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Genesis : for orchestra.

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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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I. Creation	1
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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

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. *f* *pp* *mp* *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

Vibraphone, medium hard mallets *ff*

To Vib.

unis. *p*

This musical score page covers 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 chord in measure 36.
- Oboes (Ob. I, II):** Play a sustained note in measure 35, then a chord in measure 36.
- Clarinets (Cl. I, II):** Play a melodic line with triplets throughout measures 31-36.
- Bass Clarinet (Bs. Cl.):** Play a melodic line with triplets throughout measures 31-36.
- Saxophones (Sax. I, II):** Rest throughout measures 31-36.
- Bassoons (Bsn. I, II):** Play a melodic line with triplets throughout measures 31-36.
- Horns (Hn. I-IV):** Play a sustained note in measure 35, then a chord in measure 36. Includes markings for "mute" and "open".
- Trumpets (C Tpt. I-III):** Rest throughout measures 31-36.
- Trombones (Tbn. I, II, Bsn. Tbn.):** Rest throughout measures 31-36.
- Tuba (Tba.):** Rest throughout measures 31-36.
- Timpani (Timp.):** Rest throughout measures 31-36.
- Drum Set (B. D.):** Play a rhythmic pattern with dynamics *mp* and *pp* in measures 31-36.
- Cymbals (Crot.):** Play a sustained note in measure 35, then a chord in measure 36.
- Vibraphone (Vib.):** Play a melodic line with triplets throughout measures 31-36.
- Harpsichord (Hp.):** Play a melodic line with triplets throughout measures 31-36.
- Violins (Vln. I, II):** Play a melodic line with triplets throughout measures 31-36.
- Viola (Vla.):** Play a melodic line with triplets throughout measures 31-36.
- Violoncello (Vc.):** Play a melodic line with triplets throughout measures 31-36.
- Double Bass (Db.):** Play a melodic line with triplets throughout measures 31-36.

The score includes various musical notations such as triplets, dynamics (*pp*, *mp*, *p*), and performance instructions like "mute" and "open". 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.

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.
Croton.
Vib.
Hp.

45 Let Dry Land Appear...

42 43 44 45 46 47 48 49 50 51

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

70 71 72 73 74

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

Fl. II

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

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* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Hp. *mp*

Vln. I

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.), Bells (B. D.), Crotales (Crot.), Vibraphone (Vib.), Harp (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
p *mf* *p*

Ob. II
p *mf* *p*

Cl. I

Cl. II
pp *p* *pp*

Bs. Cl.

Sax. I

Sax. II
pp *p* *pp*

Bsn. I
p *mf* *p*

Bsn. II
p *mf* *p*

Hn. I
mp *n*

Hn. II
mp *n*

Hn. III
mp *n*

Hn. IV
mp *n*

C Tpt. I

C Tpt. II

C Tpt. III

Tbn. I

Tbn. II

Bs. Tbn.

Tba.

Timp.

B. D.

Crot.

Vib.
mf
2do

Hp.
f

Vln. I

Vln. II

Vla.
mf

Vc.
mp

Db.

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 of the musical score for "Genesis" by Z.D. Lowery covers measures 106 through 110. The instrumentation includes:

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

Key musical features include:

- Flute I & II:** Playing triplet patterns, with dynamics ranging from *mp* to *f*.
- Oboe I:** Playing triplet patterns, with dynamics ranging from *mp* to *f*.
- Saxophone II:** Playing triplet patterns, with dynamics ranging from *p* to *f*.
- Bassoon I & II:** Playing triplet patterns, with dynamics ranging from *p* to *f*.
- Clarinet I & II:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Horn I-IV:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Contrabass Trombone:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Trombone I-III:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Tuba:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Violin I & II:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Viola:** Playing sustained notes, with dynamics ranging from *mf* to *f*.
- Violoncello & Double Bass:** Playing sustained notes, with dynamics ranging from *mf* to *f*.

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:

- Flutes (Fl. I, II):** Fl. I has melodic lines with dynamics *mf* and *f*. Fl. II has triplet patterns with dynamics *mf* and *f*.
- Oboes (Ob. I, II):** Ob. I has melodic lines with dynamics *mf* and *f*. Ob. II has triplet patterns with dynamics *mf* and *f*.
- Clarinets (Cl. I, II):** Cl. I has melodic lines with dynamics *mf* and *f*. Cl. II has triplet patterns with dynamics *mf* and *f*.
- Saxophones (Sax. I, II):** Sax. I has melodic lines with dynamics *mf* and *f*. Sax. II has triplet patterns with dynamics *mf* and *f*.
- Brass:** Horns I-IV have melodic lines with dynamics *mf* and *p*, including "mute" markings. Trumpets I-III and Trombones I-III are mostly silent. Tuba (Tba.) is silent.
- Timpani (Timp.):** Silent.
- Chimes (Chim.):** Silent.
- String Ensemble:** Violins I and II are silent. Viola (Vla.) has a sustained line with dynamics *mp*. Violoncello (Vc.) and Double Bass (Db.) have sustained lines with dynamics *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*

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

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

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

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*

132 133 134 135 136 137 138 139 140

Vln. I

Vln. II *mf*

Vla. *mf* *mf*

Vc.

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*

156 157 158 159 160 161

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

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*

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. *mp*

Sax. I

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

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 \flat I: *f*, *p*, *n*

Bass Clarinet in B \flat : *f*, *mp*, *p*

Contrabass Clarinet in B \flat : *f*, *mp*, *f*, *mp*

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

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

Bassoon I: Solo, *f*, *mp*, *f*, *mp*

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.), *mp*, *f*

Viola: *f* (snap pizz.), *mp*, *f*

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.

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. *fff*

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* *p* *mf*

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

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* *f* *ff* *f*

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

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

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

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

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. *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
C Tpt. I
C Tpt. II
C Tpt. 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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zdloweryco@gmail.com

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)