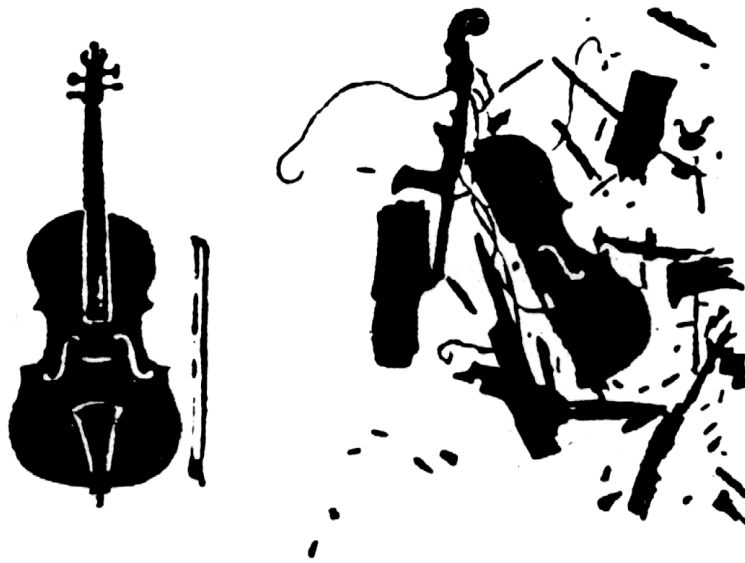


Lansing McLoskey

# zámhááh

*for flute, clarinet, violin, cello and piano*



Odhecaton **Z** Music

Lansing McLoskey

*Written for The Fromm Players at Harvard*

# zámháah

## INSTRUMENTATION :

flute (+ piccolo, alto flute)  
clarinet in B $\flat$  (+ bass clarinet)  
violin  
cello  
piano

## PERFORMANCE NOTES :

Score is notated in C.

Accidentals hold throughout the measure and only in the octave in which they appear (though in rapid, chromatic passages courtesy accidentals are given where appropriate).

$\text{♩} = \text{♩}$  at all meter changes unless otherwise indicated.

Approximate duration: 6'45"



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**zámbáah** (zôm´bô´) n. 1. A particularly wild and energetic variation of the samba where virtuosic solos are alternated with lyrical passages of melancholy and longing.

**zámbáah** is a compact “character piece,” albeit with multiple characters. A few relatively simple musical ideas and gestures are presented and immediately begin to transform and evolve as the work unfolds, like a fluid, shifting theme(s) and variations. The ensemble is constantly in flux, with various instruments coming to the fore in solos and duets giving the effect of a rapidly revolving, ultra-condensed chamber concerto.

LM

Andante moderato ♩ = 84 88

Flute

Bb Clarinet

Violin

Cello

Piano

Fl.

Cl.

Vln.

Vc.

Pno.

*senza ped.*

*arco*

5

Fl.

Cl.

Vln.

Vc.

Pno.

3

5

(snap it!)

*ff*

5/4

4/4

A

8

Fl.

Cl.

Vln.

Vc.

Pno.

6

5

6

7

*f*

*ff*

*pp* possibile

*ff*

*pp*

*ff*

*pp*

4/4

9

Fl. *mp* *ff*

Cl. *p* *f*

Vln. *p* *f*

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

Pno.

11

Fl.

Cl.

Vln.

Vc.

Pno. *mf* *f*

Obsessively

(flutter pedal)

14

Fl.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{4}{4}$  *mf* *f*

Cl.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{4}{4}$  *mf* *f*

Vln.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{4}{4}$  *mf* *f*

Vc.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{4}{4}$  *ff* *mf* *ff*

Pno.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{4}{4}$  *ff* *f*

*senza led.*

**B** dancing

17

Fl. *f*  $\frac{3}{4}$   $\frac{3}{16}$

Cl. *mf*  $\frac{3}{4}$   $\frac{3}{16}$

Vln. *f*  $\frac{3}{4}$   $\frac{3}{16}$

Vc. *off the string* *mp*  $\frac{3}{4}$   $\frac{3}{16}$

Pno. *dancing* *mp* *mf*  $\frac{3}{4}$   $\frac{3}{16}$

19

Fl.  $\frac{3}{4} + \frac{3}{16}$   $\frac{3}{4} + \frac{3}{16}$  *mp*

Cl.  $\frac{3}{4} + \frac{3}{16}$   $\frac{3}{4} + \frac{3}{16}$  *f* *5* *p* *legato, broadly* *mf*

Vln.  $\frac{3}{4} + \frac{3}{16}$   $\frac{3}{4} + \frac{3}{16}$  *ff* *f*

Vc.  $\frac{3}{4} + \frac{3}{16}$   $\frac{3}{4} + \frac{3}{16}$  *ff* *pizz.* *mf*

Pno.  $\frac{3}{4} + \frac{3}{16}$   $\frac{3}{4} + \frac{3}{16}$  *ff* *mp* *mf*

21

Fl. *mf* *mp* *ff*

Cl. *p* *ff*

Vln. *ff*

Vc. *arco* *mf poco a poco cresc.*

Pno. *poco a poco cresc.* *f*

C

23

Fl. Picc. *ff* 6 5 3

Cl.

Vln. *mf* 5 5 3

Vc. *fff* 3

Pno. *fff* 3 *ff* 3 3 *p sub.* 3  
*senza ped.*

26

Fl. *f* 3

Cl. *mf* 5 *mp* 3

Vln. *f* 3

Vc. *p* *f* *pizz.* *mf* *mp*

Pno. 3

28

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

*f*

*ff*

*arco*

*mf*

*ff*

*mf*

*f*

30

Fl.

Cl.

Vln.

Vc.

Pno.

*ff*

*f*

*pp*

*mp*

*pp*

To Flute

*mf*

*pizz.*

*mp*

*3*

33

Fl. Flute *p* *ppp*

Cl. *p*

Vln. *grco* *p* *ppp*

Vc. *pizz.* *mp* *mf* *p* *ppp*

Pno. *mf* *f*

**D**

36

Fl. *p* *mf*

Cl. *p* *mf*

Vln. *senza vibr.* *mp* *mf*

Vc. *pizz.* *mf*

Pno. *mf* *f*



**E**

Alto flute

Musical score for measures 42-45. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Measure 42 starts with a dynamic of *pp sub.* and features triplets in the Vln. and Pno. parts. Measure 43 continues with the same dynamics. Measure 44 begins with a dynamic of *mp* for the Flute and *p* for the Clarinet, with the instruction "(decisive, matter of fact, no cresc.)". The Vln. and Vc. parts are marked *f* with the instruction "(decisive, matter of fact, no cresc.)". Measure 45 concludes the section with a dynamic of *p* for the Piano. A bracket spans measures 44 and 45.

Musical score for measures 46-49. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Measure 46 starts with a dynamic of *pp sub.* and features triplets in the Vln. and Pno. parts. Measure 47 continues with the same dynamics. Measure 48 begins with a dynamic of *mp* for the Flute and *p* for the Clarinet, with the instruction "(decisive, matter of fact, no cresc.)". The Vln. and Vc. parts are marked *f* with the instruction "(decisive, matter of fact, no cresc.)". Measure 49 concludes the section with a dynamic of *p* for the Piano. A bracket spans measures 48 and 49.





57

Fl.

Cl.

Vln.

Vc.

*pizz. lentamente*

*p*

*pizz. lentamente*

*p*

Pno.

*pp no cresc.*

*dreamlike*

3

3

6

60

Fl.

Cl.

Vln.

Vc.

*arco sul pont*

*pp*

*arco sul pont*

*pp*

6

6

5

*poco rit.*

*mp*

3

3

3

*poco rit.*

*p*

5

8<sup>va</sup>

*A tempo*

63

Fl. *mf*

Cl.

Vln. *ord.*  
*n.* *pp*

Vc.

*mp*

*pp*

*A tempo*

Pno.

*poco mp* *p* *pp*

(8va)-----

67

Fl. *p* *mp*

Bass clarinet *pp*

Vln. *pp*

Vc. *ord.* *pp* *flautando*

**G**

*ppp* (but heard)

(8va)-----

Pno.

*ppp* (but heard)

(8va)-----

71

Fl. *mp*

Cl.

(8va)

Vln.

Vc.

Pno.

74

Fl. *p* *p* *poco a poco cresc.*

Cl.

(8va)

Vln.

Vc.

Pno. *ppp* (emerging from flute) *pp* *p*

76

Fl. *mf* *mp*

Cl.

Vln. *8va*

Vc.

Pno. *pp*

78

Fl. *mp* *mf*

Cl.

Vln.

Vc.

Pno. *ppp* *mp*

(flutter pedal)

**H** ♩ = 60 sub.

80

To Flute

To Bb clarinet

Vln. *mp*

Vc. *mf*

*pizz.* 3 3

3

♩ = 60 sub.

*legato*

*mp*

3 5 5

83

Flute

Bb clarinet

Vln.

Vc.

*mp*

*p*

*arco* 3

*tr* (slow down trill)

3

3

3

85

Fl. *tr*

Cl.

Vln. *3*

Vc. *pizz.* *mf* *arco* *p*

Pno.

8vb

87

Fl. *mf* *5* *mp*

Cl. *mf* *5* *mp*

Vln. *mf* *5* *mp* *off the string* *6* *mf*

Vc. *arco* *mp* *pizz.* *mf*

Pno. *poco marcato* *f* *5* *mf* *poco marcato* *3*

(8vb)

senza Rdo.

90

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

*arco*

*legato*

*mf*

3

3

3

93

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

*mf sub.*

*mp*

*no cresc.*

*mp*

*no cresc.*

*accel.*

**I**

*ff*

*mp*

*ff*

*pizz.*

*p sub.*

*ff*

*pizz.*

*p sub.*

*mf*

*pp sub.*

*senza &rd.*

3

96 To Picc.

Fl. G.P.

Cl. G.P.

Vln. G.P.

Vc. G.P.

Pno. G.P.

98

Fl. 2/4

Cl. 2/4

Vln. 2/4

Vc. 2/4

Pno. 2/4

101 Picc. J

Fl. *ff* 5 5 *mf*

Cl. *ff* *mf*

Vln. *arco ff* 5 5 *mf*

Vc. *arco ff* 5 *pizz. mf* 3 6

Pno. *ff* 5 5 *f*

8<sup>va</sup>

103

Fl. 3

Cl. 3

(as fast as possible; not necessary to coincide with the conductor)

Vln. *fff* 5

Vc. 3 *mf* *f*

Pno. 3

(8<sup>va</sup>)

105

Fl. *f* *mf* 6

Cl. *mf* 5 *f* *mf* 5

Vln. *mf* *f*

Vc. *arco* *mf* *f*

Pno. *ff* *f* *mf* *mf* 6 (gliss)

**K**

107

Fl. *ff* *mp* *mf* To Flute

Cl. *ff* *mp*

Vln. *mf* 5 *f*

Vc. -

Pno. *mf* 3 3 3 3 3 3 3 3

rolling along...

109

Flute

Fl. *f* 6 7 7

Cl. *f* 6 5

Vln. *f* 5 5

Vc.

Pno.

111

Fl. *mf* 3 3 3

Cl. *mf* 3 3 3

Vln. *f* 5 5 *mf* 3 3 3 *f*

Vc. *mf* 3 3 *pizz.* *arco* 3 5

Pno.

113

Fl. *mf* *f* **L**

Cl. *tr* *mf* *pp* *mf*

Vln. *mp* *f*

Vc. *ff*

Pno. *f* *mf*

115

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

Vln. *mf*

Vc. *mf*

Pno. *mf* *ff*



121

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *fff* *f* *ff*

Pno. *f* *ff*

*fff*

123

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *fff* *ff*

Pno. *fff* (gliss) *ff*

*N* *wildly!*  
*poco più mosso* (♩ = 92)

*poco più mosso* (♩ = 92)

126

Fl. *fff*

Cl. *fff* *off the string*

Vln. *fff* *ppp*

Vc. *fff*

Pno. *fff*

128

Fl.

Cl.

Vln. *ric.*

Vc. *ric.* *ppp*

Pno.

**DEO  
GRA-  
TIAS**