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Jeremy Lee in a Student Composers Recital

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Loyola Marymount University
University Honors
Program

Jeremy Lee in a Student Composers Recital

A thesis submitted in partial satisfaction
of the requirements of the University Honors Program
of Loyola Marymount University

by

Jeremy Lee
April 21, 2022

Lost Nocturne

from *Regrets in Resonance*

Jeremy Lee

$\text{♩} = 90$

p

5

9

13

17

mp

ped. sim.

21

mf

25

mf

30

tr

f

rit.

34

lovingly optimistic

p

42

3

50

rall.

mp

10

10

p

55

mf

61

p

fractured. identity

Jeremy Lee

♩ = 80, free but disjointed

Musical score for measures 1-9. The piece is in 3/8 time, with measures 2, 4, 6, and 8 changing to 2/4. The right hand features a melodic line with a 5-fingered scale in measures 7-9. Dynamics include *pp*, *mp*, and *pp*. The left hand provides harmonic support with chords and rests.

10

Musical score for measures 10-16. The right hand continues with a 5-fingered scale in measures 11-12. Dynamics include *f*, *pp*, *mp*, and *f*. The left hand has rests in measures 10-11 and 13-14, with chords in measures 12 and 15-16.

17

accel. to the end of measure

Musical score for measures 17-21. The right hand features a 5-fingered scale in measures 18-19. Dynamics include *p*, *mf*, and *fp*. The left hand has rests in measures 17-18 and 20-21, with chords in measures 19 and 21.

22

Musical score for measures 22-25. The right hand features an 8-fingered scale in measure 23. Dynamics include *sfpp*, *f*, and *mp*. The left hand has rests in measures 22-23 and 25, with chords in measures 24 and 25.

26

Musical score for measures 26-29. The right hand features a 5-fingered scale in measure 28. Dynamics include *pp* and *mf*. The left hand has rests in measures 26-27 and 29, with chords in measures 28 and 29.

30

5

mf

f

p

5

35

pp

5

8

5

5

mf

43

8

pp

Rain Suite no. 1

Jeremy Lee

♩ = 120

place hands on keyboard when beginning

pp mp (4x)

mf p

mp

p mf

mp

27

p *pp* *mp*

32

mf *p*

37

mp

42

15

p *pp* *mp*

48

take a lot of time here

p *pp* *ppp*

II. Storm

from "Rain Suite"

Jeremy Lee

*X - hold down damper pedal and flick sos. pedal to create a ringing, thud sound

$\text{♩} = 80$

8

15

21

26

32 $\text{♩} = 105$ Detached, like violent rainfall

ff

mp

rit.

pp

*X**

Red.

* Release pedal at performer's discretion, going for muddy

35

3

*mf*³

38

X³

41

44

47

50

3

53 $\text{♩} = 90$ *f* *subito* *mp*

57

60 *rit.* *mf*

63 *mp*

67 *pp*

72

mf

X

79

p

83

mf

f

86

rit.

mp

92

X

As the Wind Wails

for hav

Jeremy Lee

Jeremy Lee

$\text{♩} = 90$

Soprano

Piano

mf *mp*

As the cold wind

7

S.

wails, and the frost bites their skin. A soft

Pno.

mf

12

S.

touch, a wa - rm em - brace _____ Ig - ni - tes their soul wi -

Pno.

f

18

S. *thin.* The fires of their

Pno. *mf* *mp*

24

S. hearts In-ter - twined, bon - ded as one. The vio -

Pno. *mf*

30

S. lence of the wind and rain. Re - pelled as they

Pno. *f*

35

S. turn to run. Through

Pno. *mf* *p*

41

S. war and strife, as storm and mist loom.

Pno.

45

S. I will not for-get these mo-ments etched on my ve-ry soul.

Pno. *mf*

49

S. *ff*

Ah Ah Ah Ah

Pno. *ff*

53

S.

E-ven as they sit,

Pno. *mp*

59

S. *molto rit.*

Dream - ing a - bout their life, In their home a - lone, as the

Pno. *p*

65

S.

wind wails.

Pno.

pp

3

The image shows a musical score for a voice and piano. The voice part (S.) is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are "wind wails." The piano part (Pno.) is written on two staves (treble and bass clefs) with the same key signature and time signature. The piano part features a triplet in the bass line and a piano (*pp*) dynamic marking. The score is numbered 65 at the beginning.

Garden of Earthly Delights

Brakhage Film Score Project

Jeremy Lee

$\text{♩} = 60$ Uneasily

Flute

Violin

Violoncello

p

p

8

Fl.

Vln.

Vc.

tr

pp \leftarrow *mp*

mf

f

f

mf

14

Fl.

Vln.

Vc.

subito

mp

mp

screechy

f

20

Fl.

Vln.

Vc.

stop screeching

f

mp \leftarrow *f*

17

Fl. *mf*

Vln. *p*

Vc. *p*

Detailed description: This system covers measures 17 to 21. The Flute part (Fl.) has a rest in measure 17, followed by a melodic line starting in measure 18, with a dynamic marking of *mf* in measure 20. The Violin part (Vln.) plays a continuous sixteenth-note pattern throughout, with a dynamic marking of *p* in measure 20. The Violoncello part (Vc.) plays a similar sixteenth-note pattern, with a dynamic marking of *p* in measure 20.

22

Fl. *f* *mf*

Vln. *mf* *f*

Vc. *mp* *f*

Detailed description: This system covers measures 22 to 25. The Flute part (Fl.) has a long note in measure 22 with a dynamic of *f*, followed by a melodic line in measure 23, and another melodic line in measure 25 with a dynamic of *mf*. The Violin part (Vln.) continues with sixteenth-note patterns, with dynamics of *mf* in measure 22 and *f* in measure 24. The Violoncello part (Vc.) plays a sixteenth-note pattern, with dynamics of *mp* in measure 22 and *f* in measure 25.

26

Fl. *p*

Vln. *mp* *mf*

Vc. *mp*

Detailed description: This system covers measures 26 to 30. The Flute part (Fl.) has a melodic line starting in measure 26, with a dynamic marking of *p* in measure 28. The Violin part (Vln.) continues with sixteenth-note patterns, with dynamics of *mp* in measure 28 and *mf* in measure 30. The Violoncello part (Vc.) plays a sixteenth-note pattern, with a dynamic marking of *mp* in measure 28.

31

Fl. *mf*

Vln.

Vc.

36

Fl. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*