
Electronic Thesis and Dissertation Repository

4-23-2021 9:30 AM

Waves of Lament

Kennedy Kimber-Johnson, *The University of Western Ontario*

Supervisor: Daniel, Omar, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in
Music

© Kennedy Kimber-Johnson 2021

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Composition Commons](#)

Recommended Citation

Kimber-Johnson, Kennedy, "Waves of Lament" (2021). *Electronic Thesis and Dissertation Repository*.
7736.
<https://ir.lib.uwo.ca/etd/7736>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

Waves of Lament is a five movement cycle for solo organ with a duration of 23 minutes. This cycle is a reflection of the COVID-19 pandemic. Through its five movements, this work aims to depict the different chapters of life during a global pandemic. *Waves of Lament*, utilizes the sounds of the organ to explore various extra-musical themes from the pandemic. The first movement explores panic and anxiety, the second looks at isolation, and the third movement explores themes of rest and reflection. The fourth movements deals with the massive amount of loss we have all experienced throughout the COVID-19 pandemic. Lastly, the finale explores the idea of ‘hazy recollections,’ and how memories float through our consciousness, particularly in our quiet moments.

Keywords

Composition, organ, Canadian Music, cycle, pandemic, COVID-19, solo music

Summary for Lay Audience

Waves of Lament is a cycle for solo organ with five movements that reflects on life during the COVID-19 pandemic. A cycle (or song cycle) is group of pieces intended to be performed together. The pieces will usually have a common theme or subject, or tell a story when heard in succession. The pipe organ is a musical instrument that has one or more manuals (or keyboards) played by the hands, and a pedal board played by the feet. This work requires an organ with at least three manuals (or keyboards) to be the most effective. To produce sound on the instrument, pressurized air is forced through pipes of varying size and length. Through the use of the organ's stops (or registrations), it is able to create a wide variety of timbres, colours and dynamics.

Waves of Lament, utilizes the sounds of the organ to explore different themes from the pandemic, such as: isolation, panic and loss.

Acknowledgments

I would like to thank my advisor Dr. Omar Daniel for his invaluable guidance and support throughout the creation of this work. I would also like to thank Michael Fitzpatrick for his role as second reader.

Table of Contents

| | |
|--------------------------------|-----|
| Abstract and Keywords | ii |
| Summary for Lay Audience | iii |
| Acknowledgments | iv |
| Table of Contents | v |
| Score | 1 |
| Title Page | 1 |
| Notes | 2 |
| I — Outbreak | 3 |
| II — Isolation | 13 |
| III — Reflection | 17 |
| IV — Loss | 28 |
| V — Memory | 33 |
| Curriculum Vitae | 40 |

WAVES OF LAMENT

for solo organ

Kennedy Kimber-Johnson

Waves of Lament

Performance Time - 23:00

I: Outbreak - 3:00

II: Isolation - 3:20

III: Reflection - 5:30

IV: Loss - 4:20

V: Memory - 6:50

This five-movement cycle is a reflection on COVID-19 and living through a global pandemic. Looking back to March 2020, the first movement, “Outbreak,” explores the extra-musical themes of panic and anxiety. The second movement, “Isolation,” reflects on the difficulties of quarantine and separation. “Reflection”, movement three, explores the different sides of rest. Thinking back to the stay-at-home orders I was faced with two realities, enjoying a slower pace of life and feeling helpless. “Loss,” the fourth movement, aims to reflect on the massive amount of loss we have all experienced throughout the COVID-19 pandemic: loss of human life, loss of social interaction, loss of experiences, and loss of a sense of normalcy. The finale, “Memory,” depicts the idea of hazy recollections. This movement reflects on how particularly in our quiet moments, memories often float through our consciousness. With this work, I hope to make a bit more sense of these unprecedented times.

I. Outbreak

I : Fonds 8' 4' 2', mixture
 II : Fonds 8' 4' 2', mixtures,
 reed 8' 4'
 III : Fonds 8' 4' 2', reeds 8'
 Pd : Fonds 16' 8' 4', mixture,
 reed 16' 8'
 Manuals and pedals coupled

Kennedy Kimber-Johnson

Allegro con fuoco (♩ = 120)

1 f

5

3 5

4 4

5

3 5

4 4

5

3 5

4 4

5

3 5

4 4

5

6

12

5

5

16

poco rit.

2

2

20 *a tempo*

5

5

23

- Reeds

26

29

32

mf

3 4
3 4
3 4

35

4
5
f
5

4
4

37

molto rit. a tempo

3
p
3
3

39

cresc. poco a poco

5 5 5 5

42

5 5

44

mf

5 5 5 5

46

molto rit.

48

Agitato $\text{♩} = 100$

50

III/III

pp

accel. poco a poco - - -

54

II/III

57

Allegro con forza ($\downarrow = 112$)
poco meno mosso

$\downarrow = 136$ + Reeds

f

61

I

5

3

5

3

64

3/4 3/4 4/4

3/4 3/4 4/4

3/4 3/4 4/4

66

4/4 5 6

4/4 5 6

4/4 3/4

68

3/4 5 4/4 5 2/4

3/4 5 4/4 5 2/4

3/4 3/4 4/4 2/4

11

71

2/4 5/4 3/4
2/4 5/4 3/4

2/4 5/4 3/4

74

2/4 4/4
5

4/4
5

2/4 4/4

molto rit. - - - - - $\text{♩} = 80$
pesante

77

4/4
5

6

4/4
5

6

ff

$\text{♩} = 80$

pesante

2/4 4/4

79

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 79 begins with a whole note in the treble staff followed by a half note. The middle staff has a eighth-note triplet followed by a half note. The bottom staff has a half note followed by a quarter note. Measures 80 and 81 are blank. Measure 82 starts with a whole note in the treble staff followed by a half note. The middle staff has a half note followed by a quarter note. The bottom staff has a half note followed by a quarter note.

II. Isolation

II : Flute 8', Soft principal 8'

III : Strings

Pd : soft 16', III/Pd

Lento ($\text{♩} = 56$)
sostenuto e solenne

11

III *pp*

6

Pd

11

16

+ Pd : Bourdon 16'

Adagietto $\text{♩} = 72$
legato e espressivo

21

II/III

27

accel.

p

15

33

molto rit.

mf

pp

37

accel. poco a poco

44

p

8va

Musical score for piano, page 10, measures 47-50. The score consists of three staves. The top staff uses a treble clef, the middle staff a treble clef with a '8va' instruction, and the bottom staff a bass clef. Measure 47 begins with a forte dynamic. Measures 48-50 show melodic lines with various note heads and stems, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Tempo I

Musical score for piano, page 53, measures 1-2. The score consists of three staves. The top staff uses treble clef and has a dynamic of $8va$. The middle staff uses treble clef and has a dynamic of $8va$. The bottom staff is a bass staff. Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic of *poco rit.*

III. Reflection

II : Strings, Flute 8' 4'

III : Fonds 8', Voix Celeste,

II/III

Pd : Flute 16' 8', II/Pd, III/Pd

Andante ($\text{d} = 50$)

1 *cantabile*

III *mp*

5

9

14

18

22

19

26

30

30

molto rit.

34

I : Principals 8' 4', Flute 8'
 II : Fonds 8' 4', (with oboe)
 Manuals and pedals coupled

III : Fonds 8' (- voix celeste)
 Pd : Principal 16' 8', Flute 16' 8'

Misterioso ♩ = 66

37

40

42

21

44

46

49

52

mf

55

57

f

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$

23

60

61

62

63

65

66

67

rit.

69

rit.

71

rit.

2

25

II : Strings, Flute 8' 4'

III : Fonds 8', Voix Celeste, II/III

Pd : Flute 16' 8', II/Pd, III/Pd

Tempo I ($\text{d} = 50$)

74 *cantabile*

79

83

88

molto rit.

92 *poco meno mosso*

molto rit.

III : Strings, Voix Celeste

Pd : soft 16', III/Pd

Tempo I

96

sub. mf

27

rit.

102

ff

rit.

p

ppp

ff

p

II : Hohl (Open) Flute 8'
 III : Strings, Voix Celeste,
 Flute 8'
 Pd : Bourdon 16', III/Pd

IV. LOSS

Grave ($\text{♩} = 30$)
dolente

II

p

mf

3

p

II

5

molto rit.

a tempo

29

7

f

9

p

11

rit.

p

II : Hohl Flute 8', III/II
III : Strings, Soft Principal 8'
Pd : Bourdon 16', III/Pd

14 *poco più mosso* II

III *mp*

Measure 14: Hohl Flute 8' (top) plays a eighth-note followed by a sixteenth-note. Strings Soft Principal 8' (middle) play a sustained eighth-note. Bourdon 16' (bottom) play a sustained eighth-note.

Measure 15: Hohl Flute 8' (top) plays a eighth-note followed by a sixteenth-note. Strings Soft Principal 8' (middle) play a sustained eighth-note. Bourdon 16' (bottom) play a sustained eighth-note.

Measure 16: Hohl Flute 8' (top) plays a eighth-note followed by a sixteenth-note. Strings Soft Principal 8' (middle) play a sustained eighth-note. Bourdon 16' (bottom) play a sustained eighth-note.

17

Measure 17: Hohl Flute 8' (top) plays a eighth-note followed by a sixteenth-note. Strings Soft Principal 8' (middle) play a sustained eighth-note. Bourdon 16' (bottom) play a sustained eighth-note.

Measure 18: Hohl Flute 8' (top) plays a eighth-note followed by a sixteenth-note. Strings Soft Principal 8' (middle) play a sustained eighth-note. Bourdon 16' (bottom) play a sustained eighth-note.

Measure 19: Hohl Flute 8' (top) plays a eighth-note followed by a sixteenth-note. Strings Soft Principal 8' (middle) play a sustained eighth-note. Bourdon 16' (bottom) play a sustained eighth-note.

31

20

rit.

p

Tempo I *legato e espressivo***II Hohl Flute 8'**

22

pp

III : Strings, Voix Celeste, Flute 8'

Pd : Bourdon 16', III/Pd

24

f

III

26

32

4/2

4/2

ppp

V. Memory

II : Hohl Flute 8'
III : Fonds 8', Flute 4'
Pd : Bourdon 16' 8', III/Pd

Moderato liberamente e expressivo

(II)

Musical score for piano, page 11, measures 1-5. The score consists of two staves. The top staff is in treble clef, 4/4 time, dynamic (pp), and features a melodic line with grace notes and slurs. The bottom staff is in bass clef, 4/4 time, and provides harmonic support with sustained notes. Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 begins with a dynamic marking of *pp*.

Musical score for piano, page 6, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by a 'C'). Measure 1 begins with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a measure change to 5/4 time, indicated by a '5' over a '4'. Measure 2 begins with a sixteenth-note pattern: E, D, C, B, A, G, F, E. This is followed by another measure change to 4/4 time, indicated by a '4' over a '4'. The bottom staff uses a bass clef and a common time signature (indicated by a 'C'). Measure 1 begins with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a measure change to 5/4 time, indicated by a '5' over a '4'. Measure 2 begins with a sixteenth-note pattern: E, D, C, B, A, G, F, E. This is followed by another measure change to 4/4 time, indicated by a '4' over a '4'.

Musical score for piano, page 9, measures 1-10. The score consists of two staves. The upper staff uses a treble clef and a 5/4 time signature. It features a melodic line with various note heads and stems, some with accidentals like sharp and flat. The lower staff uses a bass clef and also has a 5/4 time signature. It includes rests and a dynamic marking "mp". Measure 10 concludes with a fermata over the final note.

Adagio **$\text{♩} = 50$** *molto rit.**8va*

12

(8)

15

(8)

18

poco rit.

35

20 *a tempo*

mp

$\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

24

$\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

27

mp

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

30

con dolore

pp

35

p

40

p

mf

37

 $\text{♩} = 64$ misterioso

44

accel poco a poco

Andante $\text{♩} = 74$

49

55

III

mp

61

66

$\text{♩} = 64$ *cantabile*

71 II

p

III

39

76

II

mp

III

f

Bass clef

Key signature: one sharp

Measure 76: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8

Measure 77: 1/2, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8

82

III

f

mf

Treble clef

Middle staff: Bass clef

Measure 82: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8

86

morendo

mp

p

ppp

Treble clef

Middle staff: Bass clef

Measure 86: 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8, 1/8

Curriculum Vitae

Name: Kennedy Kimber-Johnson

Post-secondary Education and Degrees:
Western University
London, Ontario, Canada
2014-2018 B. Mus (Music Composition)

McGill University
Montreal, Quebec, Canada
2018-2019 Gr. Dip. in Performance

Western University
London, Ontario, Canada
2019-2021 M.Mus (Music Composition)

Honours and Awards:
Elsie Jeffries Organ Award
2014, 2015, 2016

The Western Scholarship of Distinction
2014

Dr. Sherwood Fox Music Award
2015, 2016, 2017

Dean's Honor List
2017, 2018

Related Work Experience
Graduate Teaching Assistant
Western University
2019-2021