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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

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A Thesis Approved on

May 4, 2017

by the following Thesis Committee:

Steve Rouse,
Thesis Director

Krzysztof Wolek

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

This musical score is for the first movement of the piece 'Genesis', titled 'I. Creation'. It is a transposed score for a large orchestra. The score is divided into two systems. The first system includes woodwinds (Flute I & II, Oboe I & II, Clarinet in Bb I & II, Bass Clarinet in Bb, Soprano Sax, Alto Sax, Bassoon I & II), brass (Horn in F I-IV, Trumpet in C I-III, Trombone I & II, Bass Trombone, Tuba), and percussion (Timpani, Bass Drum, Crotales (Bowed), Vibraphone). The second system includes strings (Violin I & II, Viola, Violoncello, Double Bass) and Harp. The score begins with a tempo marking of 'Open, Broad ♩ = 50' and a dynamic of 'p'. The first system concludes with a dynamic of 'n'. The second system begins with a dynamic of 'ppp' and includes performance instructions such as 'soft mallets', 'med. mallets', 'arco', 'soft yarn', 'Rub Strings (vertically) - white noise sound', 'div., sul tasto', 'sul tasto', 'div. a 4', 'sul tasto', and 'unis.'. The score is marked with measures 2 through 9.

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.

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. Chimes, plastic mallets *f* *pp* (Crot., arco)

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*

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

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*

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, Fl. II):** Both parts play a melodic line of eighth notes with triplet markings. Fl. I starts at measure 31, and Fl. II starts at measure 32. Dynamics include *p* and *pp*.
- Oboes (Ob. I, Ob. II):** Both parts are mostly silent, with some notes in measures 33 and 35. Dynamics include *p*.
- Clarinets (Cl. I, Cl. II):** Both parts play a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Bass Clarinet (Bs. Cl.):** Plays a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Saxophones (Sax. I, Sax. II):** Both parts are mostly silent.
- Bassoons (Bsn. I, Bsn. II):** Both parts play a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Horns (Hn. I, II, III, IV):** Horns I and II play a melodic line of eighth notes with triplet markings. Horns III and IV play a similar line. Dynamics include *pp*, *mp*, and *p*. Some parts include "mute" and "open" markings.
- Trumpets (C Tpt. I, II, III):** All three parts are mostly silent.
- Trombones (Tbn. I, II, Bs. Tbn.):** All three parts are mostly silent.
- Tuba (Tba.):** Mostly silent.
- Timpani (Timp.):** Mostly silent.
- Drum Set (B. D.):** Plays a rhythmic pattern of eighth notes. Dynamics include *mp* and *pp*.
- Cymbals (Crot.):** Mostly silent.
- Vibraphone (Vib.):** Plays a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Piano (Hp.):** Plays a complex accompaniment with many triplets. Dynamics include *p*. Chord changes are indicated at the bottom: B \flat , E \flat , and E \flat .
- Violins (Vln. I, Vln. II):** Vln. I is mostly silent. Vln. II plays a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Viola (Vla.):** Plays a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Violoncello (Vc.):** Plays a melodic line of eighth notes with triplet markings. Dynamics include *p*.
- Double Bass (Db.):** Plays a melodic line of eighth notes with triplet markings. Dynamics include *p*.

The score is written in a key signature of one flat (B \flat) and a common time signature (C). Measure numbers 31, 32, 33, 34, 35, and 36 are clearly marked at the top of each staff.

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.

Let Dry Land Appear...

42 43 44 45 46 47 48 49 50 51

The musical score is arranged in two systems. The first system includes:

- 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., and Hp.

The second system includes:

- Vln. I, Vln. II, Vla., Vc., and Db.

Measure numbers 42 through 51 are indicated above the staves. The score features various musical notations such as rests, notes, triplets, and dynamic markings including *mf*, *p*, *mp*, *f*, and *pp*. The B. D. part is marked with *arco*. The Hp. part shows a *f* dynamic at the beginning of the system. The Vln. II and Vla. parts feature prominent triplet patterns.

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* *mf*
f *mp* *f* *mf* *f* *mp*
f *mp* *f* *mf* *f* *mf*
p *f* *mf* *mp* *mf* *mf* *mp* *f* *p*
(mp) *p* *f* *mf* *f* *mf* *mp* *f* *p* *mf* *f*
p *mf*
f
f *mf* *f*
+++++ A₂ A_b
div. *unis.* *div.*
mp *f* *mp* *f* *ff* *mp* *f*
f *mp* *f* *mp* *mf* *p*
f *mp* *f* *mp* *p* *mf* *p* *mf*

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.

63 Two Great Lights 64 65 66 67 68 69

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

70 71 72 73 74

Fl. I *mf* *f* 3

Fl. II

Ob. I *mf* *f* 3

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* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Hp. *mp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. I 70 71 72 73 74

Vln. II

Vla.

Vc.

Db.

Musical score for measures 75-79. The score includes parts for Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. I, Cl. II), Bassoon (Bs. Cl.), Saxophones (Sax. I, Sax. II), Bassoons (Bsn. I, Bsn. II), Horns (Hn. I, Hn. II, Hn. III, Hn. IV), Trumpets (C Tpt. I, C Tpt. II, C Tpt. III), Trombones (Tbn. I, Tbn. II, Bs. Tbn., Tba.), Timpani (Timp.), Percussion (B. D., Crota., Vib., Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 75-79 are marked with dynamics such as *mp*, *p*, *mf*, *f*, *pp*, and *n*. Performance instructions include "hand stopped" and "3" (triplets). The score is written in treble and bass clefs with various key signatures and time signatures.

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.

This page of a musical score covers measures 85 through 89. The instrumentation 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, Crotales, Vibraphone, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The brass section uses cup mutes and plays sustained notes. The piano part includes a prominent arpeggiated figure in the right hand and a steady bass line. Dynamics range from *p* (piano) to *f* (forte). Chords for the piano are indicated as D#, D#, E#, and 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.

Musical score for measures 95-99, featuring various instruments including Flutes, Clarinets, Saxophones, Brass, Percussion, and Strings. The score includes dynamic markings such as *mp*, *f*, *p*, and *mf*, and includes performance instructions like "(Chimes)" and "(Sus. Cymb.)".

Measures 95-99:

- Fl. I & II:** Trill-like patterns starting at measure 97, marked *mp*.
- Ob. I & II:** Rests in measures 95-98, then melodic lines in measure 99.
- Cl. I & II:** Sustained notes in measures 95-98, then melodic lines in measure 99.
- Bs. Cl.:** Sustained notes in measures 95-98, then melodic lines in measure 99.
- Sax. I & II:** Rests in measures 95-98, then melodic lines in measure 99.
- Bsn. I & II:** Trill-like patterns throughout measures 95-99, marked *mp*.
- Hn. I & II:** Rests in measures 95-98, then melodic lines in measure 99.
- Hn. III & IV:** Sustained notes in measures 95-98, then melodic lines in measure 99.
- C Tpt. I & II:** Rests throughout measures 95-99.
- C Tpt. III:** Rests throughout measures 95-99.
- Tbn. I & II:** Trill-like patterns in measures 97-98, then sustained notes in measure 99.
- Bs. Tbn. & Tba.:** Sustained notes in measures 95-98, then melodic lines in measure 99.
- Timp.:** Sustained notes in measures 95-98, then melodic lines in measure 99.
- Chim.:** (Chimes) playing a melodic line in measure 99, marked *mp*.
- Sus. Cym.:** (Sus. Cymb.) playing a melodic line in measure 99, marked *p*.
- Vib. & Hp.:** Rests throughout measures 95-99.
- Vln. I & II:** Rests throughout measures 95-99.
- Vla. & Vc.:** Trill-like patterns in measures 95-98, then sustained notes in measure 99.
- Db.:** Sustained notes in measures 95-98, then melodic lines in measure 99.

100 101 102 103 104 105

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

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

Ob. I *mf*

Ob. II *mf*

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

Cl. II *p* *mf*

Bs. Cl. *p* *mf*

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

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

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

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

Hn. I *p* *mf*

Hn. II *mf*

Hn. III *mf*

Hn. IV *p* *mf*

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

C Tpt. II

C Tpt. III

Tbn. I *mf* *mf*

Tbn. II *mf*

Bs. Tbn. *mf*

Tba. *mf*

Timp.

Chim.

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

Vib.

Hp.

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

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

Vla. *f*

Vc. *mf*

Db. *mf*

This musical score page covers measures 106 through 110. The instrumentation includes:

- Flutes I and II (Fl. I, Fl. II)
- Oboes I and II (Ob. I, Ob. II)
- Clarinets I and II (Cl. I, Cl. II)
- Bass Clarinet (Bs. Cl.)
- Saxophones I and II (Sax. I, Sax. II)
- Bassoons I and II (Bsn. I, Bsn. II)
- Horns I, II, III, and IV (Hn. I-IV)
- Trumpets I, II, and III (C Tpt. I-III)
- Trombones I, II, and Bass Trombone (Tbn. I, Tbn. II, Bs. Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Chimes (Chim.)
- Suspended Cymbal (Sus. Cym.)
- Vibraphone (Vib.)
- Piano (Hp.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score features various musical notations such as triplets, slurs, and dynamic markings (p, mf, f, mp). Measure numbers 106, 107, 108, 109, and 110 are clearly marked at the top of their respective staves.

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*

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*

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

Vla. *mf* *f*

Vc. *f*

Db. *f*

♩ = 120

This page of a musical score covers measures 116 through 119. The instrumentation includes:

- Woodwinds:** Flute I and II, Oboe I and II, Clarinet I and II, Bass Clarinet, Saxophone I and II, Bassoon I and II.
- Brass:** Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I and II, Baritone, and Tuba.
- Strings:** Violin I and II, Viola, Violoncello, and Double Bass.
- Other:** Timpani, Chimes, Suspended Cymbal, and Vibraphone.

The score features complex woodwind passages with triplets and dynamic markings such as *mf*, *f*, and *p*. Brass instruments are primarily silent, with horns playing muted notes in measures 118 and 119. The string section provides a harmonic foundation with sustained notes in the lower register.

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

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.

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.

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*

166 167 168 169

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.

f

f

arco
f

Detailed description: This page of a musical score covers measures 166 to 169. It features a large ensemble of instruments. The woodwind section includes two flutes, two oboes, two clarinets, a bass clarinet, two saxophones, and two bassoons. The brass section consists of four horns, three trumpets, two trombones, a bass trombone, and a tuba. The percussion section includes timpani, chimes, suspended cymbals, and vibraphone. The string section has two violins, one viola, one violin, and one double bass. The piano part is also present. The score is written in a key with one sharp (F#) and a common time signature. The music is characterized by complex rhythmic patterns and melodic lines, with dynamic markings such as *f* (forte) and *arco* (arco) used throughout. The page number 25 is located in the top right corner.

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 *p*

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. *pp*

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
mp
p
mp
p
mp
mf
mf
mf
mf
mf
mp

This page of the musical score for "Genesis" by Z.D. Lowery contains parts for various instruments. The woodwind section 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, and Tuba. The percussion section includes Timpani, Bass Drum, Suspended Cymbal, and Vibraphone. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is divided into three measures, with measure numbers 179, 180, and 181 indicated. Dynamics such as *mf*, *f*, *mp*, and *fff* are used throughout. The woodwinds and strings play melodic lines with triplets and slurs, while the percussion provides a rhythmic accompaniment. The saxophones play a complex, rhythmic pattern in the first two measures. The brass section provides harmonic support with sustained notes and rhythmic patterns.

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

Tempo: $\text{♩} = 65$

Flute I: Jet Whistle, *f*, *mp*

Flute II: Jet Whistle, *f*, *p*

Oboe I: *f*, *p*

Oboe II: *f*, *p*

Clarinet in B♭ I: *f*, *p*, *n*

Bass Clarinet in B♭: *f*, *mp*, *p*

Contrabass Clarinet in B♭: *f*, *mp*, *f*, *mp*

Tenor Saxophone: *f*, *mp*, *mp*, *p*

Baritone Saxophone: *f*, *mp*, *f*, *mp*

Bassoon I: Solo, *f*

Bassoon II: *mp*, *f*, *mp*

Horn in F I: *f*, hand mute

Horn in F II: *f*, hand mute

Horn in F III: *f*, hand mute

Horn in F IV: *f*, hand mute

Trumpet in C I: *f*

Trumpet in C II: *f*

Trumpet in C III: *f*

Trombone I: *f*, harmon mute (no stem)

Trombone II: *f*, harmon mute (no stem)

Bass Trombone: *f*

Tuba: *f*

Timpani: *f*, *pp*

Bass Drum: *f*, *pp*

Thunder Sheet: *f*, *mp*, Glass Chimes

Vibraphone: *mp*

Harp: *f* Pedal buzz, *mf* Pedal buzz, *mp*

Violin I: *f* (snap pizz.), *mp*, *f*

Violin II: *f* (snap pizz.)

Viola: *f* (snap pizz.)

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

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.

mf

mf *f* *p*

mf *f* *p*

mp *mf*

ff *fff* *mp*

mf

mp *mf*

mf *f*

mf *f*

f

p *f*

f

fff

Whisper

No - ah

Whisper

No - ah

Whisper

No - ah

A Tempo (♩ = 65)

Tenor Sax Solo, no conductor

16 17 18 19 20 21 22 23

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

fff

fff

fff

tutti

fff

mp

div. by stands

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

1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

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*
No-ah! *mp*

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.* *f*
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* *mp*

★ 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. *mp*

Vln. II *mp*

Vla. *mp*

V.T. *mp*

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.

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*

div. 3

Drag superballet mallet in spiral motion.

62 63 64 65 66 67 68 69 70

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

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

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

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

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

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

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* *mf*

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

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

C Tpt. III *mp* *fff* *mp* *fff* *fff*

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

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

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

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

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

B. D. *fff*

T.S.

Vib.

Hp.

62 63 64 65 66 67 68 69 70

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

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

Vla. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Vc. *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Db. *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f*

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.

77 78 79 80 81 82 83

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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. *1.* *2.* *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* *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)