

SPROUT
For Orchestra

A THESIS IN
Music Composition

Presented to the Faculty of the
University
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fulfillment of the requirements for
the degree

MASTER OF MUSIC

by

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SPROUT

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University of Missouri- Kansas City, 2020

ABSTRACT

From my perspective, the beauty of life lies in its tenacity and endlessness. This beauty is especially reflected in the flowers that grow in the cracks in the rocks. It takes a lot of ups and downs to breakthrough. Therefore, struggling and blooming are the two core themes of my orchestral work, SPROUT. The work is divided into two sections: the first focuses on intense textures, the second is lyrical and has a thematic melody.

At the beginning of the piece, I used the pointillism technique to draw the strings and keep them in the low register to portray an ambiguous atmosphere. The piccolo plays the pentatonic motivation in the extreme high register, which is contrasting to strings. This motive is gradually derived from winds to brass, strings, and constant variations to make texture dense. In this development process, the sound of percussions promotes the development of music and emotions-each small part has a lead percussion such as antique cymbals, Chinese Bass Drum, Congas to highlight the different emotions. Different timbres intertwine or collide against each other to push music towards a climax. After reaching a peak in the first section, the theme melody slowly entered. The arrangement of orchestration of this part is similar to the orchestra concerto. The thematic melody is developed on bassoon, string quartet, trumpet and is equipped with percussion instruments of different characters such as rain stick, wind chimes, and woodblocks. The “blossom” section is the climax of the whole orchestral work where two main materials interact with each other vertically. The theme melody features high pitches on winds except for bassoons and violins while the pentatonic motivic texture is

supporting it. The use of polyphony on brasses and strings keeps the thematic melody appearing one after another to symbolize the core of the entire work: the tenacity and endless life.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory of Music, have examined a thesis titled “SPROUT” presented by Lan SHI, candidate for the Master of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

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INSTRUMENTATION

2 Flutes 2nd flute doubling the piccolo

2 Clarinets in B flat

2 Oboes

2 Bassoons

2 Trumpets

2 Trombones

4 Horns in F

Tuba

Timpani

Percussions I: Bass Drum, Vibraphone, Whip, Congas, Rain Stick, Triangle, Sus.
Cymbal, Tubular Bells

Percussion II: Antique Cymbals, Wood Blocks, Chinese Bass Drum, Wind Gong,
Wind Chimes (Mark Trees)

Harp

Violin I

Violin II

Viola

Cello

Contrabass

Transposed Score

Sprout

for Orchestra

SHI Lan

$\frac{2}{4}$ ♩ = 50

Flute 1
Flute 2 (Piccolo)
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2
1, 2
Horn in F
3, 4
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Tuba
Timpani
Percussion 1 (Bass Drum)
Percussion 2
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

con sord. (cup)
pp *mp*
pp *mp*
ppp
mp
mp *f*
 $\frac{2}{4}$ ♩ = 50
con sord. div.
pp *p* *pp*
con sord. div.
pp *p* *pp*
pp *p* *pp*

8

Fl. 1 *mf* *pp* *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1 *pp*

Tbn. 2

Tba. *pp*

Timp.

Perc. 1

Perc. 2 *pp* *mf* *mp* *f* *mf*

Antique Cymbals *Lv.* *Lv.*

Harp *mf* *mp* *f* *mf*

Vln. I *con sord.* *fp* *pp* *p*

Vln. II *con sord.* *fp* *pp* *p*

Vla.

Vc. *mp*

Cb. *pp* *mp* *mp*

14

Fl. 1 *pp* *f*

Fl. 2 *pp* *mf*

Ob. 1 *mf*

Ob. 2 *f*

Cl. 1 *pp* *mp* *p*

Cl. 2 *pp* *mp* *p*

Bsn. 1 *pp* *mp* *p*

Bsn. 2 *pp* *mp*

Hn. 1, 2 *fp*

Hn. 3, 4 *fp*

C Tpt. 1 *con sord.* *fp*

C Tpt. 2 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

Tba. *fp*

Timp. *mf*

Perc. 1 Lv. *mf*

Perc. 2 Lv. *mf*

Hp. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pp*

Cb. *pp*

19

Fl. 1 *p* wait for the cue from the conductor (fermata)

Fl. 2 *p* wait for the cue from the conductor (fermata) *pp*

Ob. 1 *p* wait for the cue from the conductor (fermata) *pp*

Ob. 2 *p*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

1, 2 Hn. *pp* *pp*

3, 4 Hn. *pp* *pp*

C Tpt. 1 *pp*

C Tpt. 2 *pp* con sord. (cup)

Tbn. 1 *fp* con sord. (cup) *pp*

Tbn. 2 *mp* *pp*

Tba. *p* *pp*

Timp.

Perc. 1 Vibraphone arco l.v. *mf*

Perc. 2

Hp.

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Cb. *p* div. *fp*

24

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2 Hn.
3, 4 Hn.
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dynamic markings: *p*, *mf*, *pp*, *ppp*, *mp*.

Performance instructions: *3*, *6*, *1.*, *3.*, *(Straight)*, *Lv.*, *mp*.

Detailed description: This page of a musical score, numbered 24, contains staves for various instruments. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba) has several parts with triplets and dynamic markings. The brass section (Trumpets 1 & 2, Trombones 1 & 2, and Tuba) features a *pp* marking and a *(Straight)* instruction. The percussion section (Tympani, Percussion 1 & 2, and Harp) includes *pp* and *Lv.* markings. The string section (Violins I & II, Viola, Violoncello, and Contrabass) is present at the bottom of the page.

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

A $\frac{6}{8}$ $\text{♩} = 50$

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tba., Timp., Perc. 1, Perc. 2, Hp.

Dynamics: *mf*, *p*, *mp*, *pp*, *ppp*, *f*.

Percussion markings: Wood Blocks, Antique Cymbals, L.v., 3, 4.

Rehearsal mark 37.

A $\frac{6}{8}$ $\text{♩} = 50$

Vln. I, Vln. II, Vla., Vc., Cb.

Dynamics: *mf*, *p*, *mp*, *f*.

Performance instructions: *senza sord.*, *arco*, *pizz.*, *unis.*

Rehearsal mark 37.

42

Fl. 1 *mf* 3 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 *p*

1, 2 Hn. *p*

3, 4 Hn. *p*

C Tpt. 1 *p* *mf* *pp*

C Tpt. 2

Tbn. 1 *p* senza sord.

Tbn. 2

Tba.

Timp.

Perc. 1 *mf* l.v.

Perc. 2 *mp* Antique Cymbals Wood Blocks *sf* Whip *f* Wood Blocks *p*

Hp. *f* l.v.

Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *f*

Vc. *f*

Cb. *f*

46

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Via.
Vc.
Cb.

mf *ff*
mf *p*
mf *p*
mf *p*
pp *fp*
pp *mf* *pp*
fp
senza sord. *p* *f*
p *fp*
ppp
f *Lv.* *Whip* *Vibraphone*
p *f* *p* *p* *f* *sf* *Antique Cymbals* *Antique Cymbals*
ff *Lv.* *+++++* *Lv.* *mp*
mp *pp*
mp *pp*
arco div. *pp*
arco *pp*

50

Fl. 1

Fl. 2 *Piccolo*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2
Hn. *pp*

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba. *pp*

Timp.

Perc. 1 *mf*

Perc. 2 *pp* Wood Blocks

Hp. *mf*

Vln. I 50 *p*

Vln. II *p*

Vla. *arco div.* *p*

Vc. *p*

Cb. *p*

Detailed description of the musical score: This page of a musical score, numbered 50, contains staves for various instruments. The woodwind section includes Flute 1, Flute 2 with Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The brass section includes Horns 1 and 2 (marked *pp*), Horns 3 and 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba (marked *pp*). The percussion section includes Timpani, Percussion 1 (marked *mf*), and Percussion 2 (marked *pp*) with Wood Blocks. The keyboard section includes Harp (marked *mf*). The string section includes Violin I (marked *p*), Violin II (marked *p*), Viola (marked *arco div.* and *p*), Violoncello (marked *p*), and Contrabass (marked *p*). The score shows musical notation for each instrument, including rests, notes, and dynamic markings.

55 **B** $\frac{2}{4}$ ♩=60

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

55 **B** $\frac{2}{4}$ ♩=60

Vln. I
Vln. II
Via.
Vc.
Cb.

59

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Hp.

59

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf*

p *f*

f

ff *pizz.*

Detailed description: This page of a musical score covers measures 59, 60, and 61. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent. The brass section (Horns, Trumpets, Trombones, Tuba) has a tuba part in measure 60 with dynamics *p* and *mf*. Percussion includes Bass Drum and a snare drum pattern with dynamics *p* and *f*. The harp is silent. The string section (Violins, Viola, Violoncello, Contrabass) has a dense texture, with the Viola and Cello playing a rhythmic pattern marked *f*, and the Contrabass playing a bass line marked *ff* and *pizz.* (pizzicato).

62

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.

Perc. 1
Perc. 2
Hp.

62

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 62, 63, and 64. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent. The brass section (Trumpets, Trombones, Tuba) plays a melodic line with dynamics *p* and *f*. The percussion section (Perc. 1, Perc. 2) provides rhythmic accompaniment. The harp (Hp.) is silent. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment.

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. (cup)
p

con sord. (cup)
p

mp

mp

f

pizz.
f

unis.
pizz.
f

68 **C** $\frac{3}{8}$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4

C Tpt. 1
C Tpt. 2

Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Hp.

Vln. I
Vln. II
Via.
Vc.
Cb.

74

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

74

Vln. I
Vln. II
Via.
Vc.
Cb.

74

78

The score is divided into two systems. The first system includes:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hr. 1, 2 and Hr. 3, 4 (with triplets and accents)
- C Tpt. 1, 2 (with *ff* dynamics)
- Tbn. 1, 2 (with *mp* and *f* dynamics)
- Tba.
- Timp.
- Perc. 1 (Bass Drum)
- Perc. 2 (Chinese Bass Drum)
- Hp.

The second system includes:

- Vln. I (with *mp*, *ff*, and *pizz.* dynamics)
- Vln. II (with *f*, *fff*, and *pizz.* dynamics)
- Vla.
- Vc.
- Cb.

The time signature 2/4 is indicated in the top right of each system. The page number 78 is at the top left of the first system.

3

82

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4

C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Congas
W. Gong

Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

88

2/8

3/8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vin. I

Vin. II

Vla.

Vc.

Cb.

f

ff

p

ff

f

ff

f

ff

div.
arco

un.
div.

a2

91

1 8 3 8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

W. Gong

Vln. I

Vln. II

Vla.

Vc.

Cb.

D $\frac{6}{8}$

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Chinese Bass Drum

Hp.

pp

mp

mf

p

senza sord.

D $\frac{6}{8}$

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ff

pp

pp

p

unis.

97

Fl. 1 *mf*

Fl. 2 Piccolo *mp* *f*

Ob. 1 *mp* *f* *mp* *f*

Ob. 2 *mp* *f* *mp* *f*

Cl. 1 *p* *mf* *mp* *f* *mp* *f*

Cl. 2 *p* *mf* *mp* *f* *mp* *f*

Bsn. 1 *mp* *f* *mp* *f*

Bsn. 2 *p* *mf* *mp* *f* *mp* *f*

1, 2 *1.* *senza sord.* *mp* *2.* *1.*

3, 4 *3.* *senza sord.* *mp* *4.*

C Tpt. 1 *senza sord.* *mp*

C Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *p* *f* *p*

Tba. *fp*

Timp. *p*

Perc. 1

Perc. 2

Harp *p* *gliss.* *f* *gliss.* *mp* *gliss.*

Vln. I 97

Vln. II

Vla. *unis.* *arco* *p*

Vc.

Cb.

100

Fl. 1 *ff* *5* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *5* *fff*

Ob. 2 *ff* *fff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

Bsn. 1 *mf* *mf* *ff*

Bsn. 2 *ff*

1, 2 Hn. *ff*

3, 4 Hn. *ff*

C Tpt. 1 *mp* *ff*

C Tpt. 2 *mp* *ff*

Tbn. 1 *mp* *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* *5* *5* *5* *5* *ff*

Perc. 2 *ff*

Hp. *ff*

100

Vln. I *ff*

Vln. II *ff*

Via. *ff*

Vc. *ff*

Cb. *ff*

E $\frac{2}{4}$

102

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1. 2
Hn.
3. 4

C Tpt. 1
C Tpt. 2

Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Hp.

Bass Drum

1. *mp*
3. *mp*

mp *mp*

con sord.
pp

E $\frac{2}{4}$

102

Vln. I
Vln. II
Vla.

Vc.
Cb.

pizz.
f
pizz.
f
pizz.
f

pp *pp*

♩ = 50

3

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn. *pp*

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Congas *mp*

Triangle *p*

Bass Drum *pp* l.v.

Perc. 2

W. Gong *pp*

mp

pp

Hp.

mp

105

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Via.
Vc.
Cb.

mp
p
ppp
pp
mp
ppp
ppp
mp
mp
mf

con sord.
con sord.
Antique Cymbals
arco

116

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
116
Vin. I
Vin. II
Vla.
Vc.
Cb.

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

1.
p

Detailed description: This page of a musical score covers measures 116 through 119. The score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, and Cor Anglais 1 and 2. The brass section includes Trumpets 1 and 2, Trombones 1, 2, and 3, and Timpani. The percussion section includes two Percussion parts. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. Measure 116 features a melodic line in Clarinet 2 starting with a piano (*p*) dynamic and a slur. Bassoon 1 also has a melodic line with a slur and a piano (*p*) dynamic. Bassoon 2 has a melodic line with a slur, starting piano (*p*) and moving to mezzo-forte (*mf*). Horns 1 and 2 have a melodic line starting in measure 118 with a first ending bracket and a piano (*p*) dynamic. Clarinet 2 has a melodic line starting in measure 118 with a mezzo-forte (*mp*) dynamic and a slur. Harp has a melodic line starting in measure 118 with a mezzo-forte (*mp*) dynamic and a slur. Percussion 1 and 2 have rhythmic patterns. The string section is mostly silent.

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

121

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 121 consists of multiple staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, and Trumpets 1 and 2 in C. The brass section includes Trombones 1 and 2, and Tuba. Percussion includes Timpani, Percussion 1, and Percussion 2. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *pp*, *p*, *mp*, *ppp*, and *mf*. There are also articulation marks like accents and slurs. The harp part features a sequence of chords marked with vertical lines and a triplet of eighth notes. The string parts are mostly blank, indicating rests.

F $\frac{3}{4}$

125

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1 (Rain Stick)
Perc. 2
Hp.
125

F $\frac{3}{4}$

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 125 to 127. It features a variety of instruments including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), percussion (rain stick, timpani, snare), harp, and strings (violins, viola, cello, double bass). The score is in 3/4 time and marked with a forte 'F' dynamic. The woodwinds have significant melodic and harmonic parts, with dynamic markings such as *pp*, *p*, and *mf*. The percussion includes a rain stick part with *pp* and *p* dynamics. The strings are mostly silent in this section.

128

Fl. 1 *f* *a* *a* *a* *mp* *p* *a* *mf* *a* *a*

Fl. 2 *mf* *mp* *mp* *a* *mp*

Ob. 1 *p*

Ob. 2 *pp* *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *ppp* *pp* *mp* *p*

Bsn. 1

Bsn. 2

1, 2 Hn.

3, 4 Hn.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *pp*

Perc. 2

Hp.

128

Vln. I

Vln. II *con sord. arco* *pp*

Vla. *con sord. div. arco* *pp*

Vc.

Cb.

131

Fl. 1 *pp*

Fl. 2 *f* *mp* *p*

Ob. 1 *p* *mp* *p*

Ob. 2

Cl. 1 *mp* *p*

Cl. 2

Bsn. 1 *pp* *mp* *p*

Bsn. 2

Hn. 1, 2 *p*

Hn. 3, 4 *pp* *p*

C Tpt. 1 *p* *s* *p* *s*

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *mp* *pp*

Perc. 2

Hp.

Vln. I *pp* *con sord.* *arco* *mp*

Vln. II Section *p* *solo arco* *mp*

Vla. *mp*

Vc.

Cb.

134

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4

C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Hp.

134

Vln. I
Sec.
Vln. II
Solo
Vla.
Vc. Solo
Vc.
Cb.

$\frac{2}{4}$

G $\frac{3}{4}$

pp *mp* *mf* *pp*

ppp *pp*

pp *pp*

pp

pp

pp *mp* *pp*

pp *pp*

pp *pp*

pp *pp*

pp *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp*

Wind Chimes
p *ppp*

pp *pp*

sempre *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pp *pp*

pp *pp* *pp* *pp*

solo arco
p *mf*

arco
p *mf*

138

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1. 2

Hn.

3. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

138

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wood Blocks

p senza sord. tutti *mp* *p* *p* *mp* *pp*

f senza sord. pizz. *vib.* *vib.*

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

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

H

142

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

f *mp* *pp*
f *mp* *pp*
pp
p *mf* *p*
p *mf* *p*
mp *p*
p *mp* *p*
p *mp* *pp*
f

H

142

Vln. I
Vln. II
Vla.
Vc.
Cb.

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

arco
pizz.
solo
sec.

4 3

4 4

147

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hr.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

147

Vin. I

Vin. II

Vla.

Vc.

Cb.

6 *mp* 6 *pp*

solo *p* *mf* *pp*

solo *p* *pp* *mf* *p*

vib. *mf* *pp* *mf* *p* *solo*

p *pp*

152

Fl. 1 *mp* *a* *pp*

Fl. 2 *mp* *a* *pp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2 Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp. *f* *mf*

152

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

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

Vla. *f* *mf* *f* *p*

Vc. *f* *mf* *f*

Cb. *p* *a* *mf* *p* *a* *mf* *p* *a* *mp*

157

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2

Hp.

Vin. I
Vin. II
Via.
Vc.
Cb.

Gong

ppp

ppp

p *mf*

mp *f* *p* *mf*

pizz. vib.

pp *mp* *p* *mp*

arco *pp* *mp* *pp* *pp* *p*

157

I

Musical score for orchestral instruments, measures 161-164. The score is divided into two systems, each marked with a Roman numeral 'I' in a box. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2 and 3, 4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Percussion 2 (Triangle), and Harp. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *pp*, *mf*, *mp*, *f*, and *ppp*, along with performance instructions like 'senza sord.' and 'tutti arco'. Measure 161 starts with a dynamic of *p* and a triplet of eighth notes. Measure 162 features a dynamic of *pp* and a triplet of eighth notes. Measure 163 includes a dynamic of *mf* and a triplet of eighth notes. Measure 164 concludes with a dynamic of *f* and a triplet of eighth notes. The Harp part in measure 163 includes a dynamic of *f* and a triplet of eighth notes. The Percussion 2 part in measure 163 includes a dynamic of *ppp* and a triplet of eighth notes. The Violoncello part in measure 163 includes a dynamic of *pp* and a triplet of eighth notes. The Contrabass part in measure 163 includes a dynamic of *pp* and a triplet of eighth notes.

166

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Sus. Cymbals

Bass Drum

Hp.

166

Vln. I

Vln. II

Via.

Vc.

Cb.

tutti arco

170

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1. 2.
Hn.

3. 4.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

p, *mf*, *f*, *ff*, *mp*, Triangle, *f*, *C=D#*

Detailed description: This page of a musical score covers measures 170, 171, 172, and 173. It features a full orchestral ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and brasses (Trumpets, Trombones, Tuba) play melodic and harmonic parts with various dynamics. The strings (Violins, Viola, Violoncello, Contrabass) provide a rhythmic and harmonic foundation, with triplets and slurs. Percussion includes timpani, triangle, and snare drums. The harp (Hp.) has a melodic line in the right hand. Measure numbers 170 and 171 are indicated at the start of their respective systems. Dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano) are used throughout. A specific instruction 'C=D#' is noted above the harp staff in measure 173.

This page of a musical score, numbered 174, contains the following parts and markings:

- Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3, & 4, and Trumpets 1 & 2. They feature complex melodic lines with slurs and dynamic markings of *f*, *mf*, and *p*.
- Brass:** Trombones 1 & 2, and Tuba. They play sustained notes with dynamic markings of *mf* and *p*.
- Percussion:** Includes Timpans (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Hp.). Perc. 1 includes Tubular Bells. The Harp part features a tremolo effect marked with '+++++'.
- Strings:** Violins I & II, Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I part includes a 'solo' section and 'arco' (arco) markings. Dynamic markings include *f* and *mf*.

181

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2
Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

ff

184

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

1, 2

Hn.

3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

184

Vln. I

Vln. II

Vla.

Vc.

Cb.

187

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *p*

Cl. 1 *mf* *pp*

Cl. 2 *p*

Bsn. 1 *p* *pp*

Bsn. 2 *pp* *pp*

1, 2 Hn. *mp* *pp* *p* *pp*

3, 4 Hn. *mp* *pp* *p* *pp*

C Tpt. 1

C Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tba. *pp*

Timp. *pp*

Perc. 1 *mp*

Perc. 2 *pp*

Hp. *f* *mp*

187

Vln. I *mp* *pp*

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

Vla. *mp* *p* *p*

Vc. *mp* *pp*

Cb. *mp* *pp*

191 4
4

The score is written for a full orchestra. Measures 191-194 are in 4/4 time. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has melodic lines with dynamics *pp* and *p*. The string section (Violins I and II, Viola, Violoncello, Contrabass) has accompaniment with dynamics *pp* and *p*. The percussion and harp parts are mostly silent.

J $\frac{3}{4}$

196

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
1, 2
Hn.
3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.

J $\frac{3}{4}$

196

Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
solo
solo
solo
solo sul A

p *pp* *fp* *mp* *mf* *p*

203

K

Fl. 1 *f* *p*

Fl. 2 *mp* *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hr. 1, 2 *mf*

Hr. 3, 4 *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *f* *arco*

Perc. 2 *pp* *mf*

Hp. *+++++* *ff*

203

K

Vln. I *mp* *pp* *tutti* *gliss.* *mf* *div.*

Vln. II *mp* *pp* *tutti* *gliss.* *mf* *div.*

Vla. *mp* *pp* *tutti* *gliss.* *mf* *div.*

Vc. *mp* *pp* *tutti* *gliss.* *mf* *div.*

Cb. *mf*

209

The score for page 50, starting at measure 209, features the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has dynamics *p* and *pp*. Fl. 2 has dynamics *mp* and *p*.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has dynamics *mf* and *p*. Ob. 2 is silent.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has dynamic *p*. Cl. 2 is silent.
- Bassoons:** Bsn. 1 and Bsn. 2. Both are silent.
- Horns:** Hn. 1, 2 and Hn. 3, 4. Hn. 1, 2 has dynamic *fpp*. Hn. 3, 4 has dynamic *fpp*.
- Trumpets:** C Tpt. 1 and C Tpt. 2. Both are silent.
- Trombones:** Tbn. 1, Tbn. 2, and Tba. All are silent.
- Timpani:** Timp. Silent.
- Percussion:** Perc. 1 (silent), Perc. 2 (Vibraphone). Perc. 2 includes a *fpp* dynamic marking and a *Vibrato* section.
- Harp:** Hp. Silent.
- Strings:** Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Violin I and II have dynamics *fpp*. Viola, Vc., and Cb. have dynamic *fpp*.

VITA

Lan Shi was born in 1995 in Hangzhou, China. She has played the pipa and the piano since she was four years old. In 2013, she was enrolled in Shanghai Conservatory of Music, and in 2016-2017 she was recommended to study at Hochschule für Musik und Theater Hamburg as an exchange student. She is currently a second-year master degree composition student at the University of Missouri at Kansas City under Dr. ZHOU Long, Dr. CHEN Yi, and Dr. James Mobberley.

Her pieces were performed by Columbia Civic Orchestra, Shanghai Philharmonic Orchestra, Lviv Philharmonic Orchestra, and many other outstanding international orchestras and performers. She was invited and committed by Shanghai New Music Week, Austria Crossroads Music Festival, Chinese Instrument Music Festival.

In 2014, she won the third prize in the CCTV Piano Violin Competition. In 2015, she won the first prize in the Shanghai youth composition competition and the second prize in Red Classic songwriting competition. In 2016, she was selected in the finalist of the "Bruno Madera" International Composing Competition. In 2018, her duo "Impression of Tongzhou Island" for violin and the pipa won second place in the UMKC chamber composition competition. Her orchestra work "Sprout" won the honourable mention in the 2020 Missouri Composer Project Composition Competition.