  
*f* *mp* *f* *mp*

Bassoon I  
Solo  
*f* *mp* *f* *mp*

Bassoon II  
*f* *mp* *f* *mp*

Horn in F I  
hand mute  
*f*

Horn in F II  
hand mute  
*f*

Horn in F III  
hand mute  
*f*

Horn in F IV  
hand mute  
*f*

Trumpet in C I

Trumpet in C II

Trumpet in C III

Trombone I  
harmon mute (no stem)  
*f*

Trombone II  
harmon mute (no stem)  
*f*

Bass Trombone  
*f*

Tuba  
*f*

Timpani  
*f* *pp*

Bass Drum  
*f* *pp*

Thunder Sheet  
Thunder Sheet, superball mallet  
*f* *mp*

Vibraphone  
*f* *mp* Glass Chimes

Harp  
*f* Pedal buzz *mf* Pedal buzz *mp*

*♩=65*  
(snap pizz.)

Violin I  
*f* (snap pizz.)

Violin II  
*f* (snap pizz.)

Viola  
*f* (snap pizz.)

Violoncello  
*f* *mp* *f* Solo, one player only (ord.)

Double Bass  
*f* *p*

8 9 10 11 12 13 14 15

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Bs. Cl.

Cb. Cl.

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D.

T.S.

Gl.Ch.

8 9 10 11 12 13 14 15

Vln. I

Vln. II

Vla.

Vc.

Db.

A Tempo (♩ = 65)

Tenor Sax Solo, no conductor

16 17 18 19 20 21 22 23

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Bs. Cl.

Cb. Cl.

Ten. Sax. Freely, without conductor

Bari. Sax.

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D.

T.S.

Gl.Ch.

Hp.

A Tempo (♩ = 65)

Tenor Sax Solo, no conductor

16 17 18 19 20 21 22 23

Vln. I

Vln. II

Vla.

Vc.

Db.

div. by stands

Tap on the saddle (side of the body below the neck)

24 25 26 27 28 29 30 31 32

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Bs. Cl.  
Cb. Cl.  
Ten. Sax.  
Bari. Sax.  
Bsn. I  
Bsn. II

*f* Whisper  
No - ah  
*p*

Hn. I  
Hn. II  
Hn. III  
Hn. IV

*f* Whisper  
No - ah  
*p*

C Tpt. I  
C Tpt. II  
C Tpt. III

*f* Whisper  
No - ah  
*p*

Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.

*p*

Timp.  
medium-hard mallets  
*pp* *mp* *f*

B. D.  
T.S.  
Whip

No - ah No - ah No - ah No - ah No - ah No - ah No - ah No - ah No - ah

Hp.

24 1. 2. 25 1. 2. 26 1. 2. 27 1. 2. 28 1. 2. 29 1. 2. 30 1. 2. 31 1. 2. 32 1. 2.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p*

arco  
*ff*

33 34 35 36 37 38 39 40

Fl. I *mf* *p* *n* *p*

Fl. II *p* *n* *p*

Ob. I *p* *n* *p*

Ob. II *p* *n* *p*

Cl. I *mf* *p* *n* *p*

Bs. Cl. *mf* *p* *mp* *n* *p* *mp* *p*

Cb. Cl. *mf* *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bsn. I

Bsn. II

Hn. I *f*  
No-ah!

Hn. II *f*  
No-ah!

Hn. III *f*  
No-ah!

Hn. IV *f*  
No-ah!

C Tpt. I *f*  
No-ah!

C Tpt. II *f*  
No-ah!

C Tpt. III *f*  
No-ah!

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp. *p* *f*

B. D. *f*  
No-ah!

T.S. *f*  
No-ah!

Gl. Ch. *f* *mp*  
No-ah!

Hp.

Vln. I 1. 2. 34 *f* *unis.* 35 tapping 3 36 3 37 3 38 3 39 3 40 3

Vln. II 1. 2. *f* *unis.* tapping 3 3 3 3 3 3 3 3

Vla. 1. 2. *f* *unis.* tapping 3 3 3 3 3 3 3 3

Vc. 3 2. 1. *f* *unis.* tapping 3 3 3 3 3 3 3 3

Db. *f* *unis.*  
No-ah!

41 42 43 44 ★ 45 46 47 48 49 **poco accel.**

Fl. I *n*

Fl. II *n*

Ob. I *n*

Ob. II *n*

Cl. I *n*

Bs. Cl. *p* *n*

Cb. Cl. *p* *n*

Ten. Sax. *p* *n*

Bari. Sax. *p* *n*

Bsn. I *p* *n*

Bsn. II *p* *n*

Hn. I ★

Hn. II ★

Hn. III

Hn. IV

C Tpt. I ★

C Tpt. II ★

C Tpt. III ★

Tbn. I *norm.* *p < mp*

Tbn. II *norm.* *mp*

Bs. Tbn. *mp*

Tba. *mp*

Timp. *mp* *p*

B. D.

T.S.

Gl. Ch. *mp* *Vibraphone*

Hp. *f* *3*

★ Begin Snapping Slowly, with long pauses in between.  
As tempo begins to increase, increase the number of snaps.

† From m.47: Random Tapping on different parts of the body.  
Be sure not to tap at same time as your neighbor.

41 42 43 44 45 46 47 † 48 49 **poco accel.**

V.T. *3*

Vln. II *3*

Vla. *3*

V.T. *3* *5* *7* *5* *7* *5*

Db. *p* *mp*

50 51 52 53 54 55 56 57 58 59 61

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Bs. Cl.

Cb. Cl. \*

Ten. Sax. \*

Bari. Sax. \*

Bsn. I \*

Bsn. II \*

Hn. I

Hn. II

Hn. III \*

Hn. IV \*

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I *gliss.*

Tbn. II *gliss.*

Bs. Tbn.

Tba.

Timp. *mp* *mf* *fff*

B. D. *p* *mp* *mf* *fff*

T.S. *fff*

Vib.

Hp.

Drag superball mallet in spiral motion.



50 51 52 53 54 55 56 57 58 59 61

V.T. *fff* *fff*

Vln. II *fff* *fff*

Vla. *ff* *fff*

V.T. *ff* *f*

Db. *ff* *f*



62 63 64 65 66 67 68 69 70

Fl. I *ff* *f* *mf* *tr*

Fl. II *ff* *f* *mf* *tr*

Ob. I *ff* *f* *mf* *tr*

Ob. II *ff* *f* *mf* *tr*

Cl. I *ff* *f* *mf* *tr*

Bs. Cl. *ff* *f* *mf* *tr*

Cb. Cl. *f* *fff* *f* *fff*

Ten. Sax. *f* *fff* *f* *fff*

Bari. Sax. *f* *fff* *f* *fff*

Bsn. I *f* *fff* *f* *fff*

Bsn. II *f* *fff* *f* *fff*

Hn. I *mp* *fff* *mp* *open* *fff* *mf* *p* *mf*

Hn. II *mp* *fff* *mp* *open* *fff* *mf* *subito* *p* *mf*

Hn. III *mp* *fff* *mp* *open* *fff* *mf* *mf*

Hn. IV *mp* *fff* *mp* *open* *fff* *mf* *ff*

C Tpt. I *mp* *fff* *mp* *fff* *ff*

C Tpt. II *mp* *fff* *mp* *fff* *ff*

C Tpt. III *mp* *fff* *mp* *fff* *f* *ff* *f* *ff*

Tbn. I *f* *mp* *fff* *f* *ff* *f*

Tbn. II *f* *mp* *fff* *ff*

Bs. Tbn. *f* *mp* *fff* *ff* *ff*

Tba. *f* *mp* *fff* *ff* *ff*

Timp. *mp* *fff* *ff* *fff*

B. D. *fff*

T.S. *fff*

Vib.

Hp.

62 63 64 65 66 67 68 69 70

Vln. 1 *fff* *f* *mp*

Vln. 2 *fff* *f* *mp*

Vla. *f* *tapping*

Vc. *fff* *f* *ff* *f* *tapping*

Db. *fff* *f* *ff* *f* *tapping*

71 72 73 74 75 76

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Bs. Cl.

Cb. Cl.

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D.

T.S.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *mf* *ff* *n* *p* *f* *Whip*

77 78 79 80 81 82 83

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Bs. Cl.

Cb. Cl.

Ten. Sax.

Bari. Sax.

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D.

T.S.

Whip

Glass Chimes

Hp.

Detailed description: This block contains the musical score for measures 77 through 83 for the woodwind and brass sections. The instruments listed are Flute I and II, Oboe I and II, Clarinet I, Bass Clarinet, Contrabass Clarinet, Tenor Saxophone, Baritone Saxophone, Bassoon I and II, Horn I-IV, Trumpet I-III, Trombone I-III, Tuba, Timpani, Bells, Triangle, Whip, and Harp. The score includes various musical notations such as triplets, dynamics (f, mf), and articulation marks. A box labeled '77' is present at the beginning of the first staff.

77 78 79 80 81 82 83

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 77 through 83 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as first and second endings, triplets, and dynamics. A box labeled '77' is present at the beginning of the first staff.

84 85 86 87 88 89 90 91 92

Fl. I *p* *mf* *f*

Fl. II *p* *mf* *f*

Ob. I *p* *mp* *mf* *f*

Ob. II *p* *mp* *f*

Cl. I *p* *mp* *f*

Bs. Cl. *mp* *f*

Cb. Cl. *mp* *f*

Ten. Sax. *mp* *f*

Bari. Sax. *mp* *f*

Bsn. I *mp* *f*

Bsn. II *mp* *f*

Hn. I *mp* *f*

Hn. II *mp* *f*

Hn. III *mp* *f*

Hn. IV *mp* *f*

C Tpt. I *f*

C Tpt. II *f*

C Tpt. III *f*

Tbn. I *mp* *f*

Tbn. II *mp* *f*

Bs. Tbn. *mp* *f*

Tba. *f*

Timp.

B. D. *mp* *p*

T.S.

Gl.Ch.

Hp.

84 85 86 87 88 89 90 91 92

Vln. 1 *norm.* *mf* *f*

Vln. 2 *norm.* *mf* *f*

Vla. *ord.* *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *f*

93 rit. 94 95 96 97 98 99 **100** ♩=90

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Bs. Cl.  
Cb. Cl.  
Ten. Sax.  
Bari. Sax.  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt. I  
C Tpt. II  
C Tpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
T.S.  
Gl.Ch.  
Hp.

93 rit. 94 95 96 97 98 99 **100** ♩=90

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

101 102 103 104 105

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Bs. Cl.  
Cb. Cl.  
Ten. Sax.  
Bari. Sax.  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
CTpt. I  
CTpt. II  
CTpt. III  
Tbn. I  
Tbn. II  
Bs. Tbn.  
Tba.  
Timp.  
B. D.  
T.S.  
Gl.Ch.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*mp* *pp* *mp* *pp* *mp* *pp*

# CURRICULUM VITAE

Zachary Lowery  
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## Education

Master of Music in Music Composition, 2015-2017  
University of Louisville

Bachelor of Music in Music Theory and Composition, 2008-2012  
Eastern Kentucky University

## Principal Teachers

### Composition

Steve Rouse (2015-2017), Thomas Couvillon (2009-2012)

### Clarinet

Dianne Gibson (2005-2008), Connie Rhoades (2008-2012), Matthew Nelson (2016-2017)

### Selected Master classes and Lessons

Andrew Norman, Carlos Sanchez-Gutierrez, Kaija Saariaho

## Selected Honors

First Place Winner, Josephine Walker American Music Competition

## Selected Compositions & Performances

*Duae* for two saxophones and piano (2017) – 7:30

Premiere: Donnie Robbins, Bryan Herald, Adrienne Fontenot,  
Junior Student Recital at the University of Louisville  
(April 25, 2017)

*The Bells: II. Golden* for soprano and piano (2016-2017) – 4:30

Premiere: Marissa Pollock & Alex Isackson, University of Louisville Student Composers Recital, University of  
Louisville (March 7, 2017)

*Sawtooth* for Trombone and Musical Saw (2016) – 3:30

Premiere: Caitlyn Thompson & Hannah Gibson, Senior Student Recital at the University of Louisville,  
University of Louisville (December 1, 2016)

*Twitch* for orchestra (2016) – 1:30

Reading: University of Louisville Symphony Orchestra, University of Louisville (April 13, 2016)

*Exotic Dances* for string trio and percussion (2016) – 6:30

Premiere: Talea Ensemble, University of Louisville (March 31, 2016)

*Prelude (Alone)* for solo flute (2016) – 2:34

Premiere: Samantha Sankey, University of Louisville Student Composers Recital, University of Louisville  
(November 18, 2016)

*ReD* for concert band (2011) – 6:45

Premiere: Eastern Kentucky University Symphonic Band, Eastern Kentucky University, (April 29, 2012)

*Hex* for clarinet and piano (2012) – 4:00

Premiere: Maura Adamson & Carson Schnieder, Senior Composition Recital, Eastern Kentucky University,  
(2012)

*Nocturne* for solo piano (2008)

Premiere: Dave Issacs, Eastern Kentucky University (2009)  
Performance: Shawna Poore, Eastern Kentucky University (2012)