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**Title**

Lakeshore

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2020

# LAKE SHORE

*For Flute, Clarinet, Bassoon, Harp, and Percussion*

**Zheng Zhou**

## Program Notes

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*Lakeshore* is a mixed quintet piece for flute, clarinet, bassoon, harp, and a group of percussion instruments. The inspiration for this composition came from a trip to Antelope Island that is not far away from Salt Lake City. Overlooking the panorama of the Great Salt Lake from Antelope Island, I was deeply attracted by the shape of mountains and its reflection on the lake surface. After taking a picture of this gorgeous scenery, I spent a long time gazing at the picture. The scenery in the picture seemed alive, which vividly started making movements based on my imagination. As a perceptive musician, I determine those movements in sounds. I then interpret visual images — from the mountain view to the lakeshore, from the sunset to the reflection on the lake, from the shape of clouds to the water wave — into pitch selection, rhythmic pattern, and instrumentation.

Salt Lake City is situated near the lake and surrounded by the mountains, and this advantaged geographical condition creates its distinct landscape and local culture. This piece contains two movements. The first movement “Water Wave” begins with a quiet wind trio that has a leisurely and meditative feeling, which musically illustrates the natural beauty around the Great Salt Lake. The percussion instruments are rarely used in the first movement, since the harp is utilized to imitate the sound of gong through extended techniques. In addition to the regular acoustic instruments, a water bowl and two small river stones are presented as sound-effect instruments. Compare to the first movement, the second movement, “Water Flow,” is built up with a contrasting musical language. Instead of establishing a relaxing environment with a static tonality, the second movement starts with a dramatically-accelerated rhythmic pattern in an ambiguous tonal sense. The pitch selection for this piece is generally based on the pentatonic scales in different tonal areas and the ambiguity between each tonal area.

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## List of Instruments and Suggested Setup

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List of Instruments:

1 Flue

1 Clarinet in B<sup>b</sup>

1 Bassoon

1 Harp

Percussion Group:

2 Small River Stones

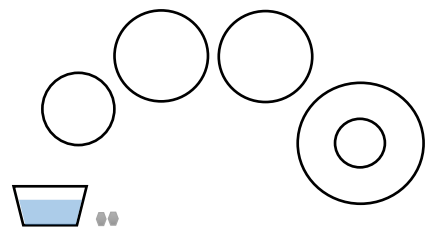
1 Transparent Bowl Filled with Water

1 Gong

1 Snare Drums

2 Tom-Toms

Suggested Setup:



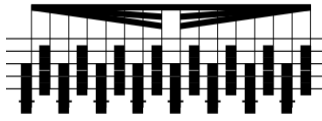
The instruments can be setup in two ways: either by following the diagram above, or by switching the position of harp and percussion. The harp and percussion should be placed in front of the wind trio, with the flute and bassoon placed ahead of the clarinet. The overall shape of the ensemble should look like a semicircle. A conductor is not required, A conductor is not required, as some parts should be played freely, based on the interaction between performers. Thus, all performers are suggested to write down their cues at specific points, such as tempo changes, bar line changes, and rehearsal marks. In the fast sections, other performers need to follow the performer who gives the rhythmic patterns.

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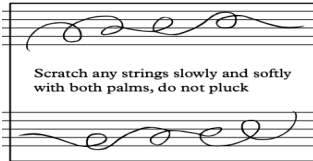
## Special Techniques and Symbols

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Harp:

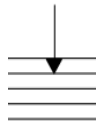


Gong Effect: Hand clap any strings with tempo changes.

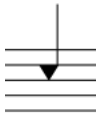


Scratch any strings slowly and softly with both palms. Do not pluck.

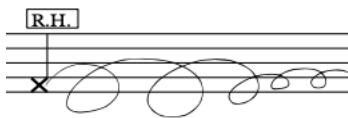
Percussion:



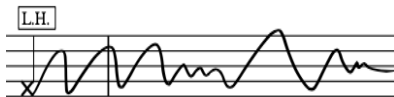
Drop the stones into the water bowl from the center above.



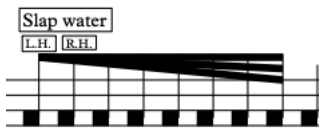
Drop the stones from the side of the water bowl and let it slide into the water.



Free right-hand swirl in the water.



Free left-hand swirl in the water.



Slap water with both hands.

Notes: Always pick up stones from the water after either hand's swirl.

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Zheng Zhou, Salt Lake City, Feb 2020

© Cover page photo by Zheng Zhou

# Lakeshore

for Flute, Clarinet, Basson, Harp, and Percussion

## I. Water Wave

$\text{♩} = 63$  Leisurely and meditatively, describe a still lake

Zheng Zhou

The score is written for five parts: Flute, Clarinet in Bb, Bassoon, Percussion, and Harp. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as  $\text{♩} = 63$  and the mood is "Leisurely and meditatively, describe a still lake".

The first system shows the beginning of the piece. The Flute part has a whole note G#4 with a *p* dynamic. The Clarinet in Bb part has a whole note Bb3 with a *p* dynamic. The Bassoon part has a whole note G#2 with a *p* dynamic. The Percussion part is marked with a *p* dynamic and includes 2 Small Stones, 1 Water Bowl, 1 Gong, 1 Snare Drum, and 2 Tom-Toms. The Harp part is marked with a *p* dynamic.

The second system starts at measure 4. The Flute part has a whole note G#4 with a *p* dynamic. The Clarinet in Bb part has a whole note Bb3 with a *p* dynamic. The Bassoon part has a whole note G#2 with a *p* dynamic. The Percussion part is marked with a *p* dynamic. The Harp part is marked with a *p* dynamic.

8

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Perc.

Hp.

12

Fl. *mf* **A** *mp*

Cl. *mf* *mp*

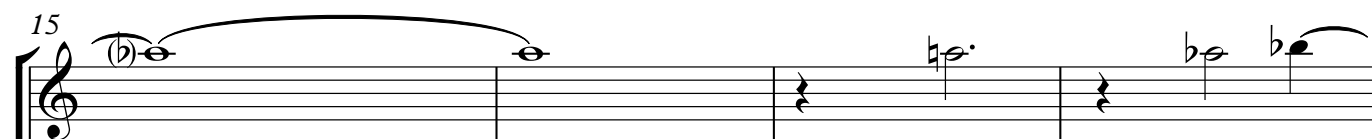
Bsn. *mf*

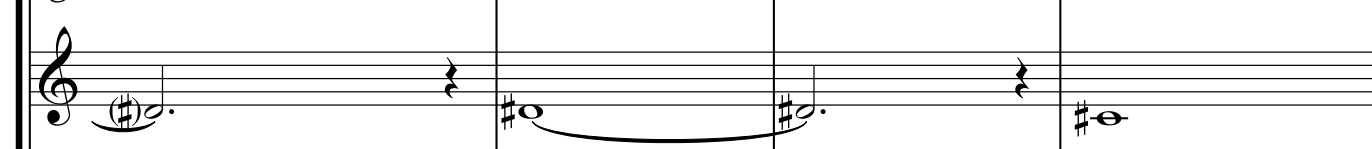
Perc. *p* Center drop stone R.H.


Hp. *fp* Gong effect *mp* Let it ring *p*

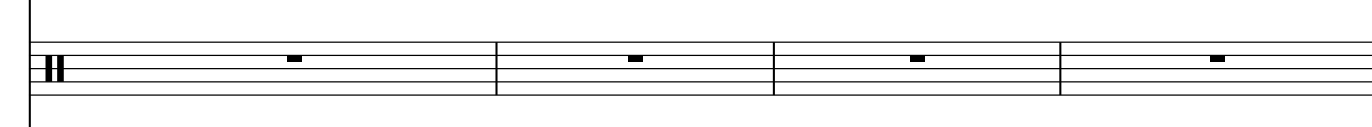


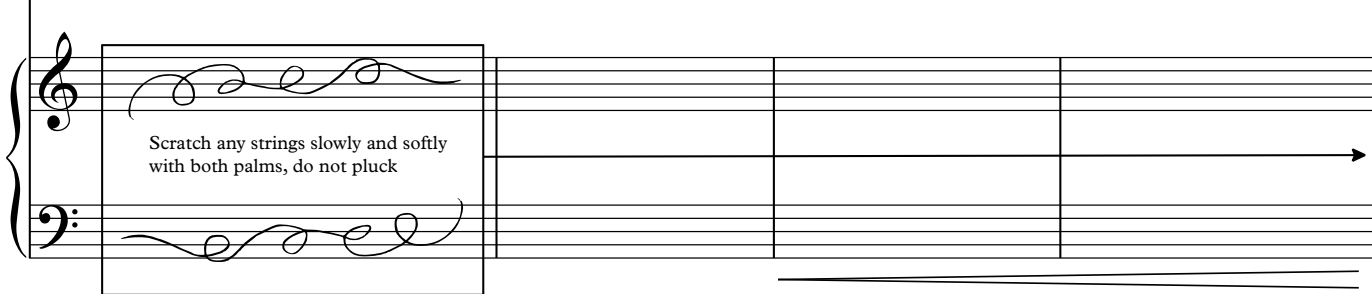
15

Fl. *(b)* 

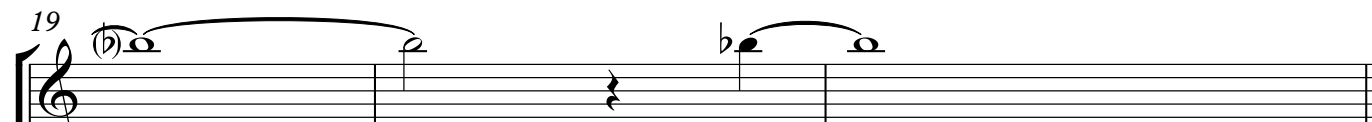
Cl. 

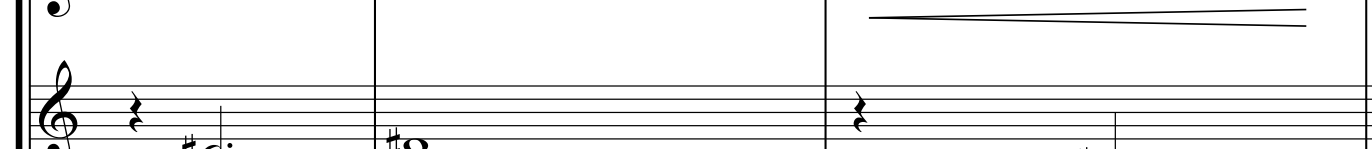
Bsn. *mp* 

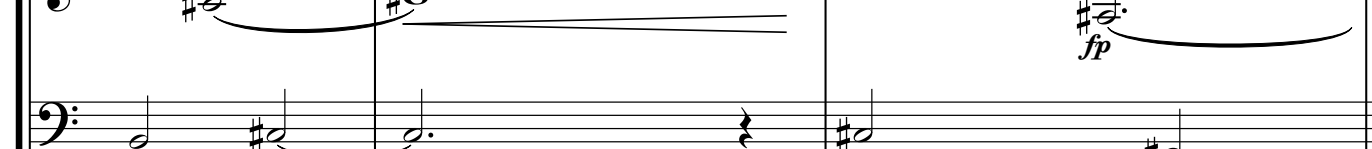
Perc. 

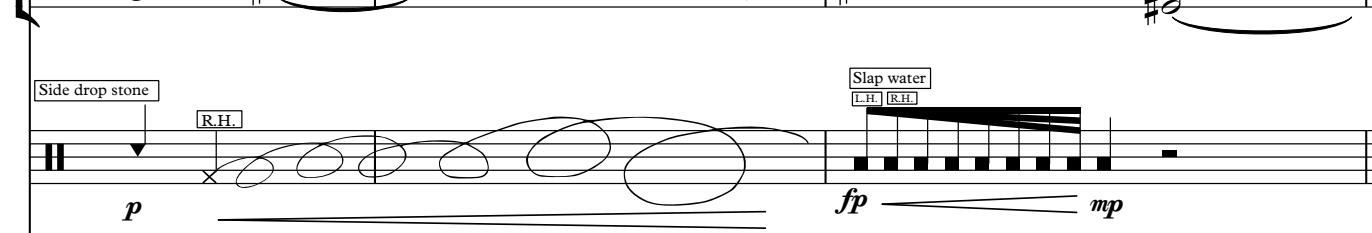
Hp. 

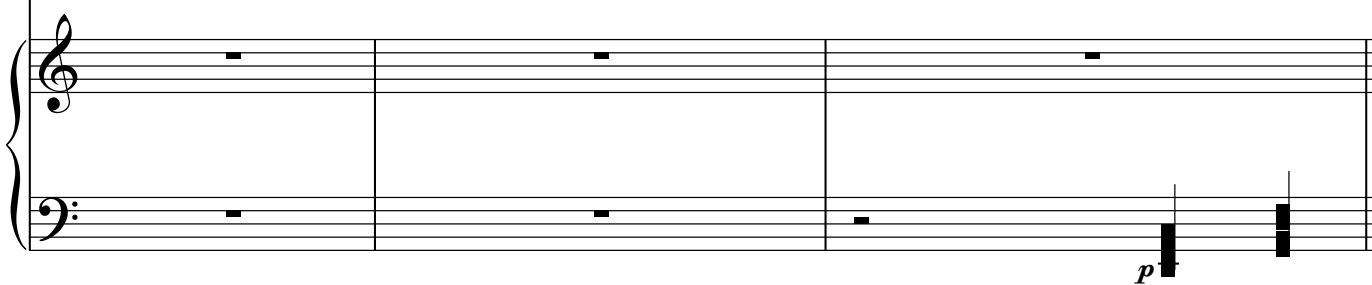
19

Fl. *(b)* 

Cl. 

Bsn. 

Perc. 

Hp. 

**B**

22

Fl.

Cl.

Bsn.

Perc.

Hp.

Let it ring

Scratch any strings slowly and softly with both palms, do not pluck

*mp*

L.H.

R.H.

25

Fl.

Cl.

Bsn.

Perc.

Hp.

Scratch any strings slowly and softly with right palm, do not pluck

*fp*

*mp*

*fp*

*p*

*mp*

28

Fl.

Cl.

Bsn.

Perc.

Hp.

*mp*

L.H.

R.H.

*mf*

*mp*

31

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf*

*mf*

Scratch any strings slowly and softly with both palms, do not pluck

Let it ring

*mp*

*mp*

35 C

Fl. *mp*

Cl. *mf*

Bsn.

Perc.

Hp. *mp* *mf* *mp*

3

38

Fl.

Cl.

Bsn.

Perc. *mp*

Hp. *mp*

3

3

41

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf*

*f*

3

43

Fl.

Cl.

Bsn.

Perc.

Hp.

*p*

*p*

*fp*

*mp*

*mp*

L.H.

*fp*

45

Fl. *fp*

Cl. *fp*

Bsn. *p*

Perc.

Hp. *p*, *mp*

Detailed description: This system covers measures 45, 46, and 47. The Flute (Fl.) part has a long note in measure 45, a whole rest in 46, and a half note in 47 marked *fp*. The Clarinet (Cl.) part has a quarter note in 45, a quarter rest in 46, and a half note in 47 marked *fp*, followed by a sixteenth-note run in 48. The Bassoon (Bsn.) part has a half note in 45, a whole note in 46, and a half note in 47 marked *p*. The Percussion (Perc.) part has a whole rest in 45 and 46, and a quarter note with a downward stroke in 47. The Harp (Hp.) part has a quarter rest in 45, a half note in 46 marked *p*, and a quarter note in 47 marked *mp*.

48

Fl. *mp*

Cl. *mp*

Bsn. *fp*

Perc. *mp*, *mf*, [R.H.]

Hp. *mf*, *mf*, *mp*

Detailed description: This system covers measures 48, 49, and 50. The Flute (Fl.) part has a half note in 48, a half note in 49 marked *mp*, and a quarter note in 50. The Clarinet (Cl.) part has a quarter note in 48, a half note in 49 marked *mp*, and a whole note in 50. The Bassoon (Bsn.) part has a half note in 48, a whole note in 49, and a half note in 50 marked *fp*, followed by a sixteenth-note run in 51. The Percussion (Perc.) part has a whole rest in 48, a quarter note in 49 marked *mp*, and a series of overlapping loops in 50 marked *mf*, with a box labeled [R.H.] above the first loop. The Harp (Hp.) part has a quarter note in 48 marked *mf*, a half note in 49 marked *mf*, and a quarter note in 50 marked *mp*.

51

Fl.

Cl.

Bsn.

Perc.

Hp.

*fp*

*mp*

*mf*

L.H.

53

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf*

*mp*

R.H.

3

3

55

Fl.

Cl.

Bsn.

Perc.

Hp.

*mp*

*mf*

Let it ring

L.H.

57

Fl.

Cl.

Bsn.

Perc.

Hp.

*fp*

*f*

*mf*

R.H.

*mf*

*f*

3

3

3



59

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf*

*mf*

61

Fl.

Cl.

Bsn.

Perc.

Hp.

**D** ♩ = 72

*f*

*fp*

*fp*

*mp*

*p* → *mf*

*mf*

*f*

*mf*

*mf*

Gong center

63

Fl. *fp*

Cl. *mp*

Bsn. *mf*

Perc. Snare Drum *fp* *mp* *mp* 3 Tom-Tom

Hp.

64

Fl. *mf* *f* Until silence

Cl. *mf* *f*

Bsn. *f*

Perc. Gong edge *mp* 3 *mf* *mf* R.H. L.H. *fp* *f* Let it ring until silence

Hp. *mf* *f*

### II. Water Flow

♩ = 96 **Radically, describe a torrential water flow**

Fl. *fp*

Cl. *fp*

Bsn. *fp*

Perc. *fp*

Hp.

Detailed description: This system contains the first five staves of the score. The Flute (Fl.) staff is in treble clef with a 4/4 time signature. It begins with a rest, followed by a half note G4 marked *fp*, and then a sixteenth-note scale starting on G4 with a flat, marked with a slur. The Clarinet (Cl.) staff is in treble clef with a 4/4 time signature. It begins with a half note G4 marked *fp*, followed by a sixteenth-note scale starting on G4 with a sharp, marked with a slur. The Bassoon (Bsn.) staff is in bass clef with a 4/4 time signature. It begins with a rest, followed by a half note G3 marked *fp*, and then a sixteenth-note scale starting on G3 with a sharp, marked with a slur. The Percussion (Perc.) staff is in 4/4 time and features a hand icon above a series of vertical lines, with *fp* below. The Harp (Hp.) is represented by two staves (treble and bass clefs) with rests.

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Perc. *fp*

Hp.

Detailed description: This system contains the next five staves of the score. The Flute (Fl.) staff is in treble clef with a 4/4 time signature. It begins with a second ending bracket labeled '2' over a half note G4 with a flat, marked *mp*. The Clarinet (Cl.) staff is in treble clef with a 4/4 time signature. It begins with a rest, followed by a half note G4 with a sharp marked *mp*, and then a sixteenth-note scale starting on G4 with a sharp, marked with a slur. The Bassoon (Bsn.) staff is in bass clef with a 4/4 time signature. It begins with a sixteenth-note scale starting on G3 with a sharp, marked with a slur, followed by a rest. The Percussion (Perc.) staff is in 4/4 time and features a hand icon above a series of vertical lines, with *fp* below. The Harp (Hp.) is represented by two staves (treble and bass clefs) with rests.

3

Fl.

Cl.

Bsn.

Perc.

Hp.

*mp*

*mf*

*fp*

4

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf*

*f*

*f*

*f*

*fp*

*f*

Brush swirl

6

Fl.

Cl.

Bsn.

Perc.

Hp.

*f* *mp* 3 *mf* 3 *fp* *f* *f* *mf* Hand swirl

*f*

9

Fl.

Cl.

Bsn.

Perc.

Hp.

*p* *mf* *mf* *fp* *mp* 3 *mf* *mf* *fp*

5/4 5/4 5/4 5/4 5/4

10

Fl. *f*

Cl. *f*

Bsn. *f*

Perc. *mf* *fp* *mf* *f*

Hp.

Detailed description: This system covers measures 10 and 11 in 5/4 and 4/4 time. The Flute (Fl.) and Clarinet (Cl.) parts play a melodic line starting in measure 10, marked *f*. The Bassoon (Bsn.) part has a rest in measure 10 and enters in measure 11 with a melodic line, also marked *f*. The Percussion (Perc.) part features a triplet of eighth notes in measure 10 (*mf*), followed by a series of eighth notes in measure 11, marked *fp*, *mf*, and *f*. There are also two asterisks in boxes above the Percussion staff in measure 11. The Harp (Hp.) part has rests in both measures.

11 **E**

Fl. *p*

Cl. *p* *f*

Bsn. *p*

Perc. *fp* *mf*

Hp. *f* *f*

Detailed description: This system covers measures 11 and 12 in 4/4 time. A rehearsal mark 'E' is placed above measure 11. The Flute (Fl.) part has a rest in measure 11 and enters in measure 12 with a melodic line, marked *p*. The Clarinet (Cl.) part has a rest in measure 11 and enters in measure 12 with a melodic line, marked *p* and *f*. The Bassoon (Bsn.) part has a rest in measure 11 and enters in measure 12 with a melodic line, marked *p*. The Percussion (Perc.) part has a rest in measure 11 and enters in measure 12 with a series of eighth notes, marked *fp* and *mf*. There is an asterisk in a box above the Percussion staff in measure 11. The Harp (Hp.) part has a rest in measure 11 and enters in measure 12 with a melodic line, marked *f* and *f*. There is a triplet of eighth notes in the bass clef of the Harp part in measure 11, marked *mf*.

13

Fl.

Cl.

Bsn.

Perc.

Hp.

*f*

*f*

*f*

*fp*

*mf*

*mf*

*mp*

*mf*

*mf*

*f*

*mf*

*f*

16

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf*

*mf*

*mp*

*p*

*mp*

*mf*

*f*

Slow brush swirl

Finger tapping

Slow hand swirl

19

Fl.

Cl.

Bsn.

Perc.

Hp.

*f*

*mf*

*mf*

*f*

*mf*

*f*

22

Fl.

Cl.

Bsn.

Perc.

Hp.

8va

3

3

Let it ring

*mp*

*fp*

*mp*

*mf*

*mf*

Let it ring



25 (8)

Fl. *mf* *f* *p*

Cl.

Bsn.

Perc. *fp*

Hp.

28 (8)

Fl. *mp*

Cl. *p*

Bsn. *mp* *mf* 3 3 3 3

Perc. *mp* 3 *mf*

Hp.

20

30

Fl.

Cl.

Bsn.

Perc.

Hp.

32

Fl.

Cl.

Bsn.

Perc.

Hp.

**F**

34

Fl. *mf*

Cl.

Bsn.

Perc.

Hp.

36

Fl.

Cl. *mp* *mf* *f*

Bsn.

Perc.

Hp.

Perc. *p* *mp* Both hand tremolo

Hp. *mp* *mf* Let it ring

39

Fl.

Cl.

Bsn.

Perc.

Hp.

*mf* *f* *mp* *fp* *mf* *mp*

41

Fl.

Cl.

Bsn.

Perc.

Hp.

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

43

Fl. *mp*

Cl.

Bsn. *mp*

Perc. *mp*

Hp.

Detailed description: This system covers measures 43 and 44. The Flute part (Fl.) features a rapid sixteenth-note triplet pattern in measure 43, which continues into measure 44. The Clarinet (Cl.) and Bassoon (Bsn.) parts are silent in measure 43 and enter in measure 44 with a melodic line starting on a half note G#4. The Percussion (Perc.) part has a rest in measure 43 and enters in measure 44 with a rhythmic pattern of eighth notes. The Harp (Hp.) part plays a complex accompaniment of eighth notes with triplets in both measures. A dynamic marking of *mp* is present for the Flute and Percussion parts.

45

Fl. *f*

Cl. *f*

Bsn. *f*

Perc. *mf* *f* Let it ring

Hp.

Detailed description: This system covers measures 45 and 46. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.) parts all play a melodic line in measure 45, marked with a dynamic of *f*. The Clarinet and Bassoon parts have a long note in measure 45 that extends into measure 46. The Percussion (Perc.) part has a rhythmic pattern in measure 45 and a single note in measure 46, with dynamics *mf* and *f*, and the instruction "Let it ring". The Harp (Hp.) part continues with its accompaniment, featuring triplets and a dynamic of *f*. The time signature changes from 7/8 to 5/4 at the start of measure 45 and remains 5/4 through measure 46. A fermata is placed over the final notes of the Flute, Clarinet, Bassoon, and Harp parts in measure 46.

47 **G** ♩ = 63

Fl. *fp*

Cl. *fp*

Bsn. *fp* *p*

Perc.

Hp. *mp*

Before gong ends

Let it ring

49

Fl. *p*

Cl.

Bsn.

Perc. *p* Center drop stone R.H.

Hp.

Scratch any strings slowly and softly with both palms, do not pluck

52

Fl. *mp*

Cl.

Bsn.

Perc. *mp* L.H. R.H.

Hp.

55

Fl. *mp*

Cl. *mp*

Bsn.

Perc. *p* Side drop stone R.H. *fp* Slap water L.H. R.H. *mp*

Hp. *p*

58

Fl. *mf* *fp*

Cl. *mf*

Bsn. *mp* *mf*

Perc. *mp* L.H. R.H.

Hp. *mp* *mf*

Let it ring

Scratch any strings slowly and softly with both palms, do not pluck

61

Fl. *mf*

Cl.

Bsn.

Perc. *fp* *mp* *mf*

Hp. *p* *mp* *mf*

Scratch any strings slowly and softly with right palm, do not pluck

Until silence