

Lansing McLoskey

Yellow



for chamber ensemble



Adhecaton **Z** Music

Lansing McLoskey

Written for the Xanthos Ensemble

Yellow

- | | | |
|-----|------------------------|------|
| I. | Dancing without a head | 5:30 |
| II. | Yellow | 4:45 |

INSTRUMENTATION:

Flute [dbl piccolo]

B \flat clarinet

violin

cello

percussion:

snare

3 Balinese ("nipple") gongs

tam-tam

triangle

5 temple blocks

1 conga

2 sus. cymbals: 1 crash, 1 "China-boy"

B \flat crotale

pane of glass

Approximate duration: 11 minutes



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PERFORMANCE NOTES:

Score is notated in C.

Accidentals hold throughout the measure, though in highly chromatic passage courtesy accidentals are given.

♩ = ♩ at all meter changes unless otherwise indicated.

S
M = senza misuram, or "without measure."

Percussion notation:

The diagram shows a single staff with various percussion symbols and their corresponding instrument names. Above the staff, the following instruments are listed with brackets indicating their respective symbols: sus. cymbals (crash), Chinese* cym. (cym.), triangle, Balinese gongs** (three different symbols), Snare: rim-shot (R.S.), temple blocks (three different symbols), conga (three different symbols), and glass ‡ (diamond symbol). Below the staff, the following instruments are listed with their corresponding symbols: Tam (diamond symbol), R.S. (circle with a dot), "bass" (circle), "normal" (circle), slap-tone (circle with a dot), and glass ‡ (diamond symbol).

* If no Chinese cymbal ("China boy") is available, a small splash may be substituted.

** Balinese gongs are not pitch specific, but simply high, medium and low. If Balinese or other "nipple gongs" are not available, three small gongs (such as a Peking opera gong, very small tam, etc.) may be substituted.

‡ A pane of glass approximately 13"x13", to be broken at the end of the first movement (detailed instructions in the percussion part).

Yellow was written for Xanthos Ensemble. Following an age-old tradition of incorporating dedicatee's names into musical compositions, all the melodies, harmonies, and motives in the entire piece are based on a musical transliteration of "Xanthos," as follows: X=B₁, A=a, N=d, T="ti"=b, H=b (in German), O="sol"=g, S="Es" (in German)=E₁.

The first movement, "Dancing with no head," is inspired by the headless statues from Xanthos, the capitol of ancient Lycia, in the British Museum. In the 1840's the British excavated numerous Greek ruins and statues from Xanthos (in modern Turkey) and shipped them to the British Museum; among them is a series of statues with the heads and various other limbs broken off. Most are in various active poses, and at first glance they appear to be a line of people (mostly women) dancing...with no heads. Thus the character of the movement is rhythmic and dance-like, but in an apoplectic, chicken-with-it's-head-cut-off sort of way.

The Xanthos River – also in Turkey - is so called due to it's yellow hue, xanthos being the Greek word for yellow. Hence the title of the piece, and the title and flowing yet somewhat nebulous character of the 2nd movement.

LM

Yellow

I. Dancing without a head

20" 4" 8" Animated ♩ = 120

Flute *p* *p* *mp*

B, Clarinet *p* *p* *mp*

Percussion *mp* *mp*

crotale *triangle* *l.v.*

Fl. *p* *mp no cresc.*

Cl. *p* *mp no cresc.*

Perc. *mp*

Fl. *p sub.*

Cl. *p sub.*

Fl. *mp no cresc.*

Cl. *mf mp no cresc.*

Fl. *mf*

Cl. *mf*

Perc. *p f mf*

A

18 5 3

Fl.

Cl.

21 3

Fl.

Cl.

Vln.

24 B

Fl.

Cl.

Vln.

Perc.

27 3 5 3

Fl.

Cl.

30

Fl.

Cl.

Vln.

33

Fl.

Cl.

Vln.

Vc.

Perc

C

f

f

fpp

pizz.

mp

temple blocks

mp

36

Fl.

Cl.

Vln.

Vc.

Perc

41

Fl.

Cl.

Vln.

Vc.

Perc

D

mp

5 3 5

wildly! (as fast as possible; note values do not have to be even)

ff

arco

p

R.S.

triangle

ff

f

44

Fl. G.P. 10-12" 4-6"

Cl. G.P.

Vln. G.P.

Vc. G.P.

Perc. *f* *p* *pp* *mp* *p* *f*

china boy temple blocks

Crotale *mp*

p *pp* *mf* *mf* *ord.*

E *A tempo* ♩ = 120

50

Fl. *p sub.* *no cresc.*

Cl. *p sub.* *no cresc.*

Vc. *ff* *pizz.* *mp*

Perc. *mp*

conga

54

Fl. *mp*

Cl.

Vc.

Perc.

58

Fl. *p*

Cl. *mp* *p*

Vln.

Vc.

Perc

62

Fl. *mp* *p* *mp*

Cl. *mp* *p*

Vln. *p* *mp*

Vc.

Perc

66

Fl. *mf*

Cl.

Vln. *pizz.* *p* *mp* *mf*

Vc.

Perc

70

Fl. *mp*

Cl. *mf* *mp*

Vln. *p* *mp*

Vc. *mf*

Perc.

arco

3

5

74

Fl. *mf* *ff* *p*

Cl.

Vln. *pizz.* *mf* *ff* *p*

Vc. *mp*

Perc.

3

78

Fl.

Cl. *p* *mf* *mp* *p*

Vln. *sul pont* *mf* *p* *pizz.* *mf*

Vc.

Perc.

5

3

5

81

Fl. *mf* *mp*

Cl. *mp* *mf* 3

Vln. arco (ord.) *mf* *p* *mf* 3

Vc. *mf*

Perc. *mf* *mp* sub. *mf* 3

84

Fl. *mf* *mp*

Cl. *mf* *mf*

Vln. *f* *mf* pizz. arco *mp* *mf*

Vc. *mf*

Perc. *mp* 3

88

Fl. *poco a poco cresc.* *f* *mf* **F** to picc.

Cl. *f* *p*

Vln. *f* *mp* Broadly, soaring, poco espressivo (solo)

Vc. *f* *ff* *mp*

Perc. *f* *mp* 3

92

Fl. picc.

Cl. *mf* *p* *mp* *p*

Vln. *mf*

Vc. *mf*

Perc. *mf*

96

Fl.

Cl. *mp* *mf*

Vln. *mf*

Vc. *mf*

Perc. *mp* *f*

100

Fl. *mf*

Cl. *mf* *mp*

Vln. *mf*

Vc. *mf*

Perc. *ad libitum*

Improvise freely on conga. Avoid too many repeated patterns, or falling into a "Latin" groove. Although some virtuosic moments are fine (encouraged, in fact), the conga line is not a "solo" and should not demand too much attention. It is OK to strike the cymbals with the hands; a couple of places this is specified on a particular beat (such as mm. 113 & 126). The general dynamic should be *mf*, though it should be static (i.e. use accents, *mp*, even up to *f* at times).

104 (w/violin until reh. H)

Fl. *mf*

Cl. *mf*

Vln. *mp* *poco a poco cresc.*

Vc.

Perc.

108

Fl. *f*

Cl. *mf*

Vln. *f*

Vc.

Perc.

112 **H**

Fl. *mf* *f* *f* *mp*

Cl. *mf* *f* *p*

Vln. *mf* *f* *ff* *pizz.* *f*

Vc. *f* *f*

Perc. *f* *mf*

115

Fl. *mp* *mf* *mp*

Cl. *mp* *mf*

Vln. arco *mf*

Vc.

Perc.

119

Fl. *mf* *mp* *mf*

Cl. *mf* *mp* *mf*

Vln. *poco a poco cresc.*

Vc. arco *mf* *f* *pizz.* (*f*)

Perc.

122

Fl. *mp* *mf*

Cl. *mf*

Vln. *f* *graz.*

Vc.

Perc.

126

Fl.

Cl.

Vln. *ff*

Vc.

Perc.

I *

wildly, losing control...

Aggressively and freely (solo)*

f to ff throughout, as felt.

5

* From reh. I to the end, the violin is not together with the ensemble. The tempo of the violin solo should remain roughly the same, but the violinist has freedom to push or pull the tempo. The solo should have the feeling of being frantic, improvised, and borderline out-of-control.

129

Fl.

Cl.

Vln.

Vc.

Perc.

f

arco

f

3

5

7

3

3

132

Fl.

Cl.

Vln.

Vc.

Perc.

mf

f

ff

f

pizz.

6

6

3

5

6

3

5

135

Fl. *mf* *f*

Cl. *f*

Vln. *mf* 5 6 5

Vc. arco 6

Perc

137

Fl.

Cl. 3

Vln. *f* Repeat until cue 1.

Vc. *ff* pizz. *f* 3 *ff*

Perc

139

Fl.

Cl.

Vln.

Vc.

Perc Break glass *ff*

II. Yellow

Timeless
Wait approx. 1:25" before entering

(solo)
Languidly, with freedom ♩ = 56 - 60

pp *p* *pp* *mp* *poco mf*
(not too loud, never strident...)

pp *p* *pp* *pp*

1 Give cue. 2 (Perc gives cue)

Performance instructions for this movement:

Each performer plays from his/her individual part, in different tempi.

There are no rhythmic alignments until the two cues. The first cue is given by the flute, the second by the percussionist.

The strings and percussionist begin together. At approximately 1 minute the clarinet enters, followed approximately 25 seconds later by the flute.

