



# Clark Ross

Compositeur, Directeur, Interprete, Professeur

Canada, St. John's, Newfoundland

## A propos de l'artiste

Clark Winslow Ross's compositions have been performed in England, Ireland, the United States, and across Canada by some of Canada's finest musicians, ensembles, and orchestras. He was Composer-in-Residence at Ireland's Waterford New Music Week in 2003, and has won Young Composer's Awards in national competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. He has also received over 30 commission grants through the Canada Council, the CBC, the Newfoundland and Labrador Arts Council, and other funding agencies. He is the founder and Artistic Director of the Newfoundland Music Festival, held every February in St. John's, and was a founding member and later President of Continuum, the Toronto-based new-music group. §  
Born in Maracaibo, Venezuela, Clark was raised there and in Caracas, Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto. He holds a Doctor of Musical Composition degree from the University of Toronto (1992), and is Professor of composition, orchestration, theory, ele... (la suite en ligne)

**Site Internet:** <http://www.clarkross.ca>

## A propos de la pièce



**Titre:** 3 Lorca Sketches for Orchestra  
[1. Es Verdad; 2. La Muerte Me Está Mirando; 3; El Niño Come Naranjas]

**Compositeur:** Ross, Clark

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**Instrumentation:** Orchestre

**Style:** Classique moderne

**Commentaire:** Two of the "3 Lorca Sketches for Orchestra" grew from a set of songs I wrote in 1988 (revised in 1996) for soprano and string quartet, called "Canciones Sobre el Amor y la Muerte" (?Songs of Love and Death?), based on the poetry of Federico García Lorca (1898-1936). The third Lorca Sketch is loosely based on "Passage 2 for Orchestra," a work I composed in 1992.

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# Three Lorca Sketches for Orchestra

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Clark Winslow Ross

- I. *Es Verdad*
- II. *INTERLUDE: La Muerte Me Está Mirando*
- III. *El Niño Come Naranjas*

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# Three Lorca Sketches for Orchestra

*First performance on 11 March, 1995, by the Newfoundland Symphony Orchestra under the direction of Kjellrun Hestekin, St. John's, Newfoundland.*

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## INSTRUMENTATION (DURATION) BY MOVEMENT

- I. ***Es Verdad*** (3') .....p. 1  
Fl.; E. Hn.; Cl. 1, 2, in Bb; Bn. — Hn. 1, 2, in F; Tpt. in C — 1 Perc.—Strings
- II. **Interlude: *La Muerte Me Está Mirando*** (5') .....p. 23  
String Orchestra
- III. ***El Niño Come Naranjas*** (6') .....p. 29  
Fl. (doubling Picc.); Ob., Cl. 1, 2; Bn. 1, 2 — Hn. 1, 2; Tpt. 1, 2 — 2 Perc.—Strings

## INSTRUMENTATION (ALL MOVEMENTS)

1 Flute (doubling Piccolo)  
1 Oboe (doubling English Horn)  
2 Clarinet in Bb  
2 Bassoons

2 Horns in F  
2 Trumpets in C

2 Percussion

Strings

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*Dedicated to the memory of my mother (1922-1978)*

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## PROGRAMME NOTE BY THE COMPOSER

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I don't often recycle old works into new ones (the only other example I can think of in which I did something somewhat similar is *Memory Quilt*, for flute and piano), but I had been looking for an opportunity to arrange some music I wrote in the 1980's for orchestra when I was asked by Peter Gardner to provide something for the *Newfoundland Symphony* in 1995. Two of the *Three Lorca Sketches for Orchestra* grew from a set of songs I wrote in 1988 (revised in 1996) for soprano and string quartet, called *Canciones Sobre el Amor y la Muerte* ("Songs of Love and Death"), based on the poetry of **Federico García Lorca** (1898-1936). The third *Lorca Sketch* is loosely based on *Passage 2 for Orchestra* (1992), but this is a substantial revision (and scored for a smaller orchestra).

1. *Es Verdad* ("It is True") is a straightforward orchestral arrangement of the song of the same name from my earlier set, with the soprano melody given to the English horn. The poem's protagonist is bemoaning the amount of effort involved in loving another. The mood seems both melodramatic and somewhat tongue-in-cheek (one verse is, "Because of my love for you, air pains me, as does my heart. And my hat hurts too."), which I tried to capture in the music.

2. *Interlude*, is again drawn from my Lorca songs; originally for string quartet, it is arranged here for string orchestra. My goal was to compose an instrumental interlude between songs/movements that conveyed both the beauty and the fatalism expressed in Lorca's poetry. The Interlude's subtitle, *La Muerte Me Está Mirando* ("Death is Watching Me"), is a reference to a line in *Canción de Jinete*, a Lorca poem about someone taking a long journey by eerily red moonlight to Córdoba on a road he knows very well, but, although he can see it in the distance, he knows he will never get there (see poem below). The poem was set to music in my Lorca songs, but this string orchestra piece is unrelated to the song. The lyricism of the long melodic lines is interrupted occasionally by short bursts of passionate energy by a solo violin; I think of these gestures as representing attempts to break free of the fatalism by exercising free will. The attempts prove futile, however, and the violin ultimately becomes more subdued along with the other players; the long, descending string slide at the end marks the demise of the poem's protagonist.

3. *El Niño Come Naranjas* ("The Boy is Eating Oranges") is a line from a Lorca poem called *Despedida* ("Farewell"), which juxtaposes mundane everyday acts, like eating oranges and the harvesting of wheat (by a reaper), with a serene acceptance of the inevitable ("if I die, leave the balcony open"). The character of this *Lorca Sketch* is completely different from the others; the mundane is represented by the up-beat sections (like the opening fanfare for the trumpets and the jazz-like "walking" bass lines), while the mystical serenity is suggested by the steadily pulsing and hypnotic middle section.

This third movement has no musical connection to my Lorca song set, although it borrows some of its materials from the second of my *Three Passages for Orchestra* (1992).

*Three Lorca Sketches* is dedicated to the memory of my mother, who died in 1978, and who encouraged my love for music. The Interlude in particular was composed with her in mind.

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Clark Winslow Ross is Associate Professor at Memorial University of Newfoundland's School of Music, where he teaches composition, theory, electronic music, and classical guitar. He is one of Canada's more active composers, with over 20 commissions and many performances of his works throughout Canada, as well as in England, Ireland, and the United States, since moving to Newfoundland in the fall of 1992. His compositions have had frequent radio broadcasts, and he has been awarded many grants by the *Canada Council*, the *Canadian Broadcasting Corporation*, the *Newfoundland Arts Council*, the *Newfoundland Symphony Orchestra* (NSO), and other organizations. His music has been performed by numerous artists and groups, including the *Atlantic Arts Trio*, the *Atlantic String Quartet*, *Duo Concertante*, *Continuum*, Mark Fewer, Rivka Golani, the *Hamilton Philharmonic Orchestra*, Bev Johnston, the *Nashua Chamber Orchestra* (USA), the *NSO*, Barbara Pritchard, *Symphony Nova Scotia*, and the *Winnipeg Symphony Orchestra*. He was Composer-in-Residence at the *Waterford New Music Festival* in Ireland in January of 2003.

Clark Ross was awarded Memorial University's *President's Award for Outstanding Research* in 1999, the first composer to receive that honour. Other prizes have included *Young Composer's Awards* for works in national competitions by the *Winnipeg Symphony Orchestra* and *Hamilton Philharmonic Orchestra* in 1993, and, more recently, *Newfoundland Arts and Letters Awards* (2002, 2004). Ross holds B.A. (humanities), M.Mus., and Mus.Doc. (composition) degrees from the University of Toronto, as well as an ARCT (composition). He performs in St. John's occasionally as a classical or electric guitarist, and was Music Director (evening services) at St. Thomas' Anglican Church in St. John's from 1997-2002.

Clark has three children (Julia, Andrew, Alexander), and is married to Dr. Jennifer Porter (Memorial U. Dept. of Religious Studies).

## POETRY BY FEDERICO GARCÍA LORCA (FROM *CANCIONES*, 1921-24)

### I. CANCION DE JINETE

Córdoba.  
Lejana y sola.

Jaca negra, luna grande,  
y aceitunas en mi alforja.  
Aunque sepa los caminos  
yo nunca llegaré a Córdoba.

Por el llano, por el viento,  
Jaca negra, luna roja.  
**La muerte me está mirando**  
desde las torres de Córdoba.

¡Ay qué camino tan largo!  
¡Ay mi jaca valerosa!  
¡Ay que la muerte me espera,  
antes de llegar a Córdoba!

Córdoba.  
Lejana y sola.

### II. ES VERDAD

¡Ay qué trabajo me cuesta  
quererte como te quiero!

Por tu amor me duele el aire,  
el corazón  
y el sombrero.

¿Quién me compraría a mí,  
este cintillo que tengo  
y esta tristeza de hilo  
blanco, para hacer pañuelos?

¡Ay qué trabajo me cuesta  
quererte como te quiero!

### III. INTERLUDE

*(La muerte me está mirando ...)*

### IV. DESPEDIDA

Si muero,  
dejad el balcón abierto.

El niño come naranjas.  
(Desde mi balcón lo veo.)

El segador siega el trigo.  
(Desde mi balcón lo siento.)

¡Sí muero,  
dejad el balcón abierto!

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### I. SONG OF THE RIDER

Córdoba.  
Distant and solitary.

Black pony, big moon,  
and olives in my saddle-bag.  
Although I know the roads  
I will never reach Córdoba.

Through the plain, through the wind,  
Black pony, red moon.  
**Death is watching me**  
from the towers of Córdoba.

Ay what a long road!  
Ay my valiant pony!  
Ay but death awaits me,  
before I reach Córdoba!

Córdoba.  
Distant and solitary.

### II. IT IS TRUE

Oh what work it is  
to love you as I do!

Because of my love for you, air pains me,  
(and also) my heart  
and my hat.

Who would buy from me  
this ribbon that I hold  
and this white thread of  
grief, to make handkerchiefs?

Oh what work it is  
to love you as I do!

### III. INTERLUDE

*(Death is watching me ...)*

### IV. FAREWELL

If I die,  
leave the balcony open.

The boy is eating oranges.  
(From my balcony I can see him.)

The reaper is harvesting the wheat.  
(From my balcony I can hear him.)

If I die,  
leave the balcony open!

# I. Es Verdad

after Lorca

Clark Winslow Ross

Like a canter or trot; e = 240

Fl. *mp*

E. Hn. in F

Cl. 1, 2 in Bb *p*

Bn. *f mp mf*

Hn. 1, 2 in F

Tpt. in C

Perc. *mp*

Vn. I *pizz. p div. pizz. arco*

Vn. II *pizz. p arco*

Va. *pizz. p*

Vc. *pizz. f p*

D. B. *mp f p*

I. Es Verdad

5 **A**

Fl. *mf* *Solo; espr.*  $\text{3}$

E. Hn. *mf* *f*  $\text{3}$

Cl. 1. *pp* *mf* *f*  $\text{3}$

Bn. *f* *mp* *pp*

Hn. *a 2* *mf*

Tpt. *mf*

Perc. *p* *mf*

Vn. I *uniti* *p* *f* *pizz.* *p*

Vn. II *p* *p*

Va. *p* *p*

Vc. *f* *p* *f* *p*

D. B. *f* *p* *f* *p*



I. Es Verdad

8

Fl. *f*

E. Hn.

Cl. *mf*

Bn. *f p mf*

Hn.

Tpt.

Perc. *f*

Vn. I *p mf*

Vn. II *mp mf*

Va. *mp mf*

Vc. *f mp ff f*

D. B. *f mp ff f*

Detailed description of the musical score: The score is for a symphonic movement titled 'I. Es Verdad'. It features a woodwind section with Flute (Fl.), English Horn (E. Hn.), Clarinet (Cl.), and Bassoon (Bn.), a brass section with Horn (Hn.) and Trumpet (Tpt.), a percussion part (Perc.), and a string section (Vn. I, Vn. II, Va., Vc., D. B.). The woodwinds and percussion play a rhythmic pattern of eighth notes with triplets. The strings play a steady eighth-note accompaniment. Dynamics range from piano (p) to fortissimo (ff). The score includes various musical markings such as accents, slurs, and dynamic hairpins.

I. Es Verdad

**B**

11

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*f* *mf* *f* *ff* *mp* *mp* *mp* *ppp* *ppp* *ppp* *ff* *ff*

*arco; sul E (nat.)*

3

3

3

3

I. Es Verdad

14

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*ppp*

*mf*

*fp*

*mp*

*f*

*mp*

*mp*

*ppp*

*mf*

*f*

*mf*

*f*

Detailed description: This page of a musical score, numbered 14, is for the first movement, 'I. Es Verdad'. It features a woodwind section with Flute (Fl.), English Horn (E. Hn.), Clarinet (Cl.), and Bassoon (Bn.), a brass section with Horn (Hn.) and Trumpet (Tpt.), a Percussion (Perc.) part, and a string section with Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The woodwinds and strings are active, with dynamic markings such as *ppp*, *mf*, *fp*, and *mp*. The brass section is mostly silent. The percussion part is also mostly silent. The string section has a complex texture with many notes and rests.

I. Es Verdad



19

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

Mark Tree (L. V.)

Glockenspiel

*mp*

*f*

*mp*

*f*

*mf*

*pizz.*

*mp*

*f*

*mp*

*f*

# I. Es Verdad

**D**

22

Fl. *mf*

E. Hn.

Cl.

Bn. *f ff f ff f*

Hn. *Brassy + + + + fp f fp*

Tpt. *Harmon Mute; slide in f*

Perc. *ff*

Vn. I *pizz. f*

Vn. II *ff ff*

Va. *f ff f*

Vc. *mf f ff f*

D. B. *mf f f*

I. Es Verdad

26

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*ff*

*f*

*fp*

*p*

*arco*

*mp*

*f*

*ff*

*f*

I. Es Verdad

28

**E**

Fl. *mp*

E. Hn. *sfz* *mp* *f*

Cl.

Bn.

Hn. *fp*

Tpt.

Perc.

Vn. I *mf*

Vn. II *ff* *pp* *mf* *fp* (*arco*)

Va. *ff* *mf* *arco*

Vc. *pizz.* *f* *mf* *fp* *f*

D. B. *ff* *f* *mf* *f*

I. Es Verdad

**F**

32

Fl. *mf*

E. Hn.

Cl. 1. *mf*

Bn.

Hn.

Tpt.

Perc.

Vn. I *molto espressivo*  
*mp* *f*

Vn. II *p*

Va. *mp*

Vc. *mf* *mp*

D. B. *mf* *mp*



I. Es Verdad

35

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*mp* *p*

*mp* *p*

*mp* *p* *mf*

*mf* *mp*

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

*mf* *mp* *mf*

*pizz.*

I. Es Verdad

G

38

Fl.

E. Hn. *mp* *molto espr.* *mp* *mf* 3

Cl.

Bn. *f*

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc. *mp* *mf* *mp* *mf* *mp*

D. B. *mf* *mp* *mf* *mp* *mf* *mp*

I. Es Verdad

41

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*p* *mf* *mf*

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

*pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

I. Es Verdad

H

44

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*ppp*

*mf*

*f*

*p*

*mf*

*pp*

*arco*

*pp*

*arco*

*pp*

*arco*

*pp*

*pp*

*mf*

*pp*

I. Es Verdad

47

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*ppp*

*f*

1.

*pizz.*

*ff*

*pizz.*

*p*

*pizz.*

*f*

*p*

*f*

*p*

*f*

*p*

I. Es Verdad

50

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

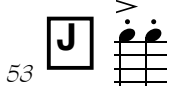
*f* *p* *f* *p* *f* *p*

*f* *mf*

(a 2)

*arco* (vn. I solo)

I. Es Verdad

53 

Fl. *f*

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I *kind of demented*

Vn. II *p*

Va. *p*

Vc. *ff* *f* *mp* *f*

D. B. *ff* *f* *mp* *f*

*fp*

*3*

I. Es Verdad

56

Fl. *pp* *mf* *p*

E. Hn.

Cl. *pp* *mf* *p*

Bn.

Hn.

Tpt.

Perc.

Vn. I *pp* *mf* *f sub.* *devlsh* *(solo)*

Vn. II *pp* *arco* *mf*

Va. *pp* *mf*

Vc. *f* *p* *f* *p*

D. B. *f* *p* *f* *p*



I. Es Verdad

**K**

59

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

(gli altri)

Vn. I

Vn. II

Va.

Vc.

D. B.

*f*

*fp*

*f*

*ff*

*p*

*mf*

*pizz.*

*p*

*mp*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

I. Es Verdad

62

Fl. *mf* *f*

E. Hn. *mf* *f*

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I *mf* *pizz.* *sfz*

Vn. II

Va.

Vc. *f* *mp* *f*

D. B. *f* *mp* *f*

I. Es Verdad

65 L

Fl. *mp* *p*

E. Hn. *mp* *p*

Cl. 1. *mp* *p*

Bn. *mp* *p*

Hn.

Tpt.

Perc. *mp* *p*

Vn. I

Vn. II *mf*

Va.

Vc. *ff* *mp*

D. B. *ff* *sfz* *mp* *p*

Gliss. aprox. to these notes, but don't play them.

# II. Interlude For String Orchestra

La Muerte Me Está Mirando...

Clark Winslow Ross

q= 56 - 72; Intense

Musical score for the first system of the string orchestra. It includes staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The time signature is 4/4, with a tempo of q= 56 - 72 and an 'Intense' character. The score features dynamic markings of *p*, *mp*, and *pp*. Violin I has a melodic line with accents and triplets. Violin II, Viola, and Violoncello have supporting parts, with the Violoncello also featuring triplets. The Double Bass part is mostly rests.

Musical score for the second system of the string orchestra. It continues the staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 4/4. Dynamic markings include *pp*, *p*, *mp*, *pp*, *mf*, and *p*. A 'solo; molto espr.' marking is present for the Violoncello. The score includes accents, triplets, and a final measure with a 4+5/8 time signature. The Double Bass part has a melodic line with triplets.

II. Interlude: La Muerte Me Está Mirando

16

*mf*  
*gli altri*  
*mf*  
*mf*  
*pizz.*  
*p*  
*p*  
*p*  
*p espr.*

21

*mf*  
*va*  
*mf*  
*mf*  
*mp*  
*f*  
*mf*

II. Interlude: La Muerte Me Está Mirando

26

*f* *mf* *fp* *f* *p*

*arco* *fp* *p*

Solo: Burst of energy;  
a little desperate

31

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

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

*ppp* *pp* *p* *mp*

*ppp* *pp* *p* *mp*

*ppp*

II. Interlude: La Muerte Me Está Mirando

36

*even more desperate*

*arco*  
*tr*

*ff*

*pp* *p* *mp*

*pp* *p* *mp*

*pp* *p* *mp*

*pp* *p* *mp*

40

*(tutti Vn. I)*

*(Sul A)*

*(big cresc. during gliss.)*

*f* *mp* *f*

*pp* *p* *mp*

*pp* *p*

*pp* *p*

*pp* *p*

II. Interlude: La Muerte Me Está Mirando

45

ff mp fp

mf f mp fp

mf fp pp fp

f fp pp fp

p mp fp pp fp

50

pp mf

p mf

fp p mf

p mf

p mf



II. Interlude: La Muerte Me Está Mirando

56

*dim. al niente*

*p* *pp* *dim. al niente*

*p* *pp* *dim. al niente*

*p* *pp* *dim. al niente*

*p* *pp* *dim. al niente*

\*Start gliss. immediately on beat 1. The sound should die away *before* the gliss. ends.

# III. El Niño Come Naranjas

after Lorca

Clark Winslow Ross

q= 120

The musical score is arranged in a system of staves. The top section includes Flute (doubling Piccolo), Oboe, Clarinet 1 & 2 in B-flat, and Bassoon 1 & 2. The middle section includes Horn 1 & 2 in F and Trumpet 1 & 2 in C. The bottom section includes Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major), and the time signature is 4/4. The tempo is marked as quarter note = 120. The Trumpet part features a solo fanfare starting in the second measure, marked with a forte (f) dynamic. The score is divided into five measures, with a repeat sign at the end of the fifth measure.

El Niño Come Naranjas

6

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

Tam Tam

*mp*

The score is for a 6-measure section. It features woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), brass (Trumpet), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and percussion (Percussion 1, Percussion 2, and Tam Tam). The woodwinds and strings play a rhythmic pattern of eighth notes. The percussion parts are mostly rests, with Percussion 1 playing a Tam Tam sound effect in the fifth measure. The time signature changes from 5/4 to 3/4 in the second measure and back to 5/4 in the fourth measure. The key signature has one sharp (F#).

El Niño Come Naranjas

11 **A** flute

The score is for a 4/4 piece. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The string section includes Horn (Hn.), Trumpet (Tpt.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The percussion section includes Xylophone (Xylo) and Glockenspiel (Glockenspiel) with hard rubber mallets. The flute part starts with a box labeled 'A' and includes a 'flute' instruction. The oboe and clarinet parts are marked *mf*. The xylophone and glockenspiel parts are marked *f*. The violin and viola parts are marked *f* and *pizz.*. The bassoon part has an *a 2* marking. The score is divided into four measures, with a repeat sign at the end of the first measure.

Fl. *mf*

Ob. *mf*

Cl. *a 2* *mf*

Bn.

Hn. *f*

Tpt.

Perc. 1 Xylo *f*

Perc. 2 Glockenspiel; hrd. rubber mallets *f*

Vn. I *f* pizz.

Vn. II *f* pizz.

Va. *f* pizz.

Vc.

D. B.

El Niño Come Naranjas

15

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn.

Hn. *con sord. f*

Tpt. *f*

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

Detailed description: This page of a musical score, numbered 15, is for the piece 'El Niño Come Naranjas'. It features a 4/4 time signature and a key signature of one sharp (F#). The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The brass section includes Horn (Hn.) and Trumpet (Tpt.). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The Flute, Oboe, and Clarinet parts are marked with a fortissimo (*ff*) dynamic. The Horn part is marked 'con sord.' (with mutes) and *f*. The Trumpet part is marked *f*. The score contains various musical notations such as slurs, accents, and dynamic markings. The page concludes with repeat signs and first and second endings for each instrument.

El Niño Come Naranjas

18

**B**

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*ff*

*fp*

*pp*

*mp*

*p*

*mf*

*f*

*p*

arco; div.

El Niño Come Naranjas

C

24

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

1. solo; molto espr.; 'Klezmer' style

*mf* < *f*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

gliss.

3

El Niño Come Naranjas

D

31

Fl.

mp

mf

3

Ob.

mp

(sol. pens.; blend)

Cl.

mf

3

3

Bn.

*molce*

mp

Hn.

Tpt.

Vibe; med. mallets  
(with cl.)  
med. fan 3

Perc. 1

mf

3

Perc. 2

*sed.*

*sed.*

*sed.*

Vn. I

mp

mf

Vn. II

mp

mf

Va.

mp

mf

Vc.

mp

mf

D. B.

mp

mf

(non-trem.)



38 **E**  
dolce

Fl. *< p*

Ob.

Cl.

Bn.

Hn. *senza sord.*  
*dolce*

Tpt. *p* *mf* *brassy* *sf p*

Perc. 1 \*

Perc. 2

Vn. I *< pp*

Vn. II *< pp*

Va. *< do pp (non-trem.)* *mp* *dolce (non-trem.)*

Vc. *mp*

D. B. *dolce* *mp*

El Niño Come Naranjas

**F**

47

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

Tam Tam

L. V.

(damp)

pp

ff

ppp

div.

non divisi

mf

ff

mp

ff

mp

ff

El Niño Come Naranjas

50 **G** piccolo

Fl. *dolce* *p* *mf*

Ob. *p* *mf*

Cl. 1. *dolce* *p* *mf*

Bn. *p* *mf*

Hn.

Tpt.

Perc. 1 Vibe; med. mallets *mf* *Red.* *Red.*

Perc. 2

Vn. I *niente* *mp* *mf* 3

Vn. II *p* *mf* *mp* *mf*

Va. *p* *mf* *div.*

Vc. *p* *mf*

D. B. *p* *mf*

El Niño Come Naranjas

H

60

Picc. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Bn. *pp* *mp*

1. *p* *mp* 2.

Hn. *mf* *pp*

Tpt. (a sigh) *mf* *pp*

Perc. 1 *>* *sed.*

Perc. 2

Vn. I *pp* *mp*

Vn. II *pp* *mp* *ppp*

Va. *p* *pp* *mp* *ppp*

Vc. *pp* *mp* *ppp*

D. B. *pp* *mp* *ppp*

78

Picc.

Ob.

Cl. *1. solo (w. vn.); molto energico (Vn. starts on 1st beat)*  
*p* *f*

Bn.

Hn.

Tpt.

Perc. 1 *with solo vn + cl.*  
*mf* *f*

Perc. 2 *glockenspiel*  
*mf*

Vn. I *1st Vn. solo; molto energico*  
*mp* *sfz* *mf*

Vn. II *1. solo*  
*ppp* *1. solo* *mf*

Va. *1. solo*  
*mf* *1. solo* *mf*

Vc. *1. solo*  
*mf* *1. solo* *mf*

D. B. *pizz.*  
*mf* *mf*

*(gli altri); div.*  
*ppp* *(solo)* *pp*  
*(gli altri)* *ppp*

El Niño Come Naranjas

J

82

flute

Fl.

Ob.

Cl.

Bn.

*f* *mf*

Hn.

mon Mutes

flutter t. *fp* *sfz* 1. *mf*

Tpt.

*fp* *sfz* *f* *mf*

Vibe.; hrd mallets; med. fan

flute (cue) *f* *mf*

Perc. 1

Perc. 2

*mf* *sed. sempre (do not clear)*

Vn. I

Vn. II

*mp* *pp*

Va.

tutti; div. a 3

Vc.

tutti; div.

D. B.

arco *p* *mp*

El Niño Come Naranjas

87

Fl.

Ob.

Cl.

Bn.

Hn. *fp* *a 2*

Tpt.

Perc. 1 *ff* \*

Perc. 2

Vn. I *ppp*

Vn. II *ppp* *div. a 2*

Va. *pp* *ppp* *ff*

Vc. *pp* *ppp* *ff*

D. B. *ppp* *ff*

El Niño Come Naranjas

**K**

92

Fl. piccolo *sfz*

Ob.

Cl. 1. solo (agitated, jazzy) *f* *sfz* *mf*

Bn.

Hn. *sfz*

Tpt.

Perc. 1

Perc. 2 high hat open closed sizzle cymb. lge. cymb. high hat open closed whistle high ha *f* *mp* *p* *mf* *sfz* *mf* *mf*

Vn. I *ff*

Vn. II *ff*

Va.

Vc.

D. B. *pizz.* solo (with cl.) *f*



El Niño Come Naranjas

96

Fl.

*sfz*

Cl.

*3 timbre tr.*

*3 timbre tr.*

*7:4*

*5:4*

*3*

Hr.

pt.

wd. blk.

triangle

wd. blk. *3*

*mp*

*mf*

*mp* *pp*

closed open

s. dr. *f*

*mf*

*f*

*mf*

lge. cym.

h. hat

s. dr.

1. I

II

7a.

7c.

B.

El Niño Come Naranjas

100

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

lge. sus. cym.

triangle

2 agogos (cow bells)

to vibrate

What

f

mf

f

sizzle cymb.

s. dr.

kick bass dr.

*f*

*mf*

*f*

*f*

3

3

3

El Niño Come Naranjas

103 piccolo

Fl. *f*

Ob. *ff dolce*

Cl. *f*

Bn. *ff*

Hn. *senza sord.*

Tpt. *mf*

Perc. 1 *f*

Perc. 2 *f* sizzle cymb.

Vn. I

Vn. II

Va.

Vc.

D. B.

*Vibe—med-fast fan*

The score is for a piece titled "El Niño Come Naranjas". It begins at measure 103. The piccolo and flute parts play a rapid triplet melody. The oboe has a sustained note with a dynamic of *ff dolce*. The clarinet plays a similar triplet melody with a dynamic of *f*. The bassoon has a sustained note with a dynamic of *ff*. The horn and trumpet parts are silent until measure 104, where the trumpet enters with a rhythmic pattern marked *mf* and *senza sord.*. The percussion includes a vibraphone with a "med-fast fan" and a sizzle cymbal, both marked *f*. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is silent throughout this section.

El Niño Come Naranjas

107

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*ff*  
triangle

*f*  
senza vibr.; glassy

*mp*  
kick bass dr.

*mp < mf*

s. dr.  $\lceil$  3  $\rceil$

El Niño Come Naranjas

112 **M**

Fl. dolce

Ob. *mp*

Cl. a2. dolce *mp*

Bn.

Hn.

Tpt.

Perc. 1 (Oboe cue:) *mp* med. mallets HYPNOTIC *mf* Led. (don't clear!)

Perc. 2 kick bass dr. triangle (l.v.) *mp*

Vn. I *>p*

Vn. II *p*

Va. *p*

Vc.

D. B.

El Niño Come Naranjas

118

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

Don't over-accentuate; accents should suggest a counter-melody

s. dr.

*p* *mf* *mf*

El Niño Come Naranjas

**N**

123

Musical score for 'El Niño Come Naranjas' (Section N). The score is arranged in a standard orchestral format with the following parts:

- Picc. (Piccolo)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Vn. I (Violin I)
- Vn. II (Violin II)
- Va. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

The score begins at measure 123. The Percussion 1 part features a rhythmic pattern of eighth notes with accents and dynamic markings including *mp*. The Violin I part is marked *playful; lightly* and includes dynamic markings *mp*, *mf*, *p*, *mf*, *mp*, *mf*, *p*, and *mf*. The Violin II part includes a dynamic marking of *mp*. The rest of the instruments (Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Viola, Violoncello, and Double Bass) are shown with rests, indicating they are silent during this section.

El Niño Come Naranjas

129

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*mf mp p*

*mp*

*mf mp*

*p mp mf p mp*

*mf mp*

*p mp mf p mp*

*mf*



El Niño Come Naranjas



135

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*dolce*

*mp*

*a2. dolce*

*mp*

*(light accents)*

*mf*

*Red. (don't clear!)*

*mp*

*div.; senza vibr.; glassy*

*p*

*div.; senza vibr.; glassy*

*p*

*senza vibr.; glassy*

*p*

*pizz.*

*mp*

*pizz.*

*mf*

El Niño Come Naranjas

**P**

142

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

con sord.

*p*

s. dr.

*p* *mf* *f*

glock.

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

playful

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

*mf* *mp* *mf* *mp* *mf*

El Niño Come Naranjas

148

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*playful*

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

*mp*

*pizz.*

*mf*

*mf* *mf* *mf*

*pizz.* *mf*

El Niño Come Naranjas

153

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*mf mp*

*p mp*

*mf p mp*

*mf mp*

*p mp*

*mf p mp*

*mf*

El Niño Come Naranjas

Q

158

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt. *mf* *senza sord.*

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

El Niño Come Naranjas

164

**R** *fute*

Fl. *mf*

Ob. *mf* *a 2*

Cl. *a 2.* *mf*

Bn. *f*

Hn. *f*

Tpt. *f*

Xylo *f*

Perc. 1 *f*

Perc. 2 *f* Glockenspiel

Vn. I *pizz.* *f*

Vn. II *pizz.* *f*

Va. *pizz.* *f*

Vc. *pizz.* *f*

D. B. *f*

El Niño Come Naranjas

This musical score is for the piece "El Niño Come Naranjas" and covers measures 168 through the end of the page. The score is arranged for a full orchestra and percussion. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with accents and a dynamic marking of *ff* starting at measure 171.
- Oboe (Ob.):** Plays a melodic line with a dynamic marking of *ff* starting at measure 171.
- Clarinet (Cl.):** Plays a melodic line with a dynamic marking of *ff* starting at measure 171.
- Bassoon (Bn.):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.
- Horn (Hn.):** Provides harmonic support with a dynamic marking of *f* and *ff* starting at measure 171.
- Trumpet (Tpt.):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.
- Percussion 1 (Perc. 1):** Features a rhythmic pattern with a dynamic marking of *ff* starting at measure 171.
- Percussion 2 (Perc. 2):** Features a rhythmic pattern with a dynamic marking of *ff* starting at measure 171.
- Violin I (Vn. I):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.
- Violin II (Vn. II):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.
- Viola (Va.):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.
- Violoncello (Vc.):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.
- Double Bass (D. B.):** Provides harmonic support with a dynamic marking of *ff* starting at measure 171.

The score is in 4/4 time and includes various musical notations such as accents, slurs, and dynamic markings (*ff*).

*El Niño Come Naranjas*

171

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

T



El Niño Come Naranjas

174

Fl.

Ob.

Cl.

Bn.

*fp* *pp*

Hn.

*fp* *pp* 8

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*mp* *mp*