# Clark Ross

Composer, Director, Interpreter, Teacher

Canada, St. John's, Newfoundland

## About the artist

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 Newfound 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, electronic music, and classical guitar at Memorial University of Newfoundla... (more online)

**Personal web:** http://www.clarkross.ca

## About the piece

| | |
|---|---|
| **Title:** | 3 Lorca Sketches for Orchestra [1. Es Verdad; 2. La Muerte Me Está Mirando; 3; El Niño Come Naranjas] |
| **Composer:** | Ross, Clark |
| **Licence:** | Copyright © Clark Ross |
| **Instrumentation:** | Orchestra |
| **Style:** | Modern classical |
| **Comment:** | 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

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.)

¡Si 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.)

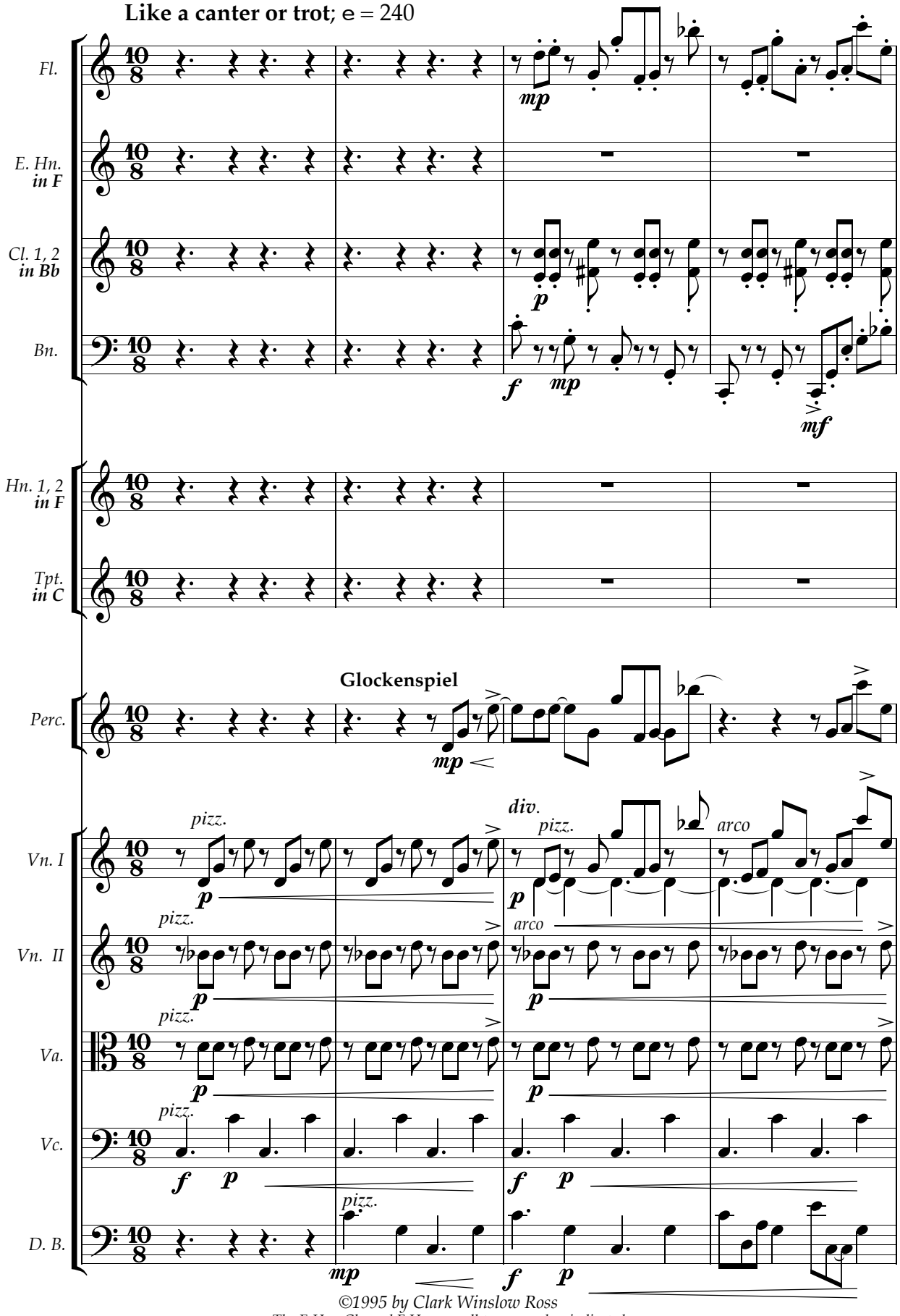
The reaper is harvesting the wheat.
(From my balcony I can hear him.)

If I die,
leave the balcony open!

# I. Es Verdad

*after Lorca*

Clark Winslow Ross

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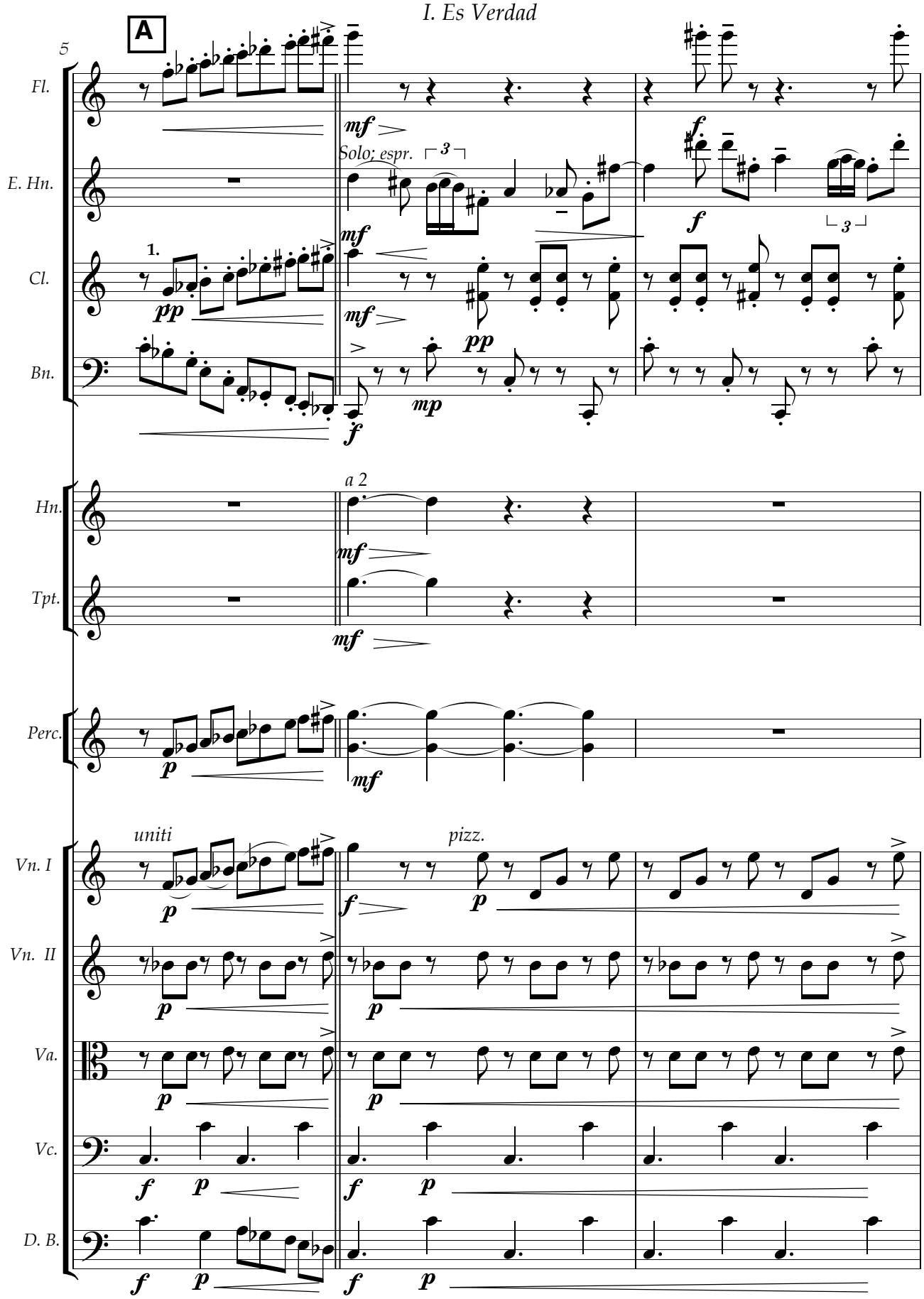
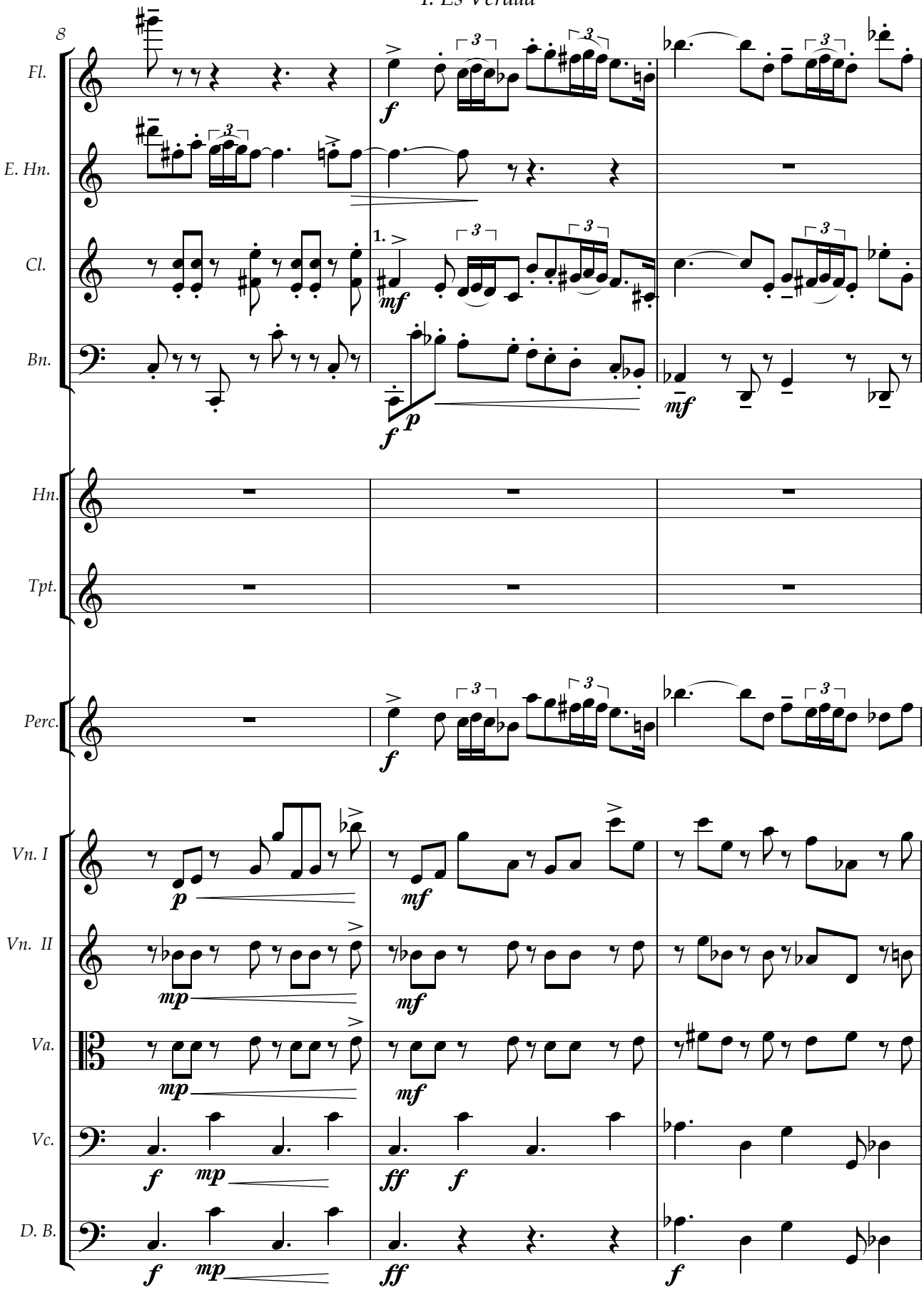
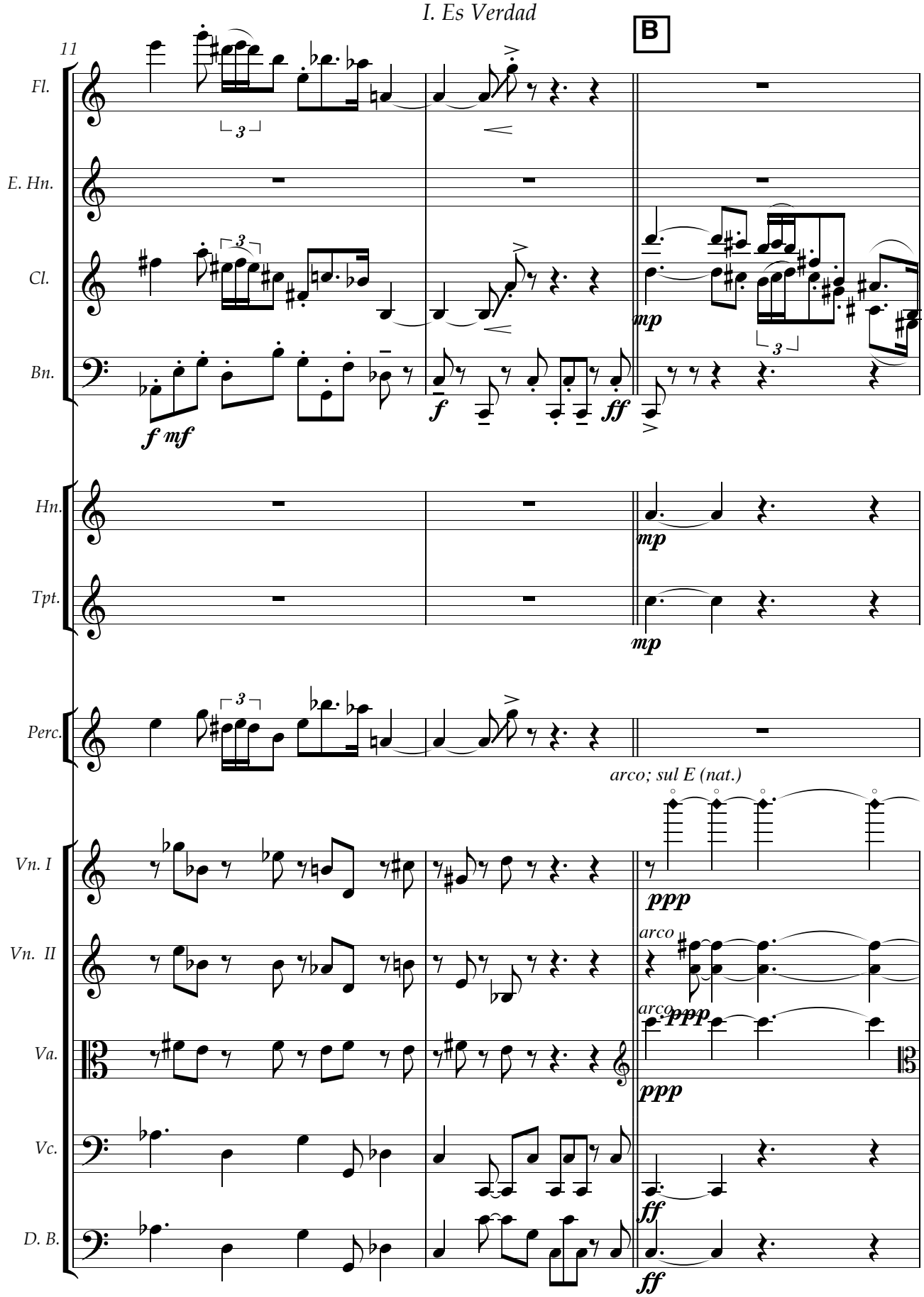
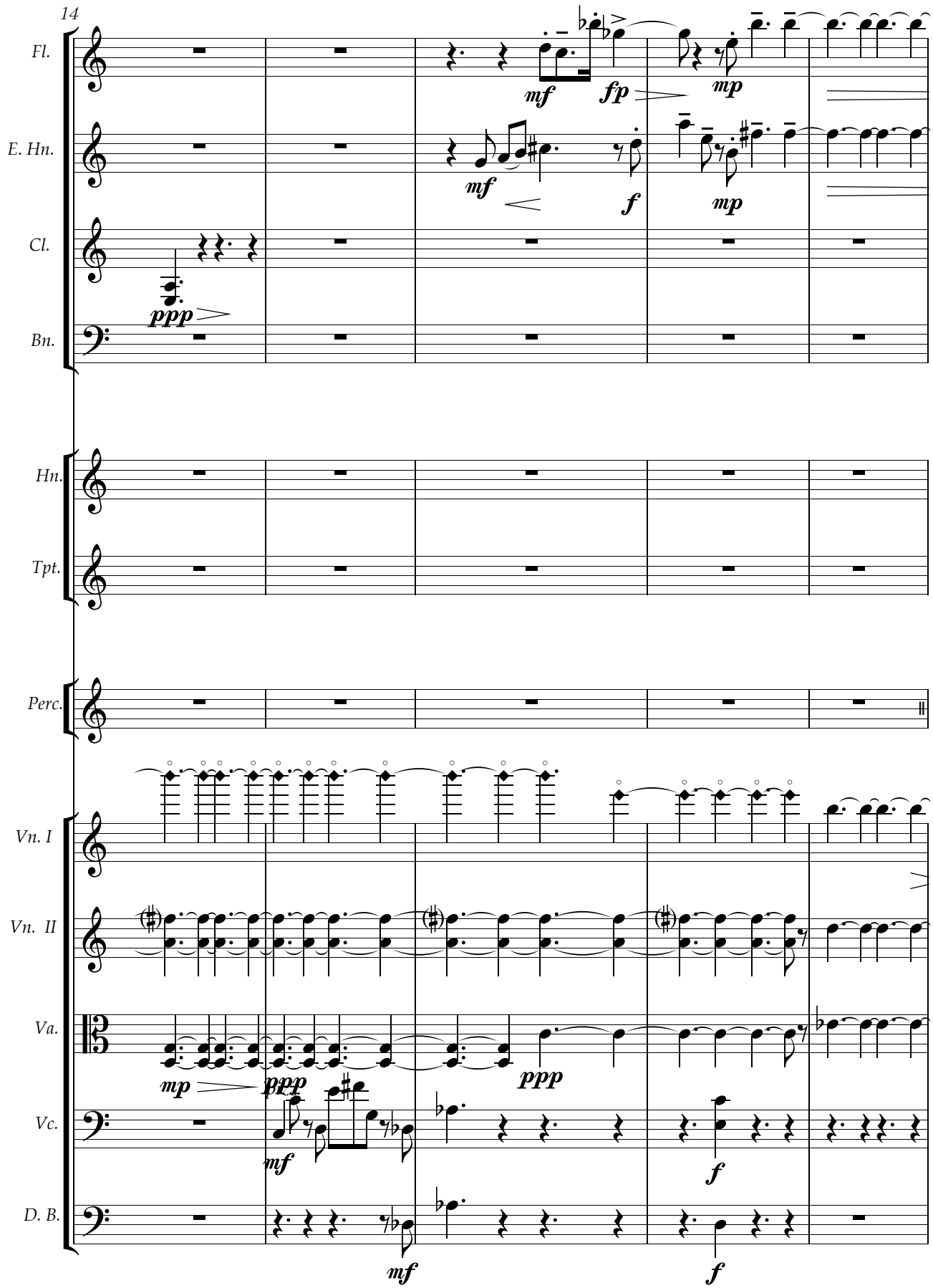
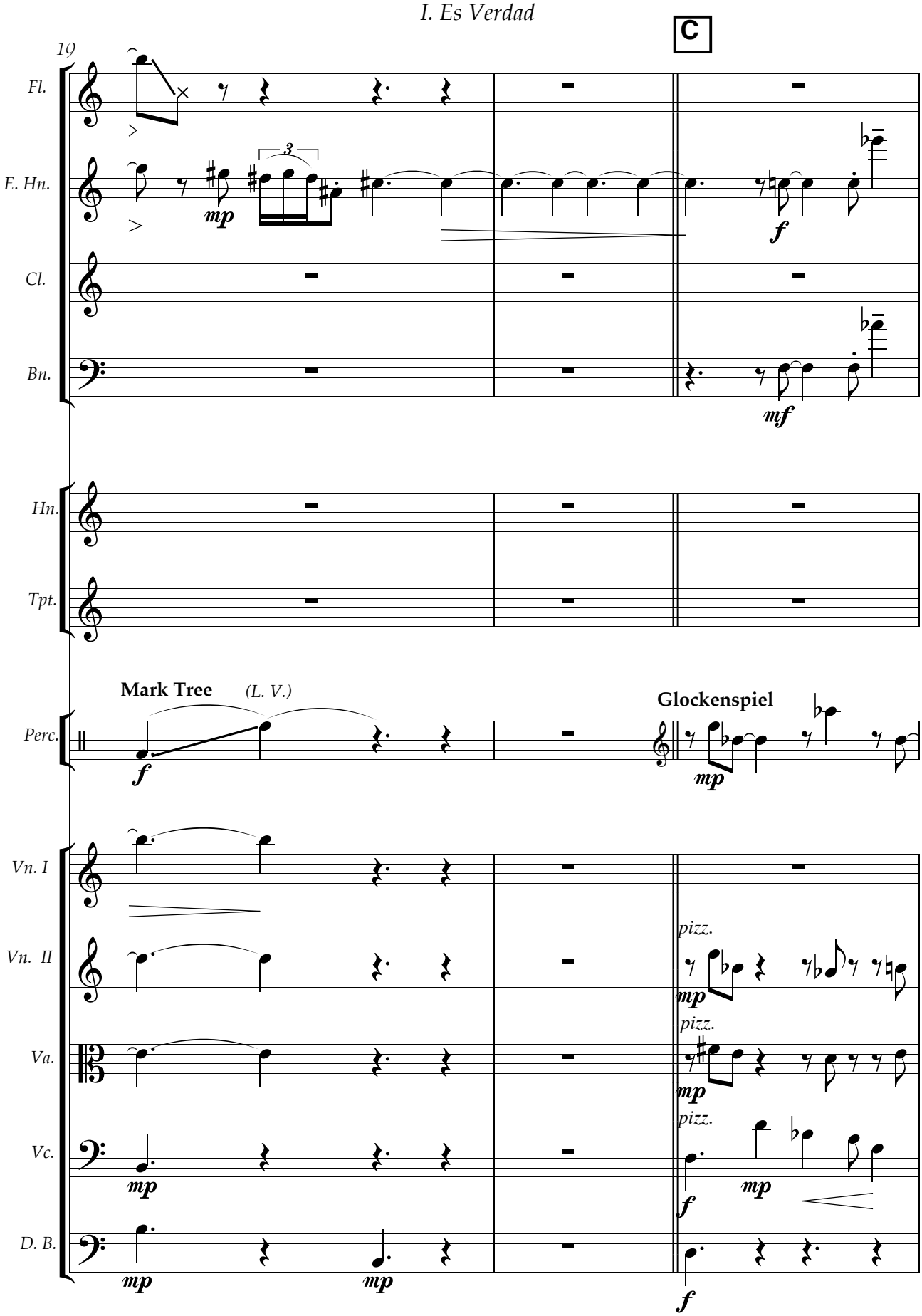
*The E.Hn., Cl., and F.Hn., are all transposed as indicated*

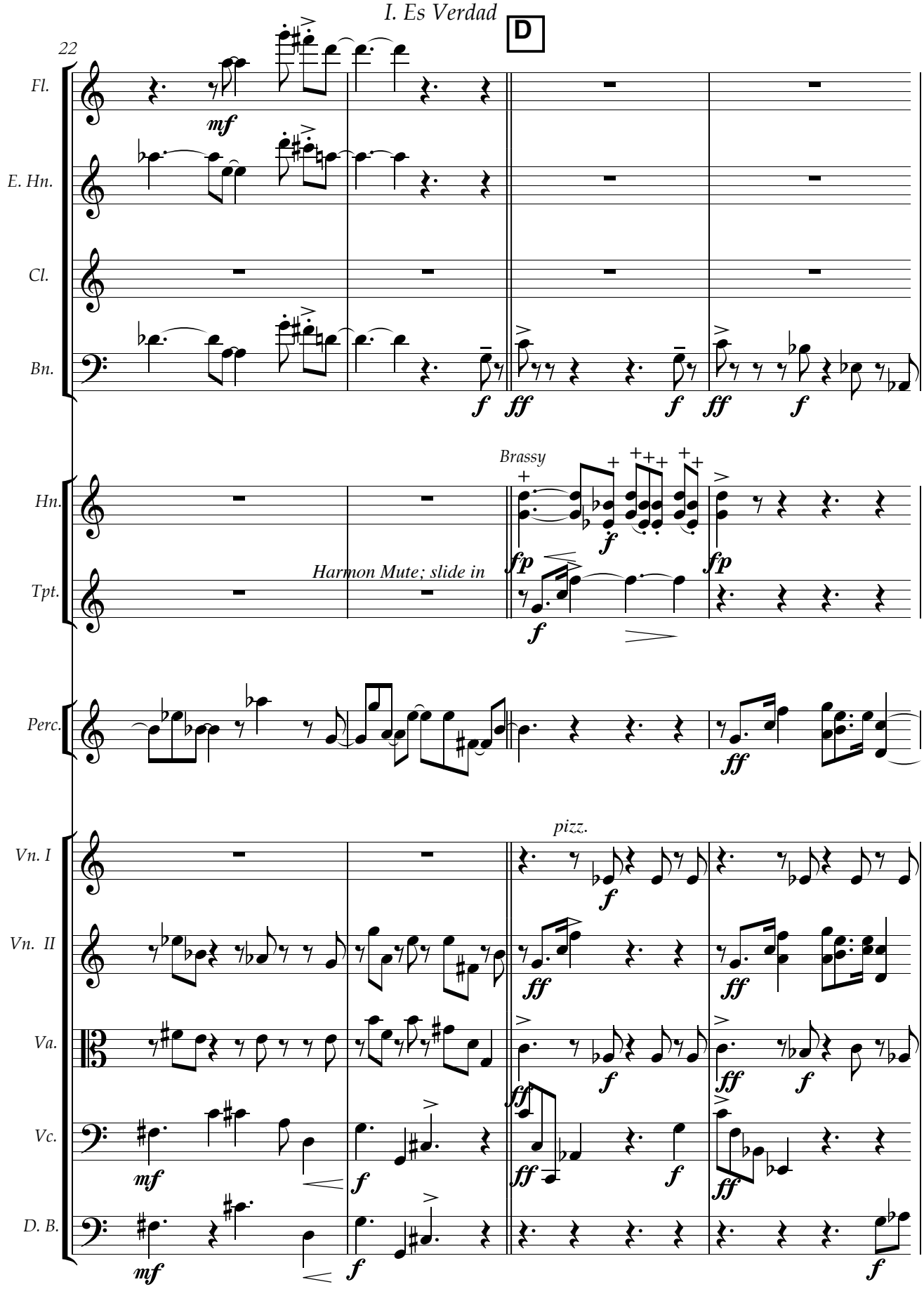

A
5
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
1.
Solo; espr.
a 2
uniti
pizz.

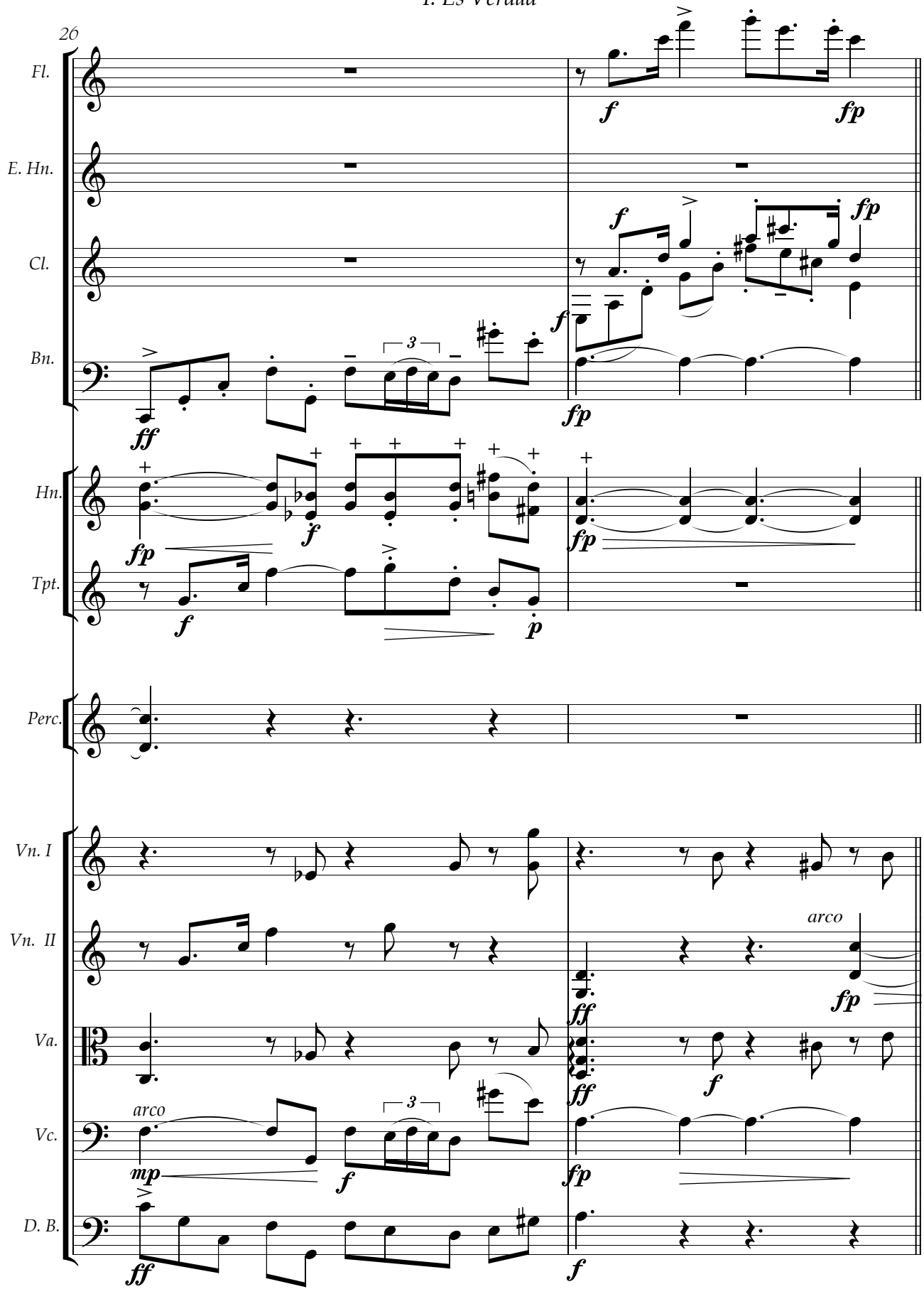

8
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
1.

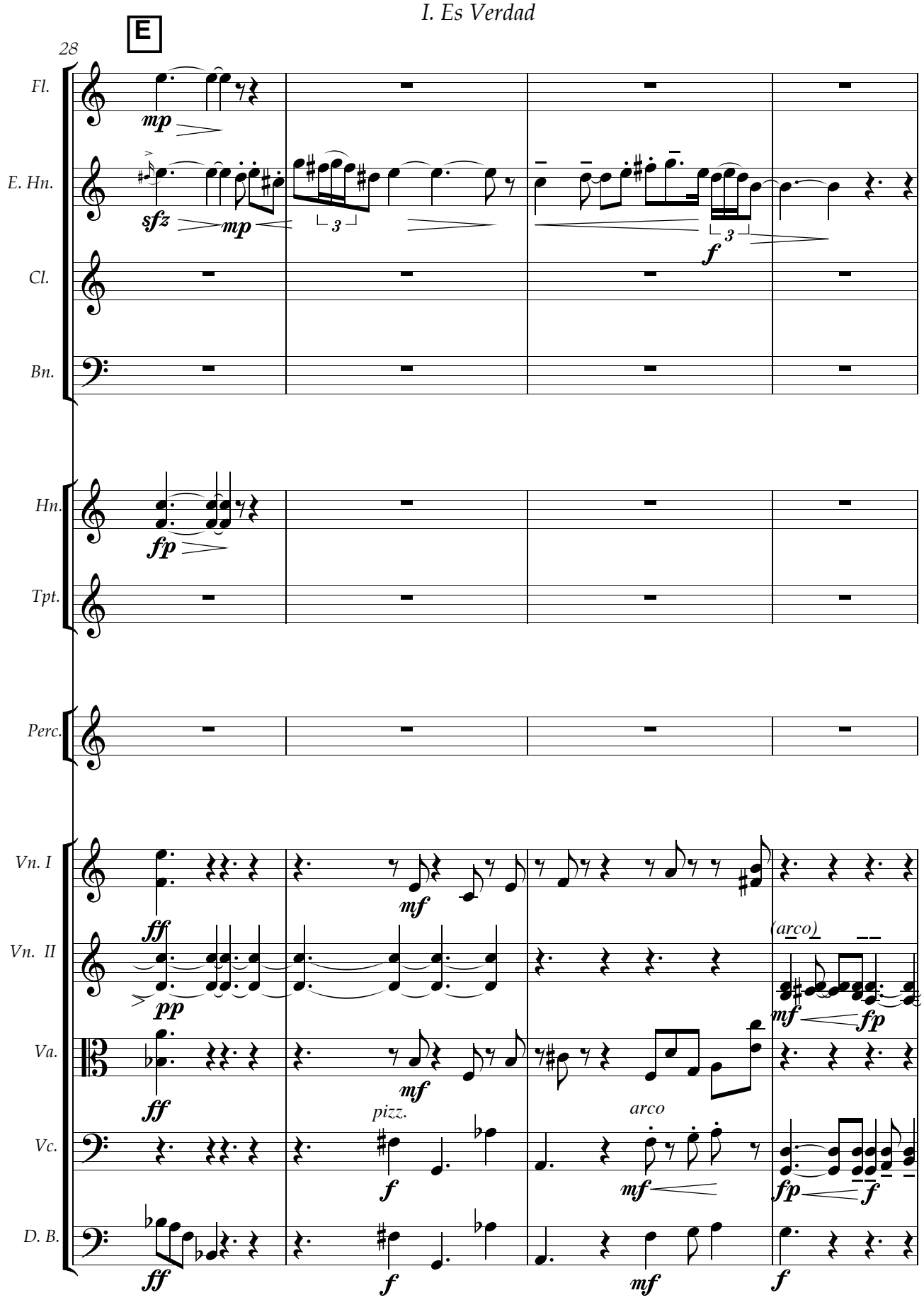

11
B
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
f mf
f
ff
mp
mp
mp
arco; sul E (nat.)
ppp
arco
arco
ppp
ppp
ff
ff

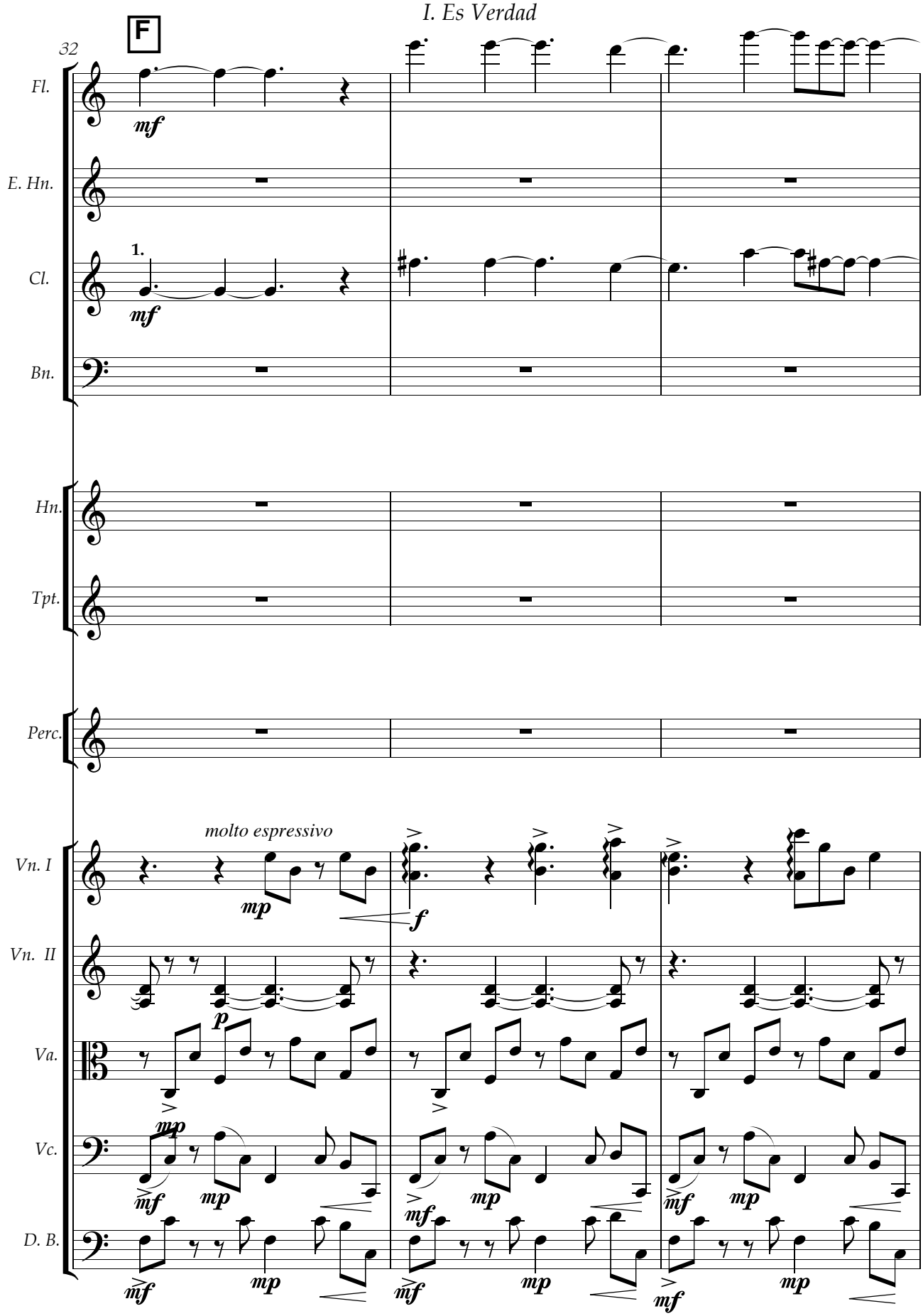

14
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
fp
mp
f
ppp

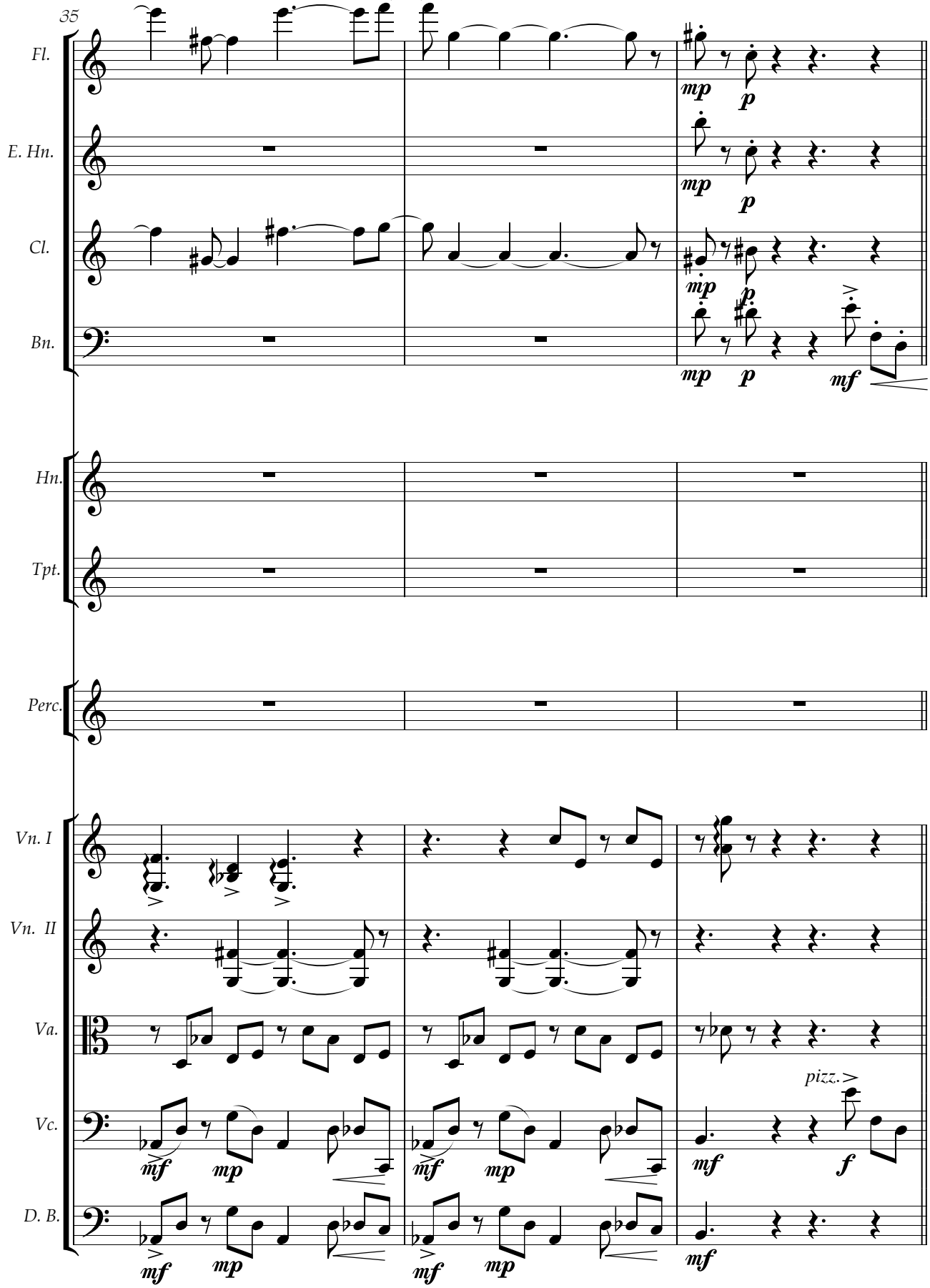

C
19
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Mark Tree
(L. V.)
Glockenspiel
Vn. I
Vn. II
Va.
Vc.
D. B.
pizz.
pizz.
pizz.

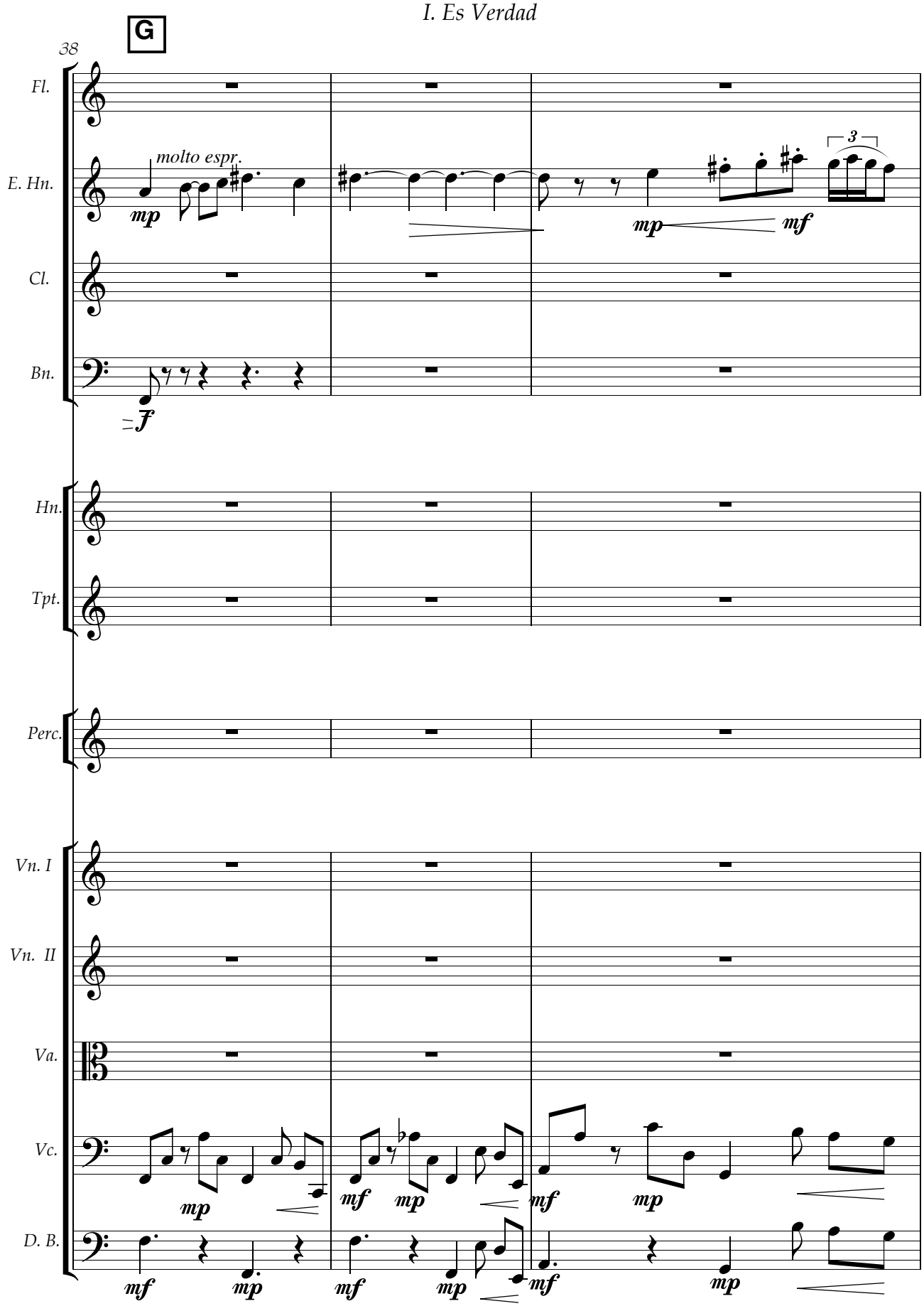

D
22
Fl.
E. Hn.
Cl.
Bn.
Hn.
Brassy
Tpt.
Harmon Mute; slide in
Perc.
Vn. I
pizz.
Vn. II
Va.
Vc.
D. B.

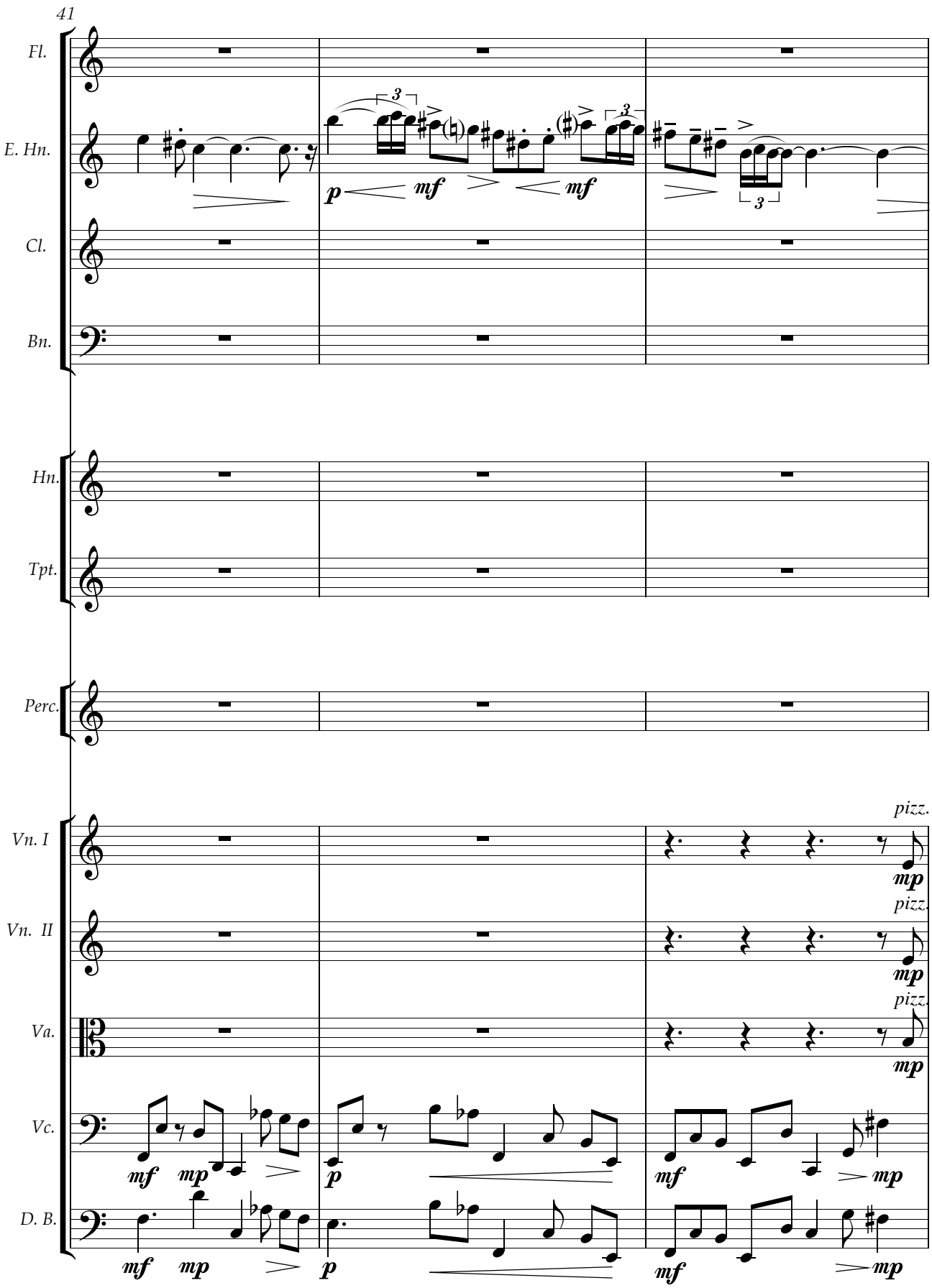

26
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
arco
arco

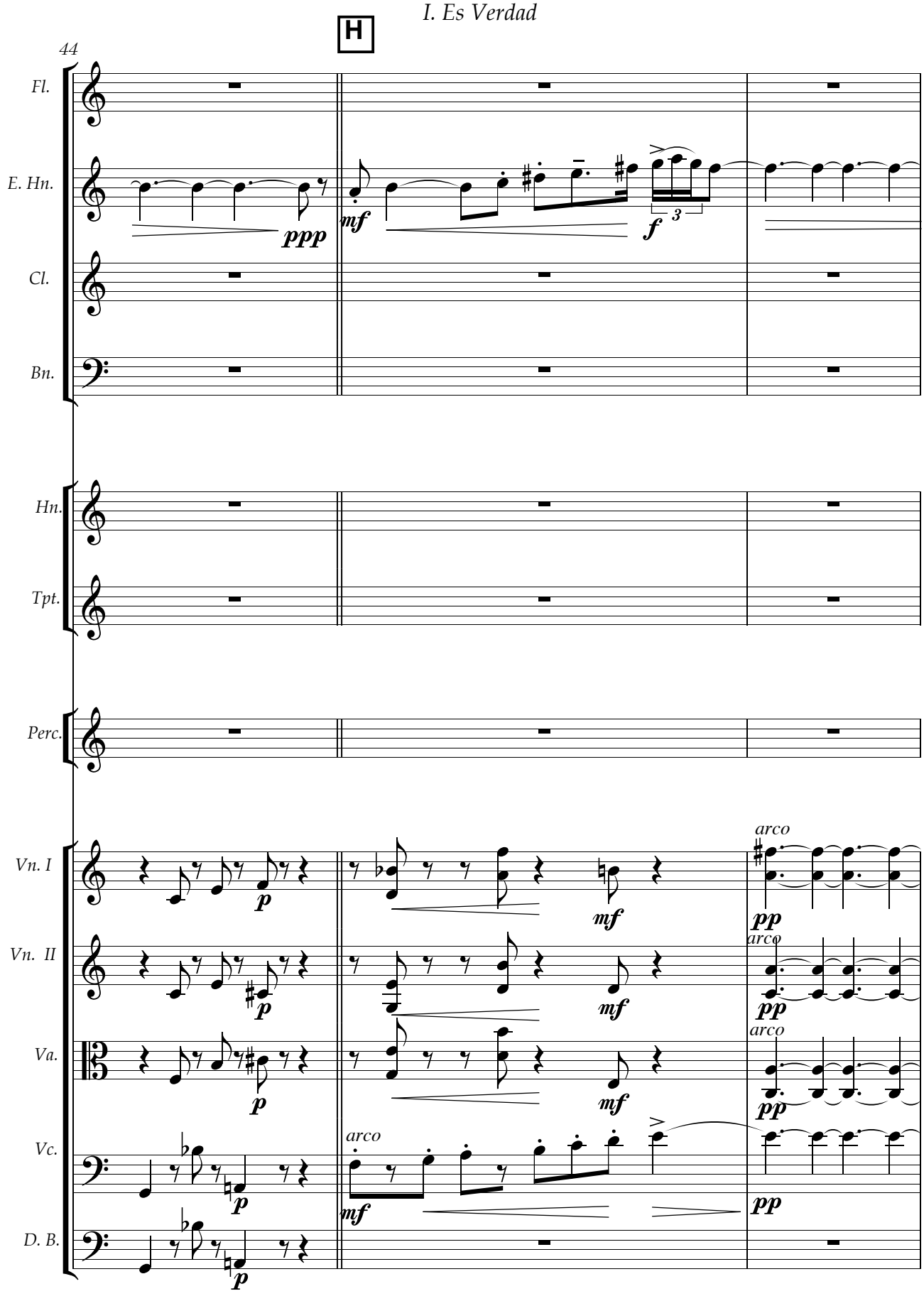

E
28
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
mp
sfz
mp
f
fp
ff
mf
pp
(arco)
pizz.
arco

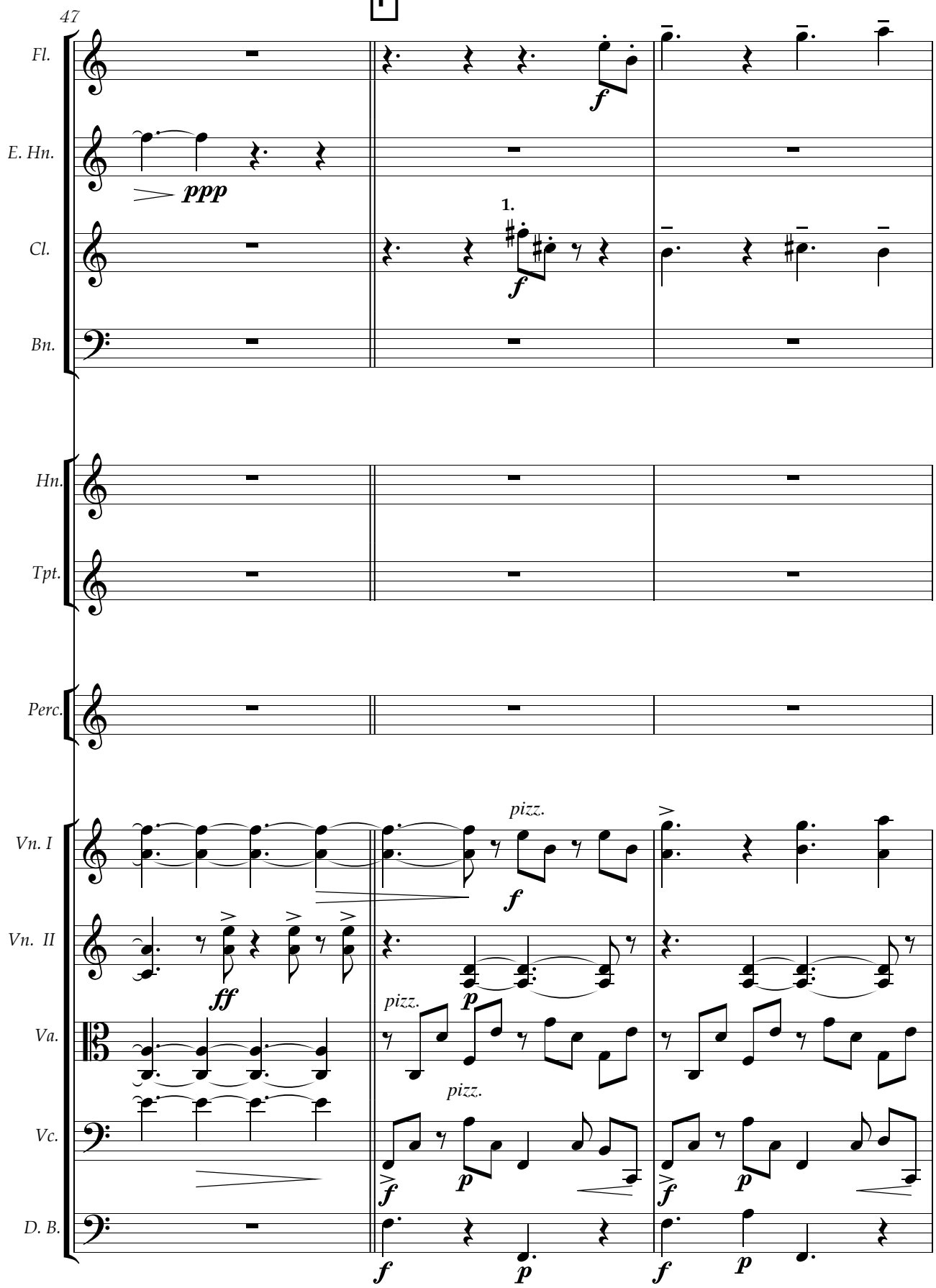

F
32
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
1.
molto espressivo
mf
mp
f
p

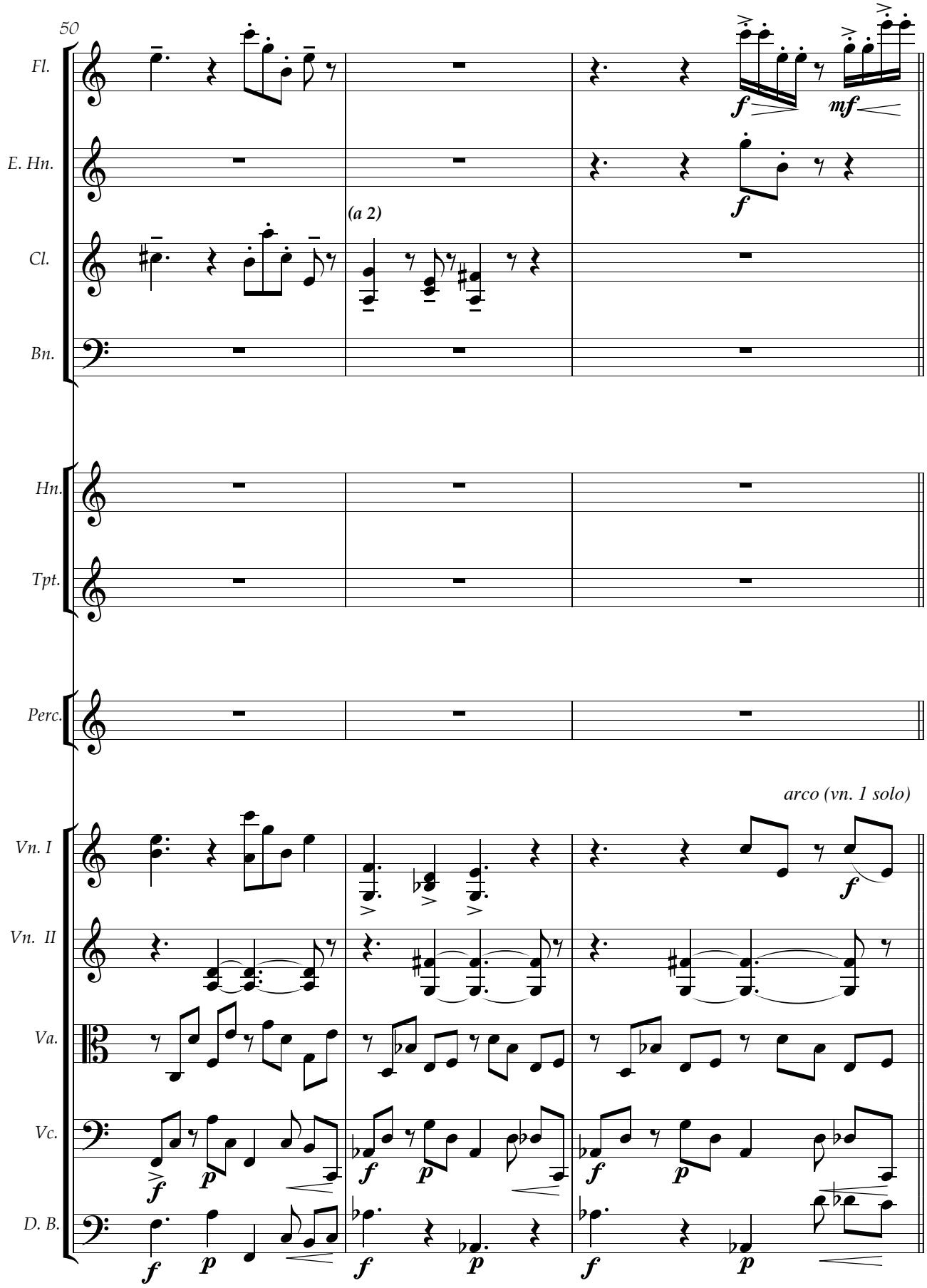

35
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
pizz.

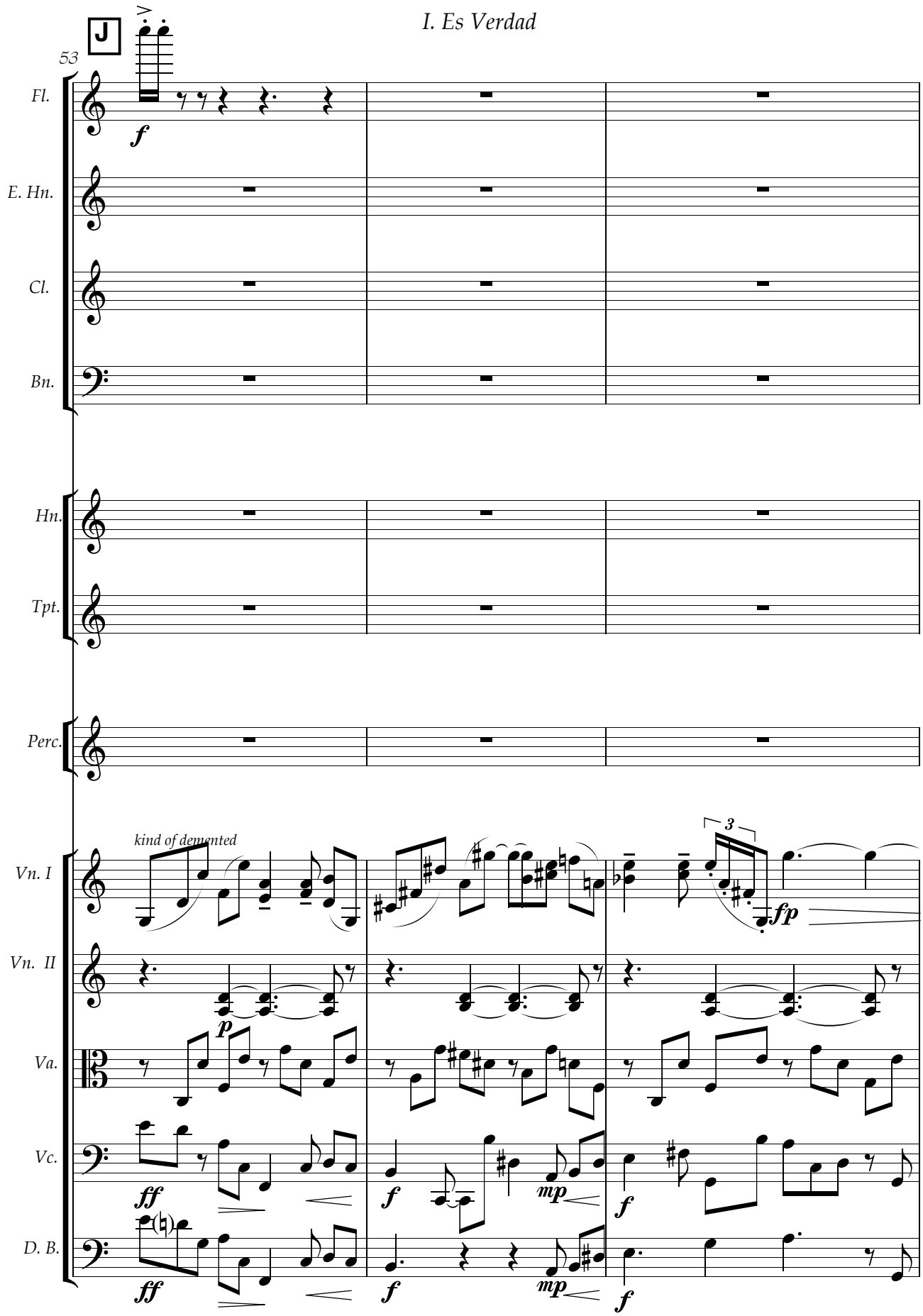

G
38
Fl.
E. Hn.
molto espr.
mp
mp
mf
3
Cl.
Bn.
f
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
mp
mf
mp
mf
mp
D. B.
mf
mp
mf
mp
mf
mp

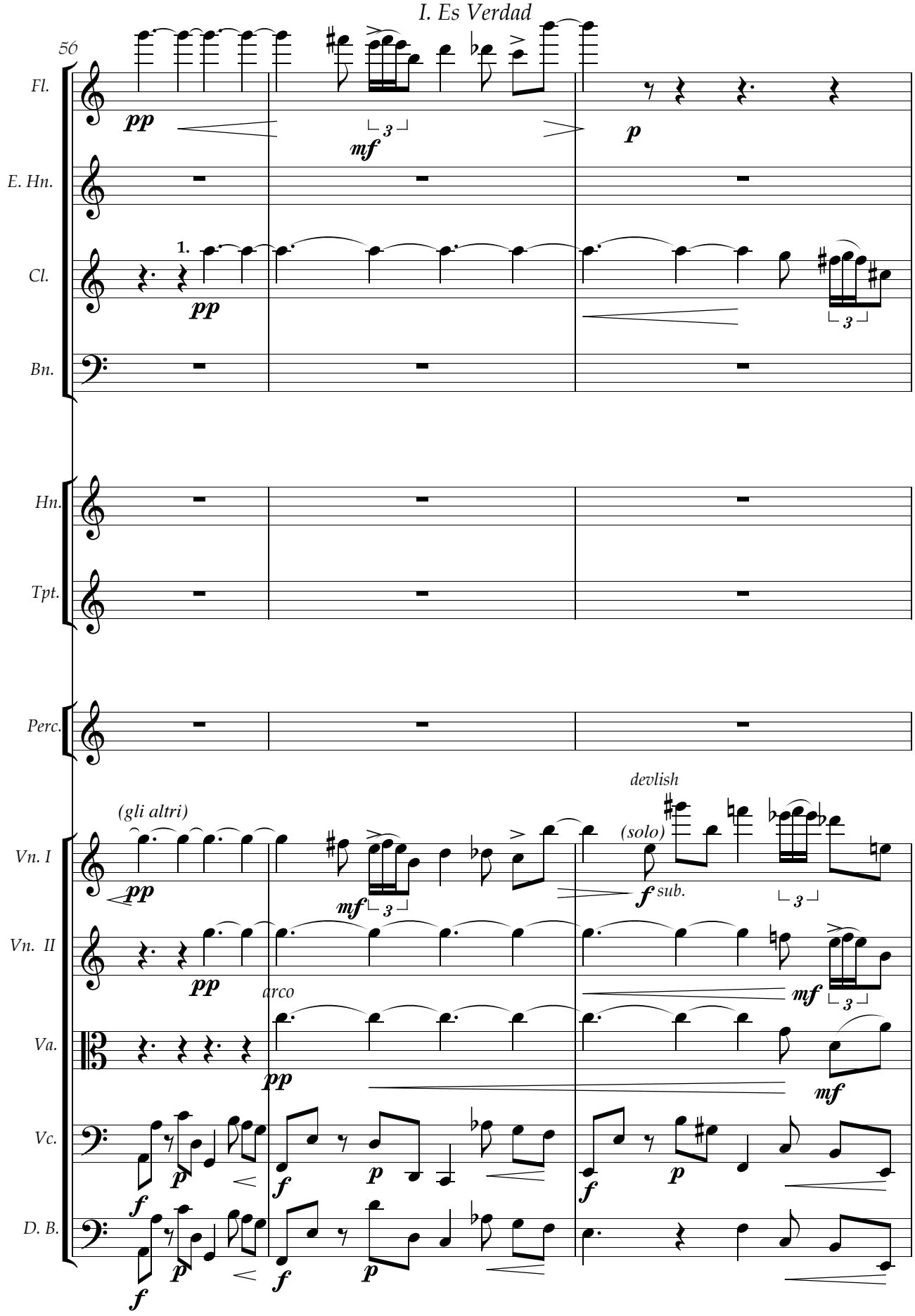

41
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
p
mf
mp
pizz.

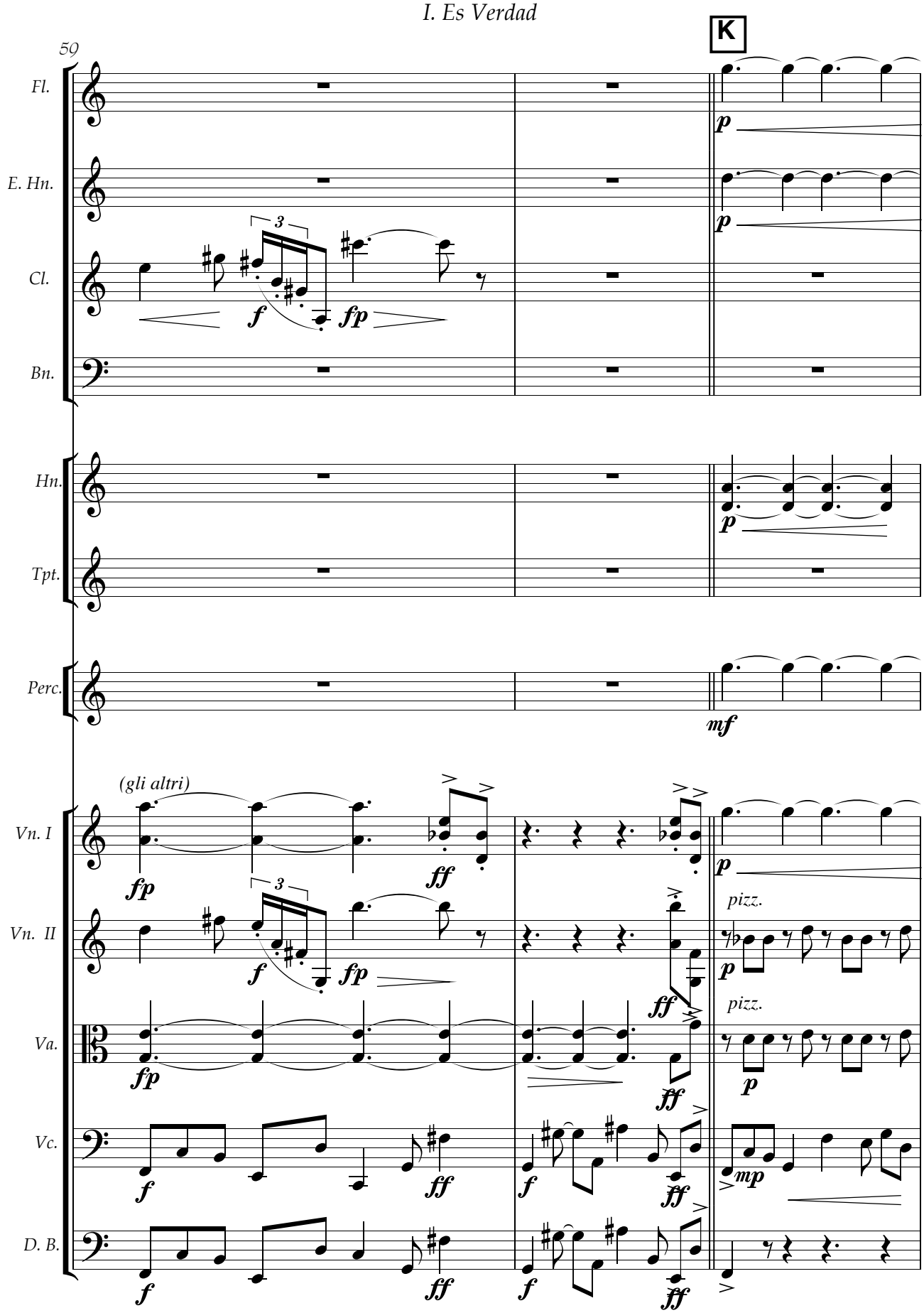

H
44
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
ppp
mf
f
3
p
mf
pp
arco

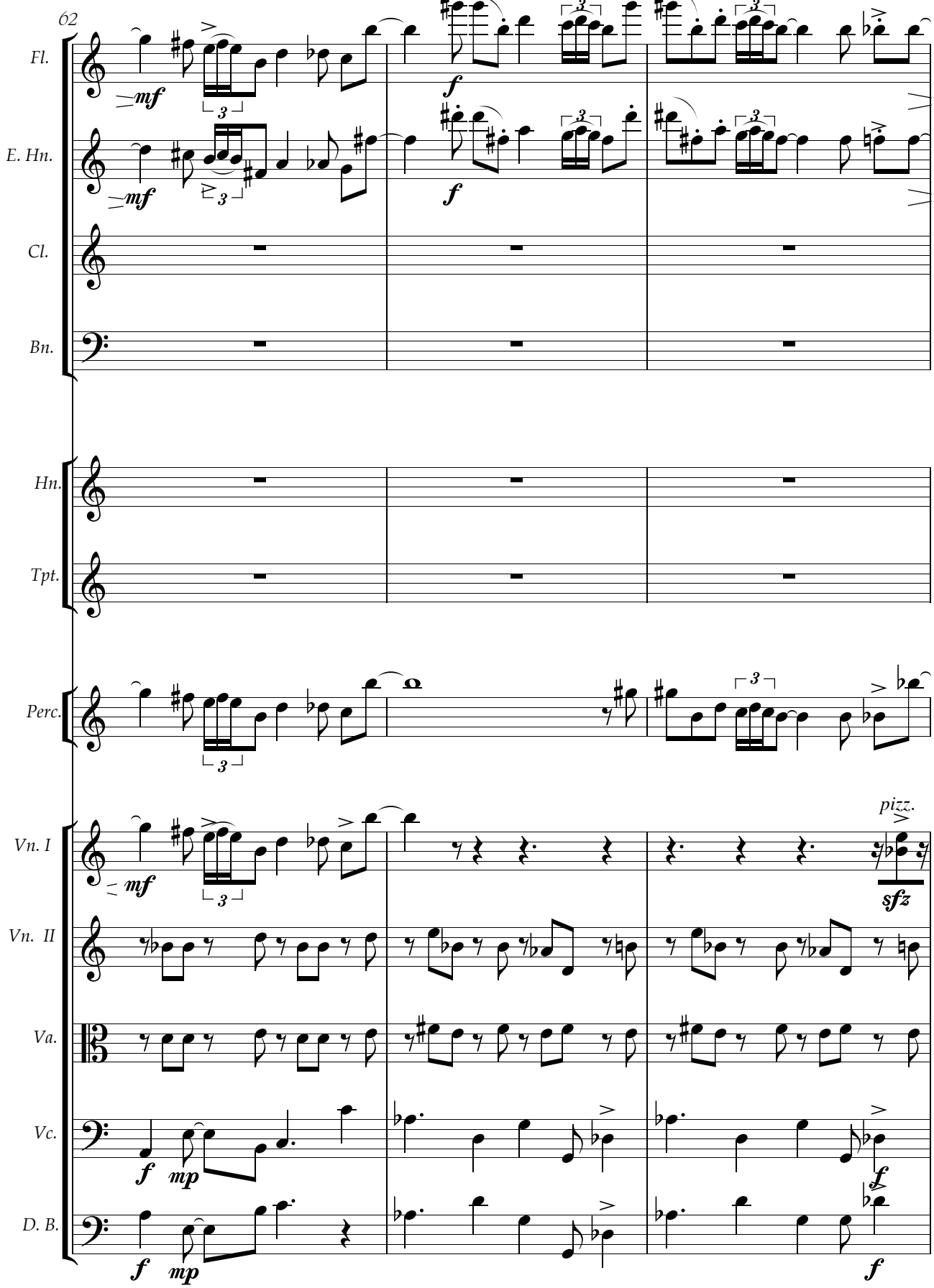

47
I
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
ppp
1.
f
ff
p
pizz.

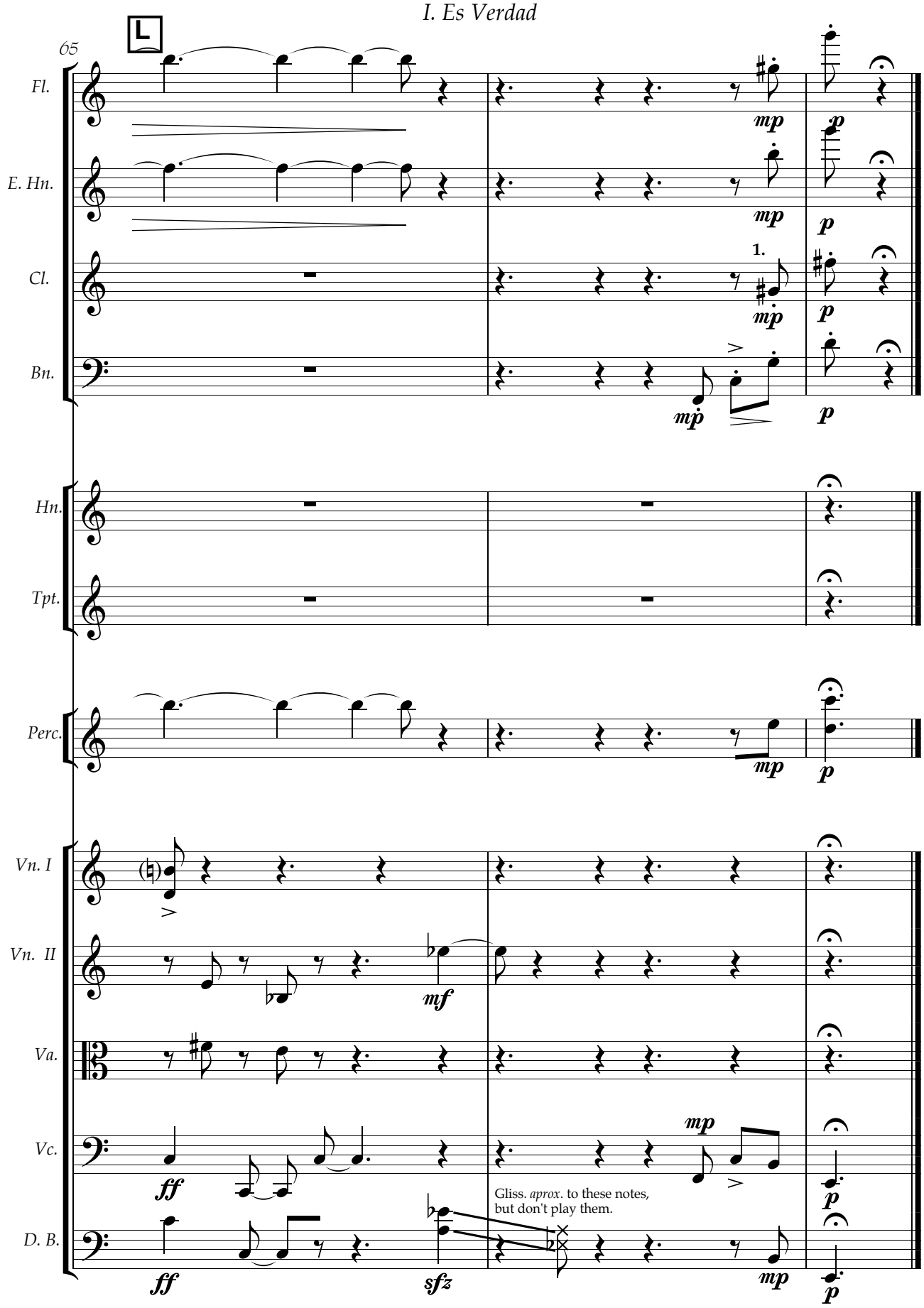

50
Fl.
E. Hn.
Cl.
Bn.
(a 2)
Hn.
Tpt.
Perc.
arco (vn. 1 solo)
Vn. I
Vn. II
Va.
Vc.
D. B.


J
53
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
kind of demented
3
f
fp
p
ff
mp


56
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
1.
pp
mf
p
(gli altri)
devlish
(solo)
f sub.
arco
f


59
K
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
(gli altri)
pizz.
pizz.

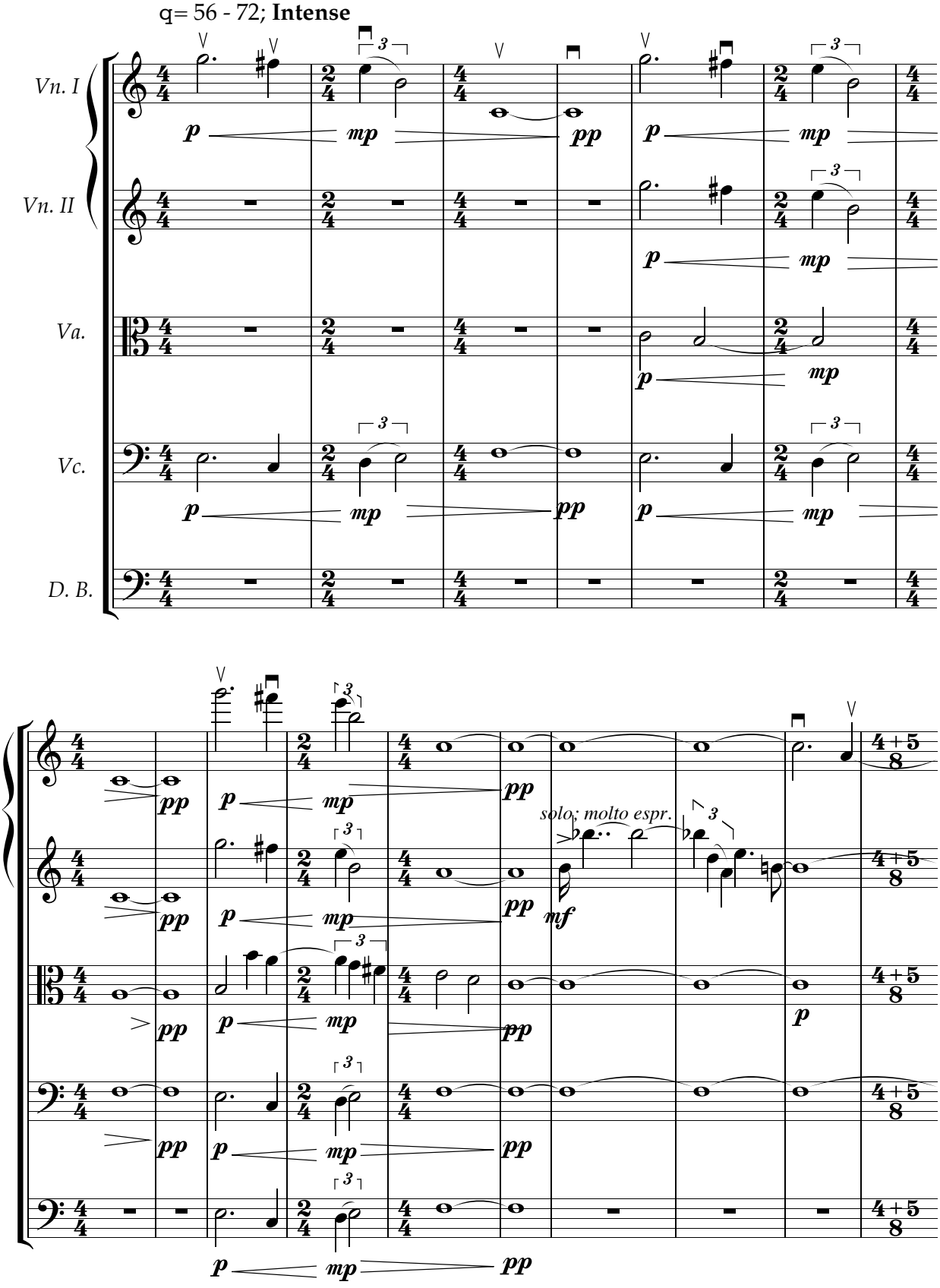

62
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
f
mp
sfz
pizz.


65
Fl.
E. Hn.
Cl.
Bn.
Hn.
Tpt.
Perc.
Vn. I
Vn. II
Va.
Vc.
D. B.
1.
Gliss. aprox. to these notes,
but don't play them.

# **II. Interlude** For String Orchestra

*La Muerte Me Está Mirando…*

Clark Winslow Ross

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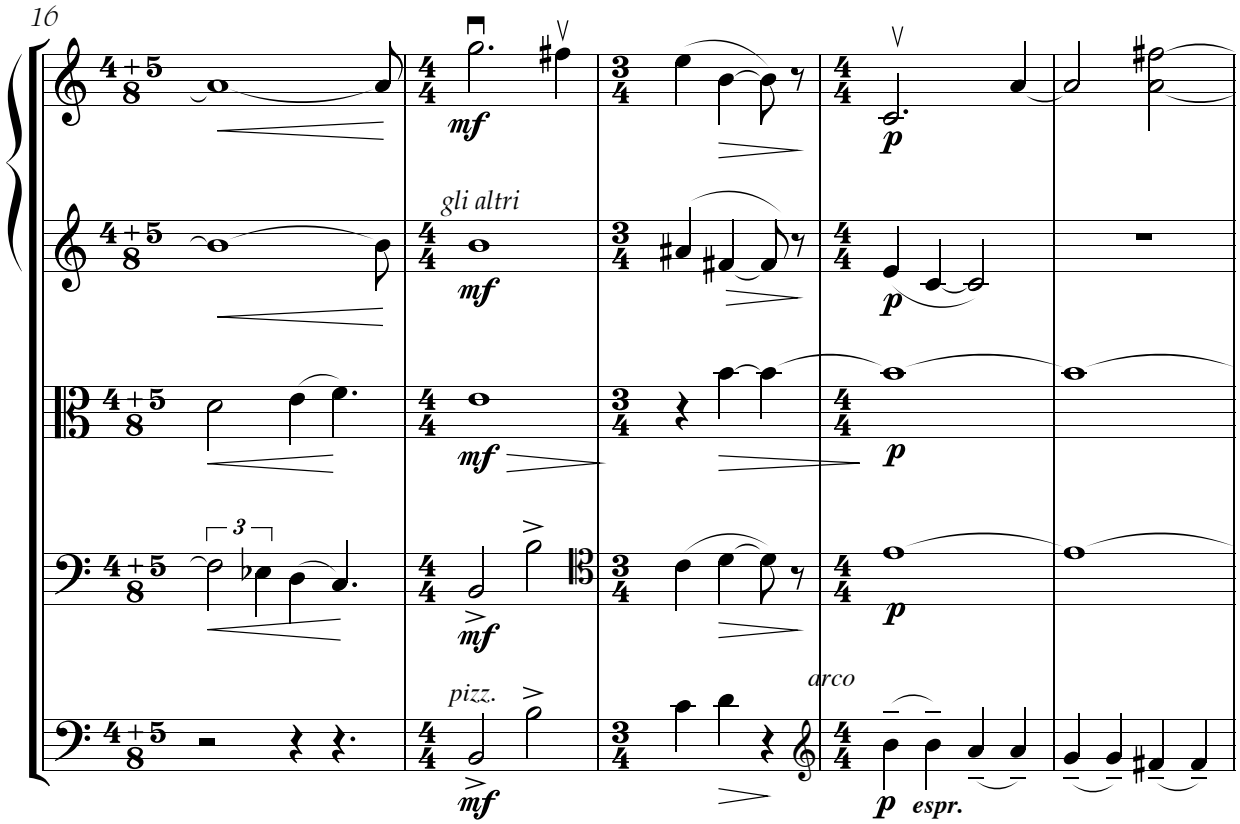
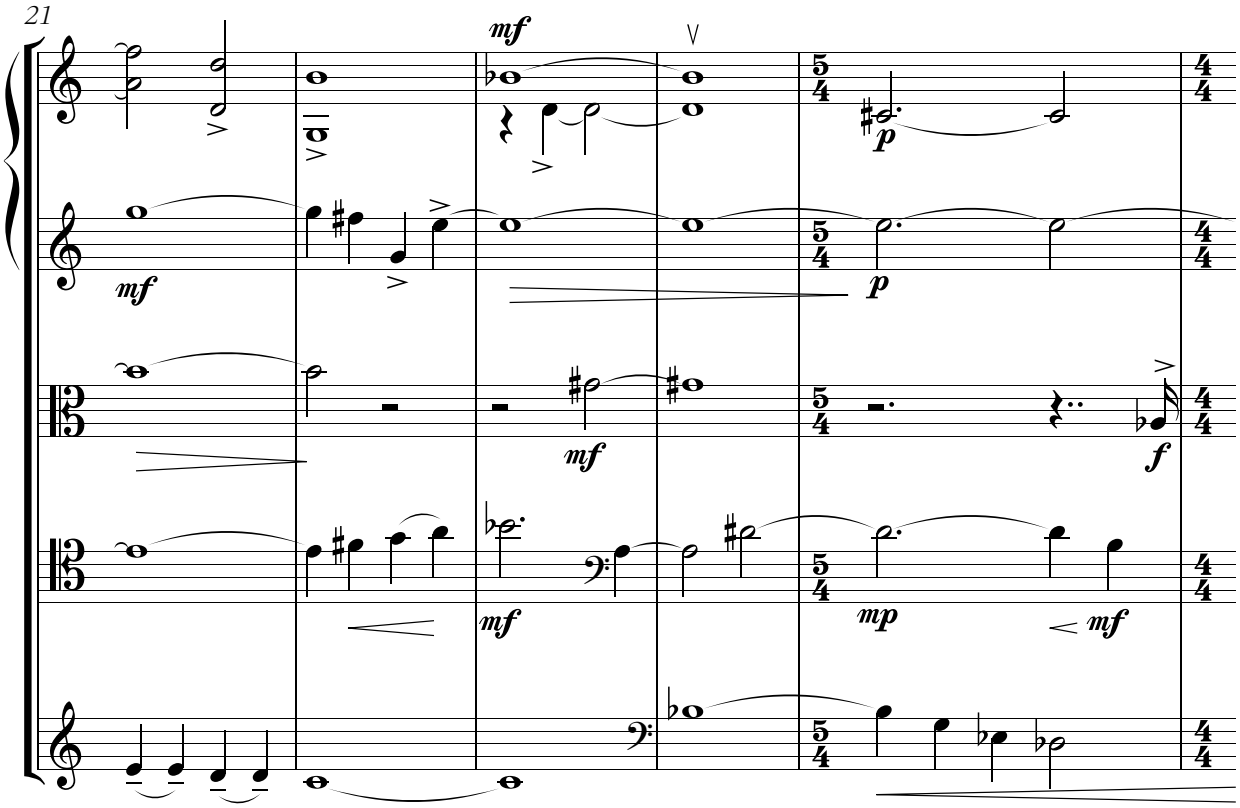
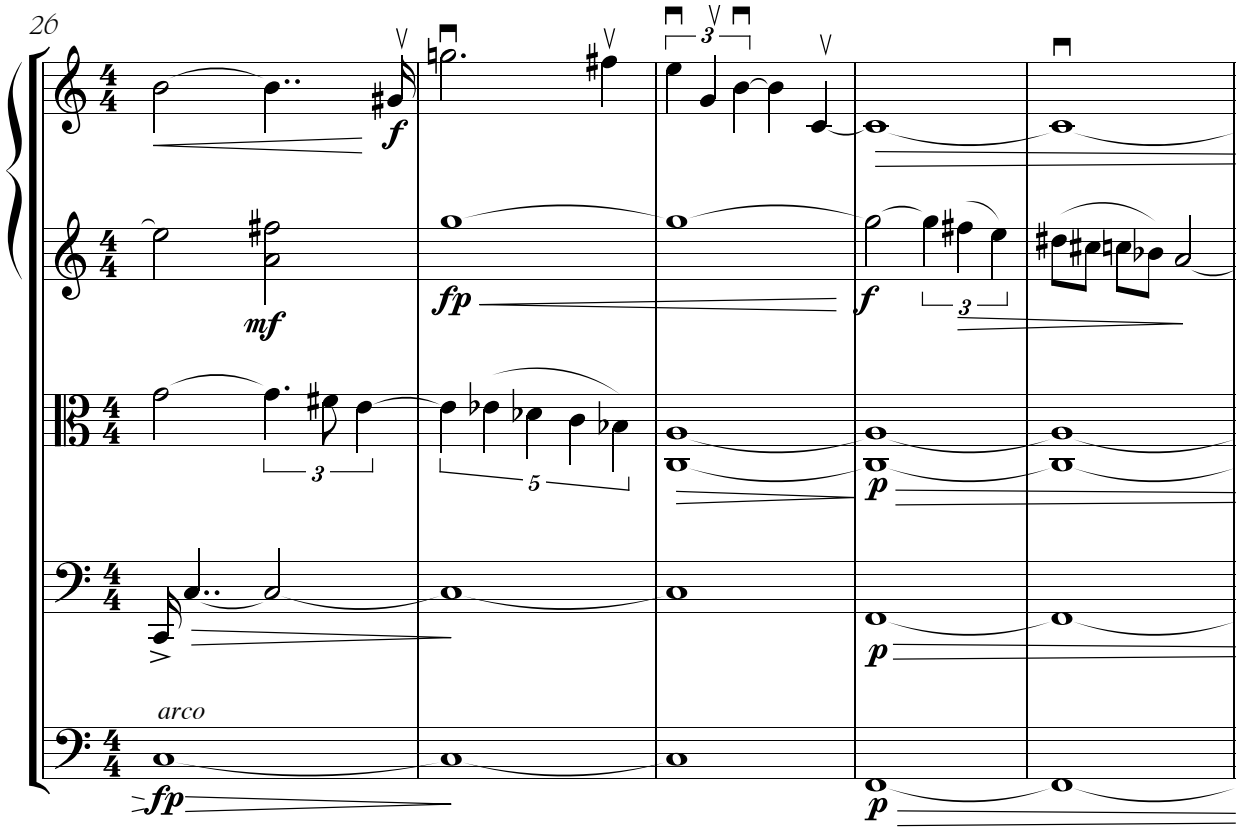
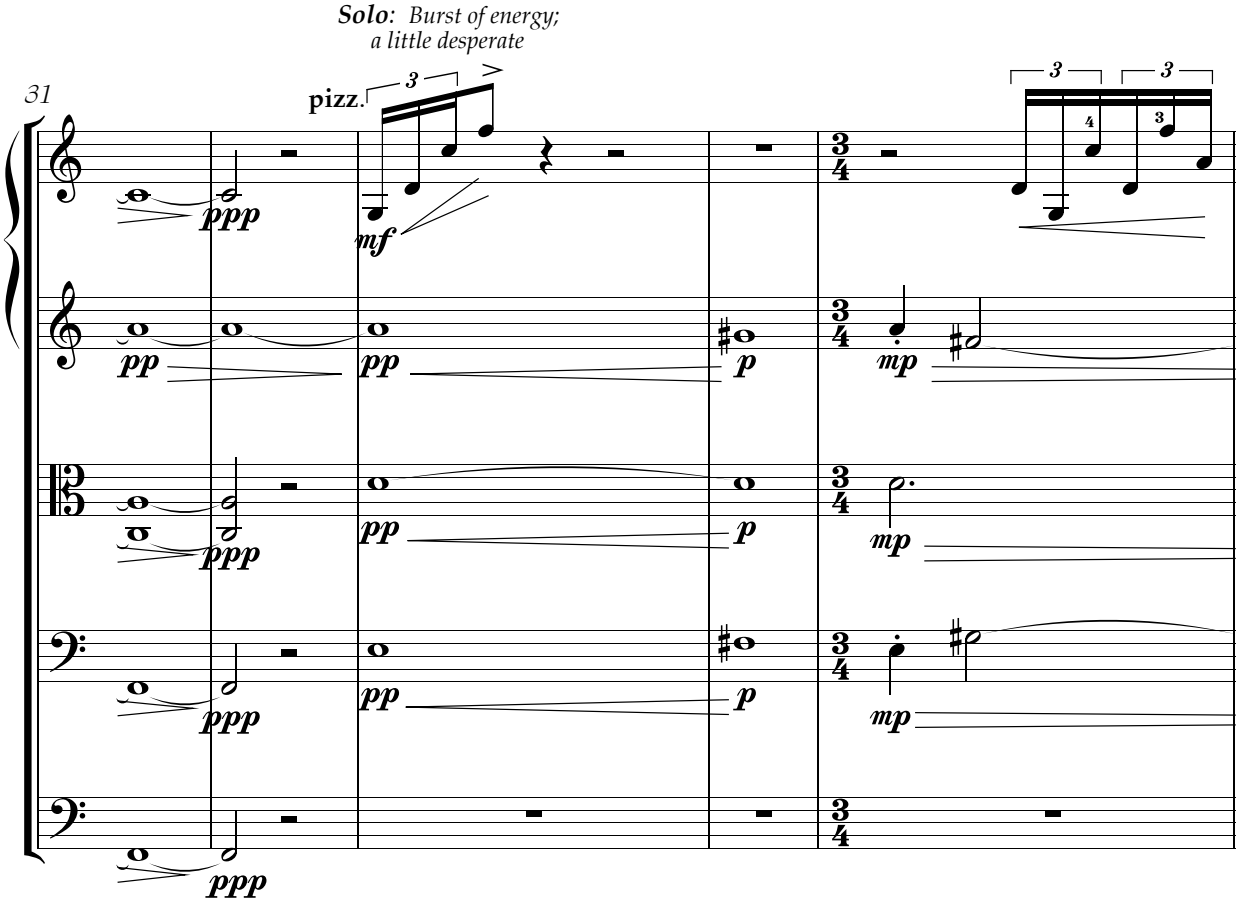
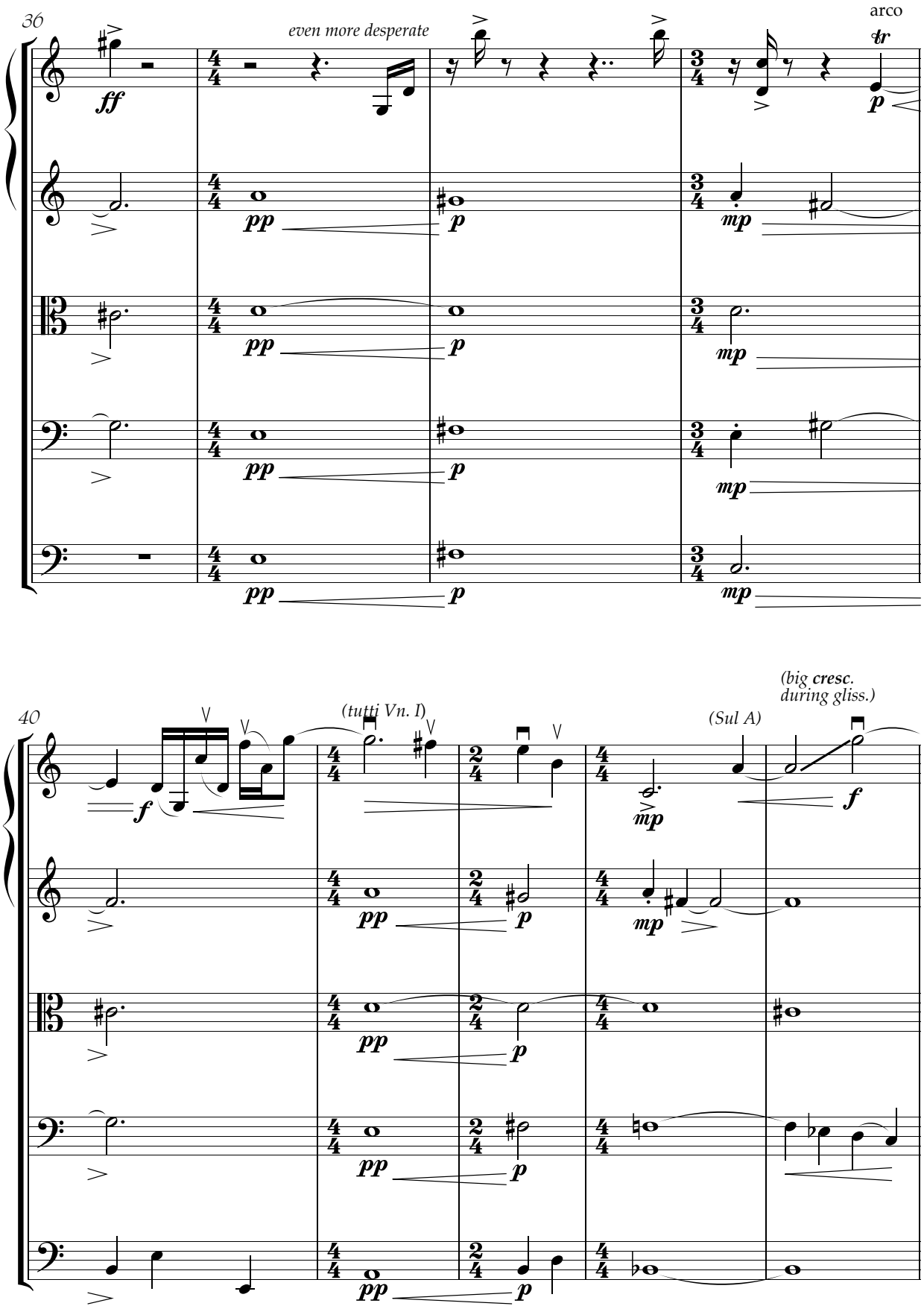
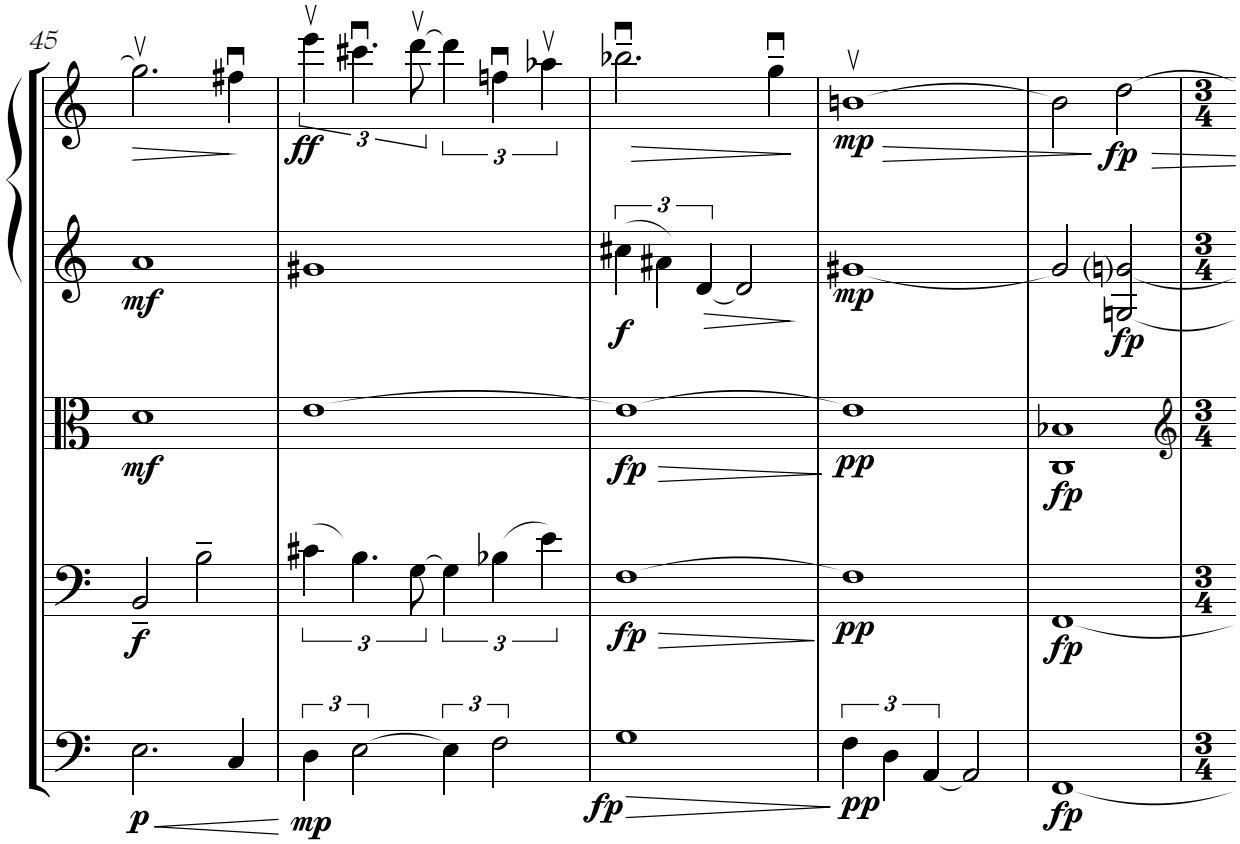

16
gli altri
pizz.
arco
mf
p
espr.

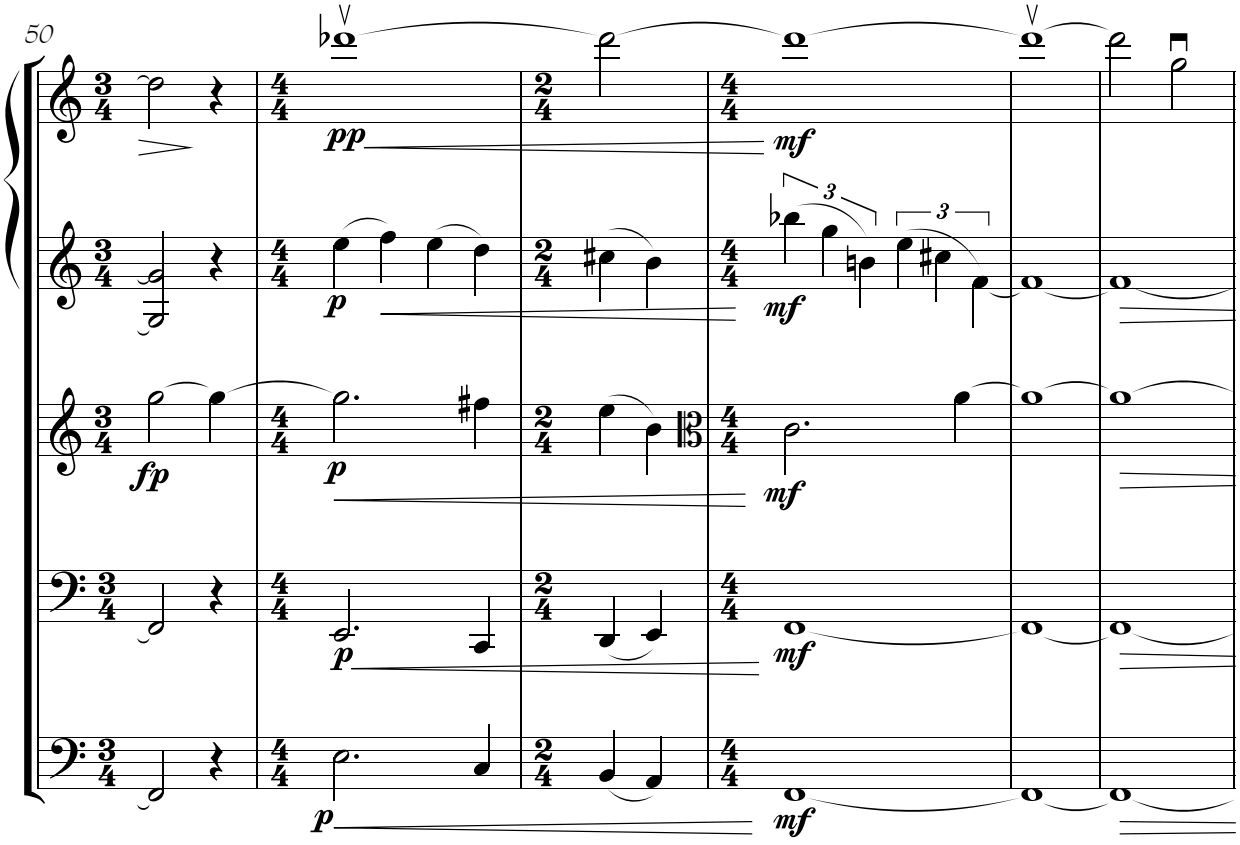

21
mf
p
mp
f

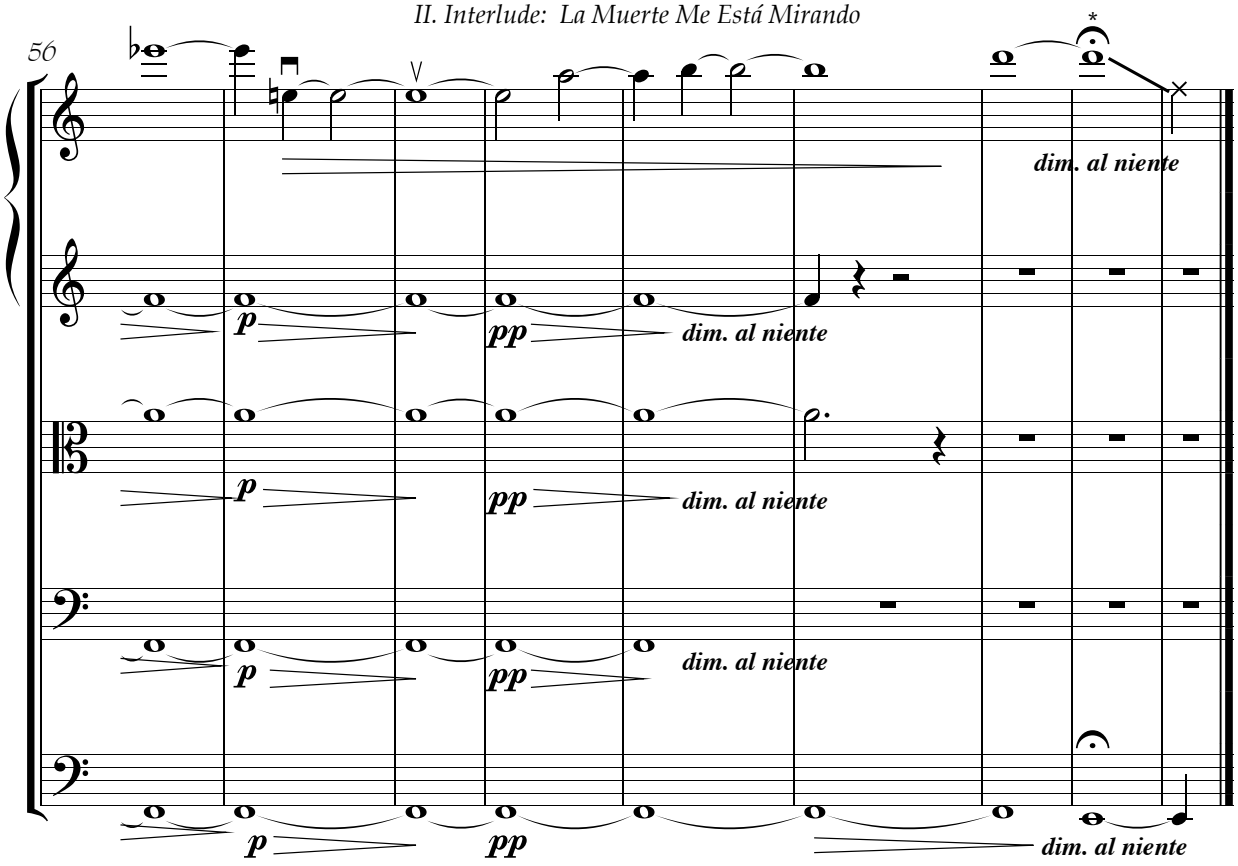

26
arco


Solo: Burst of energy; a little desperate
31
pizz.


36
even more desperate
arco
tr
ff
p
pp
mp
40
(tutti Vn. I)
(Sul A)
(big cresc. during gliss.)
f


45
ff
mf
f
mp
fp
pp
p


50
pp
mf
p
fp

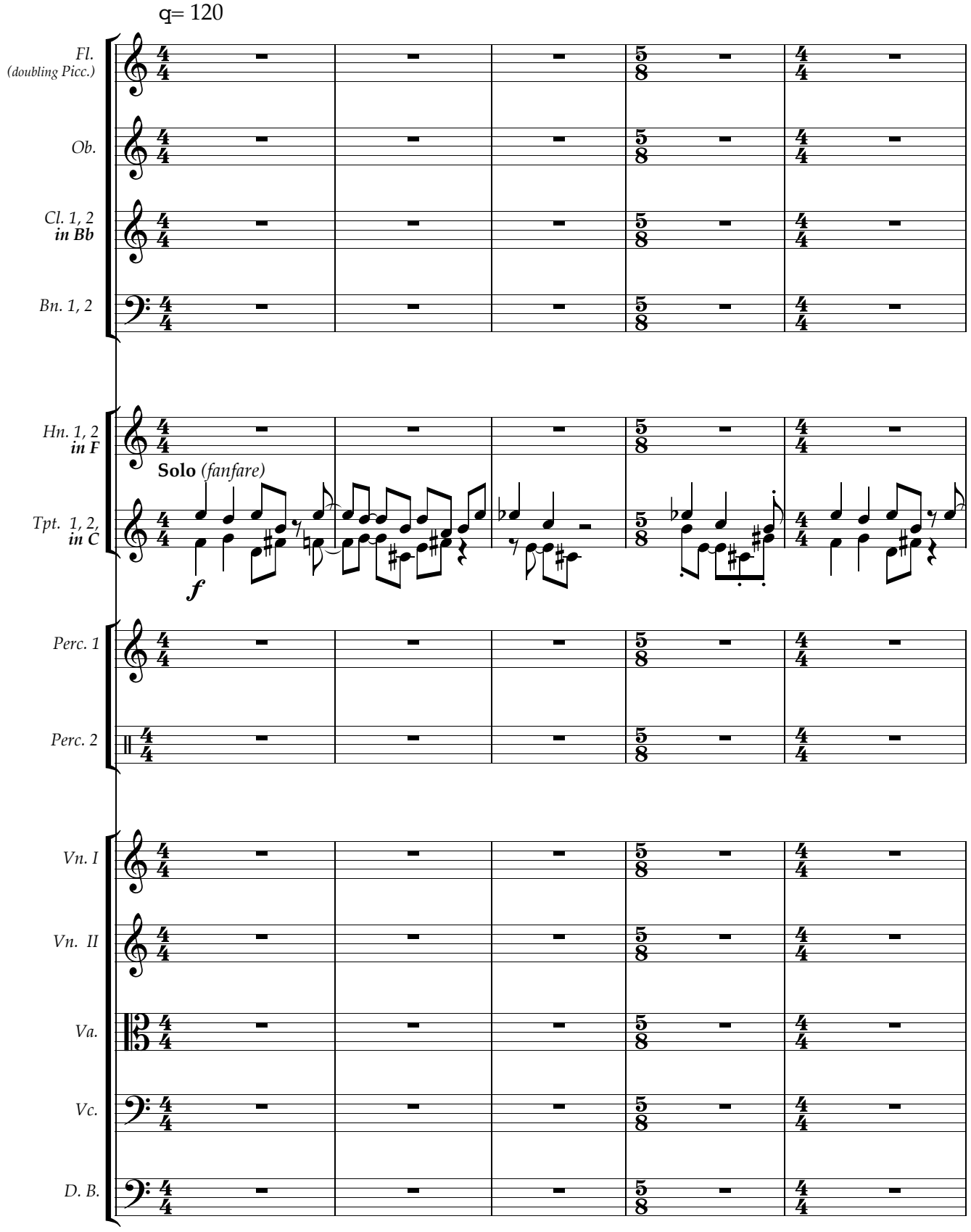



*Start gliss. immediately on beat 1. The sound should die away *before* the gliss. ends.

# III. El Niño Come Naranjas

*after Lorca*

Clark Winslow Ross

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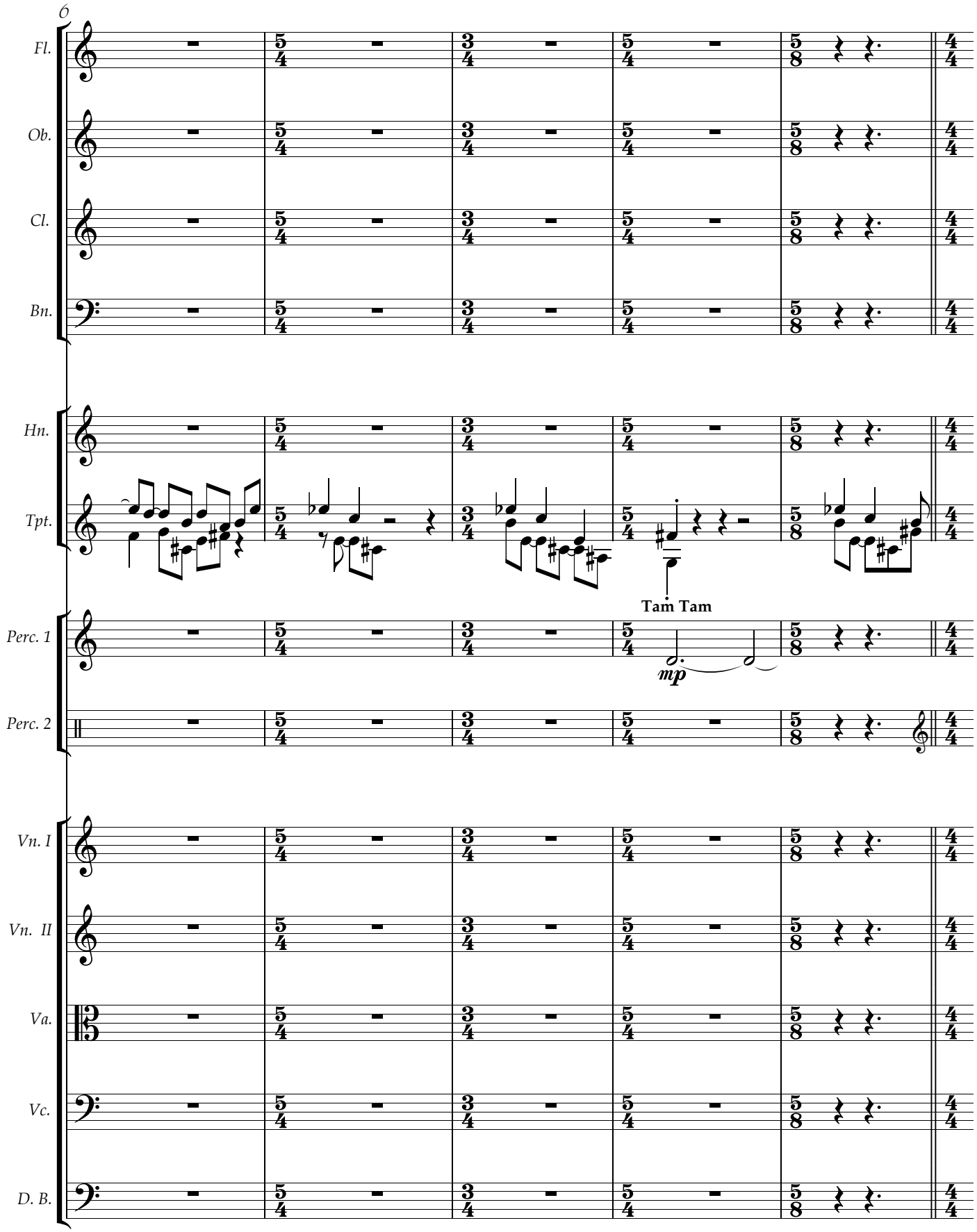
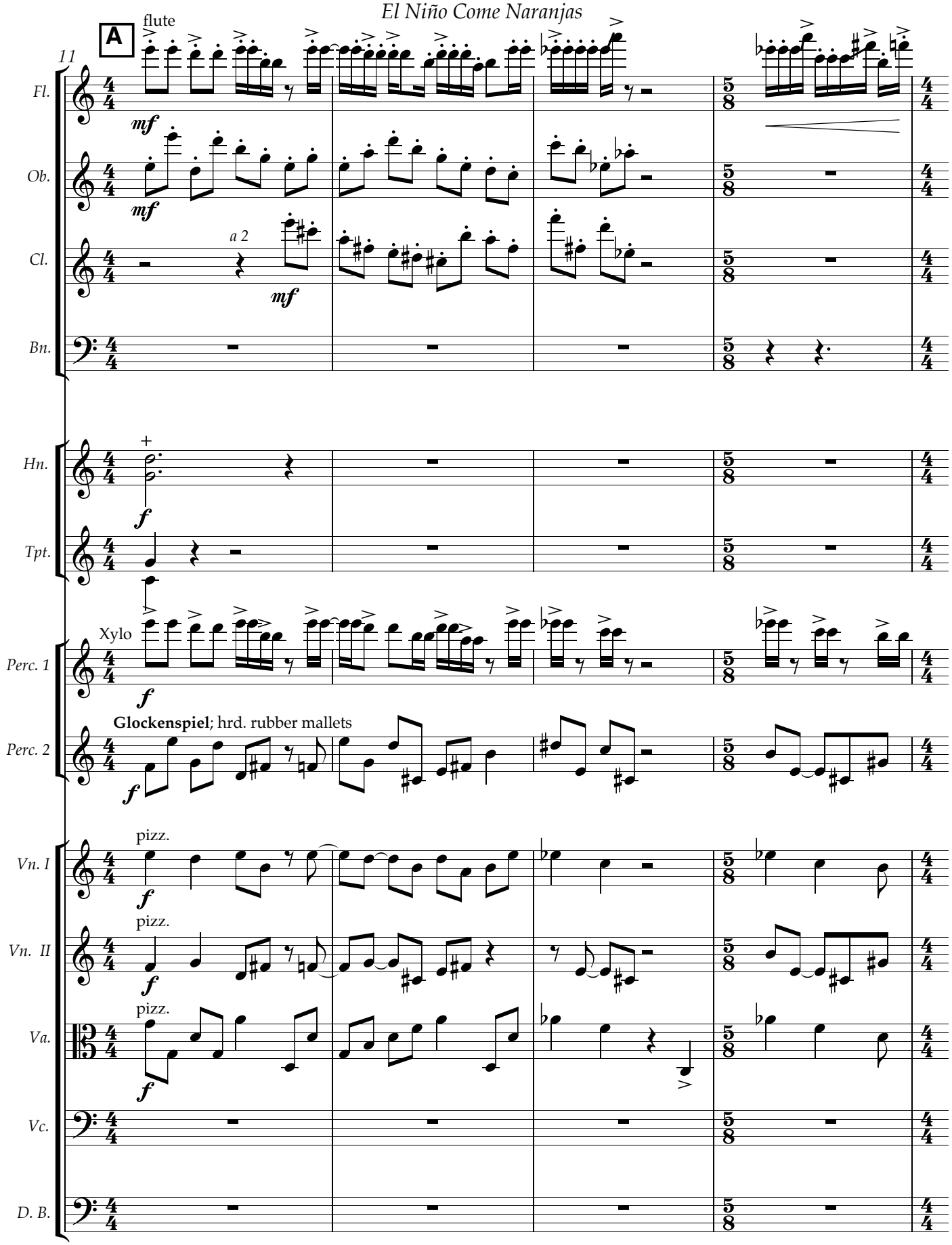
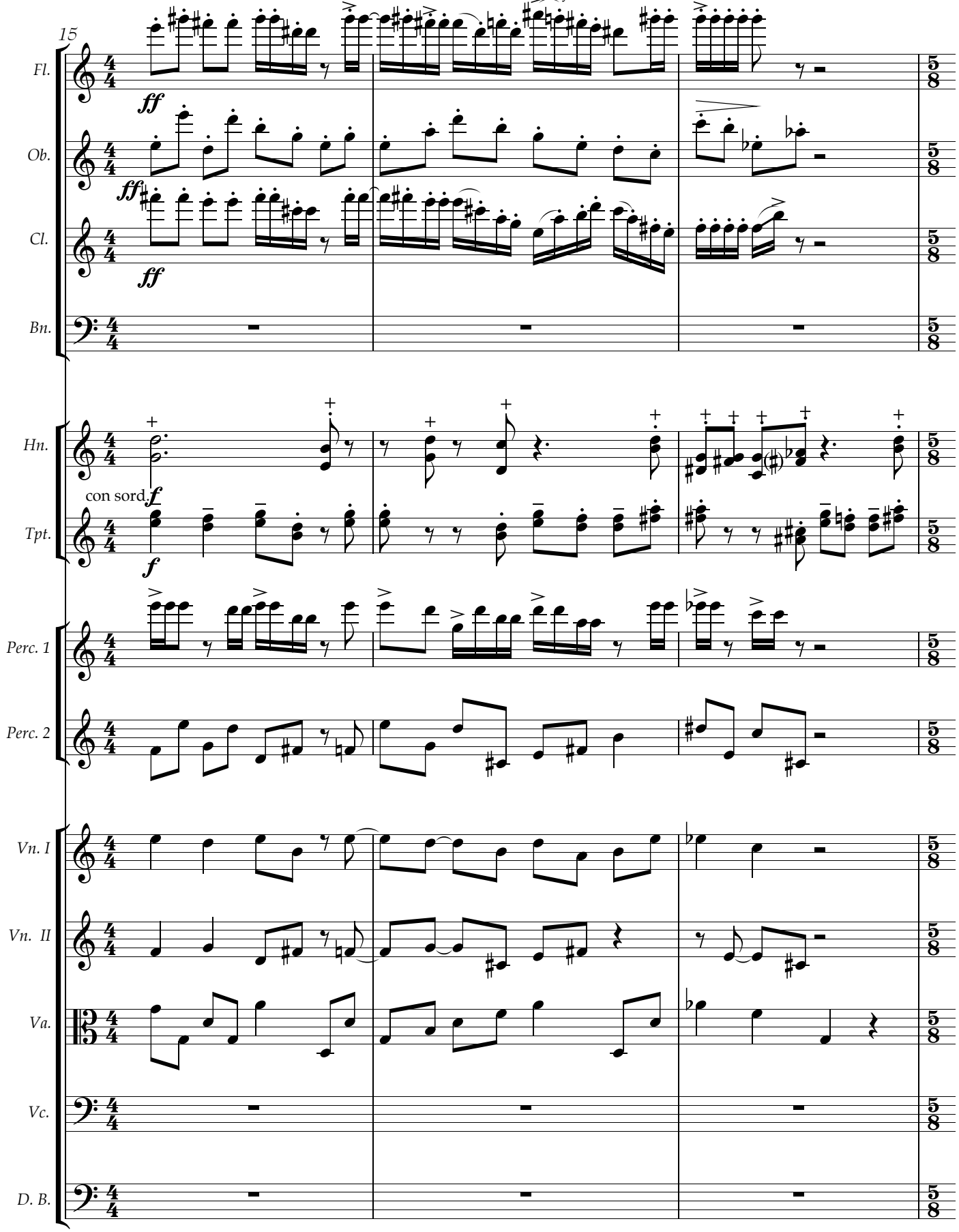
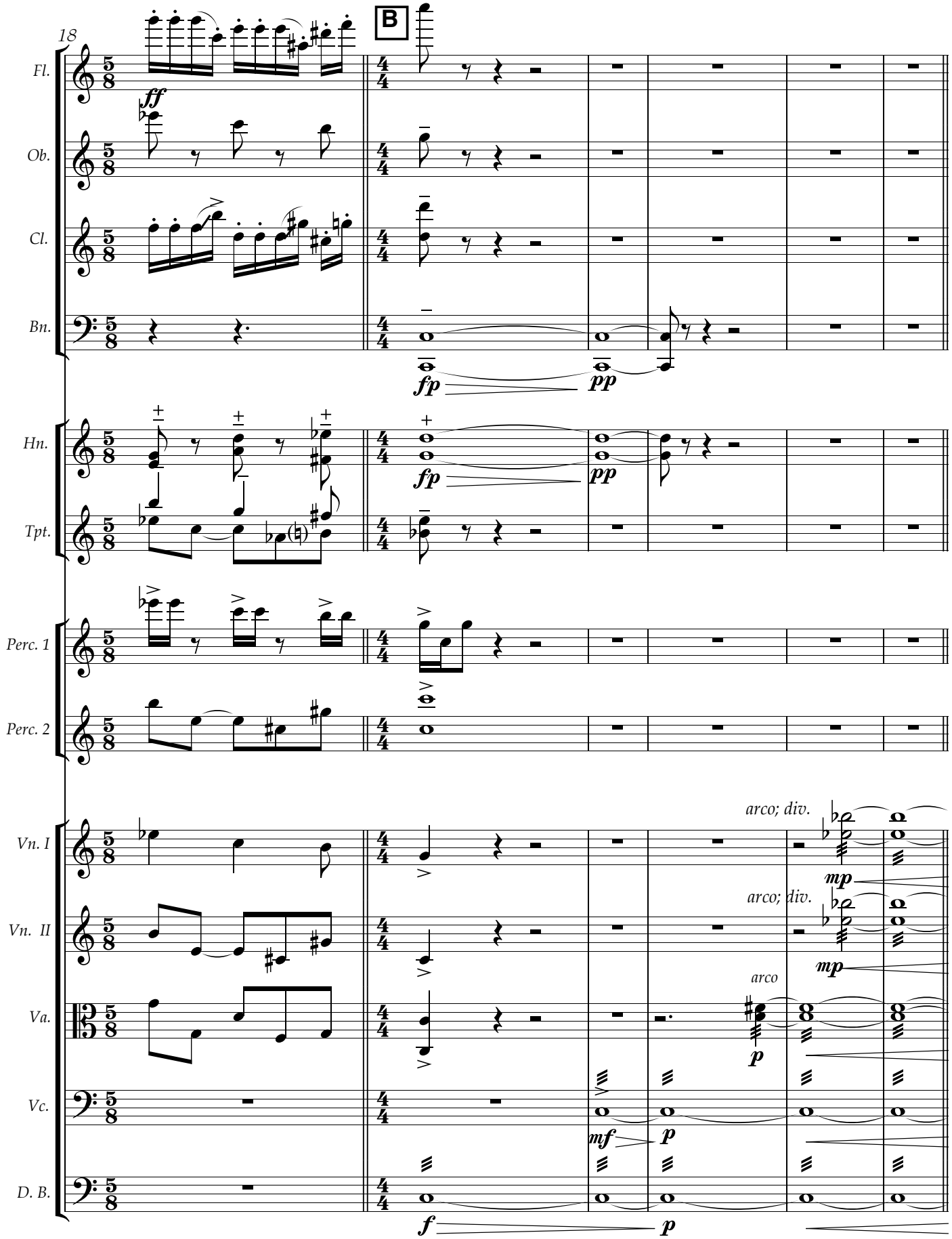
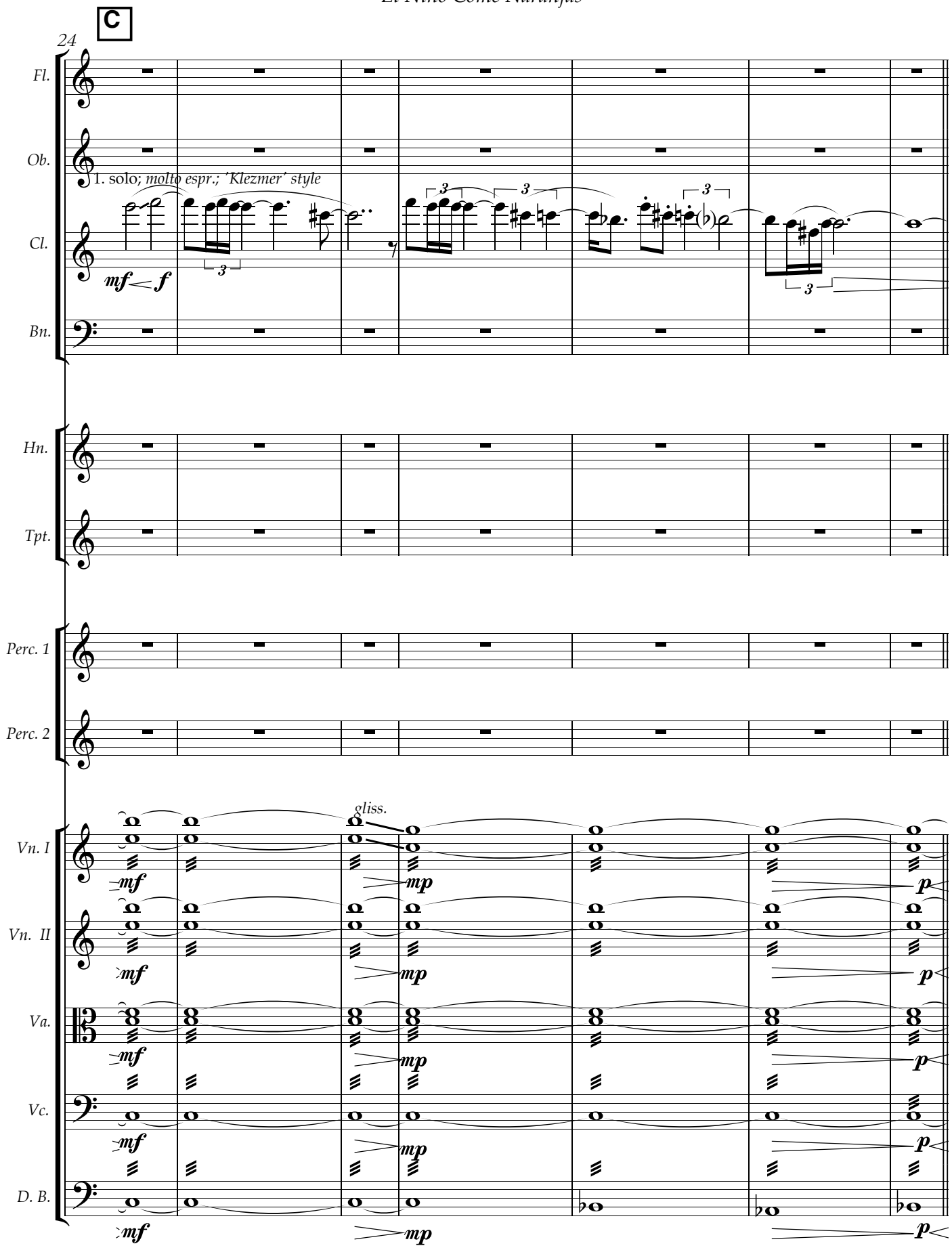
*The Cl. and F.Hn. are transposed as indicated*

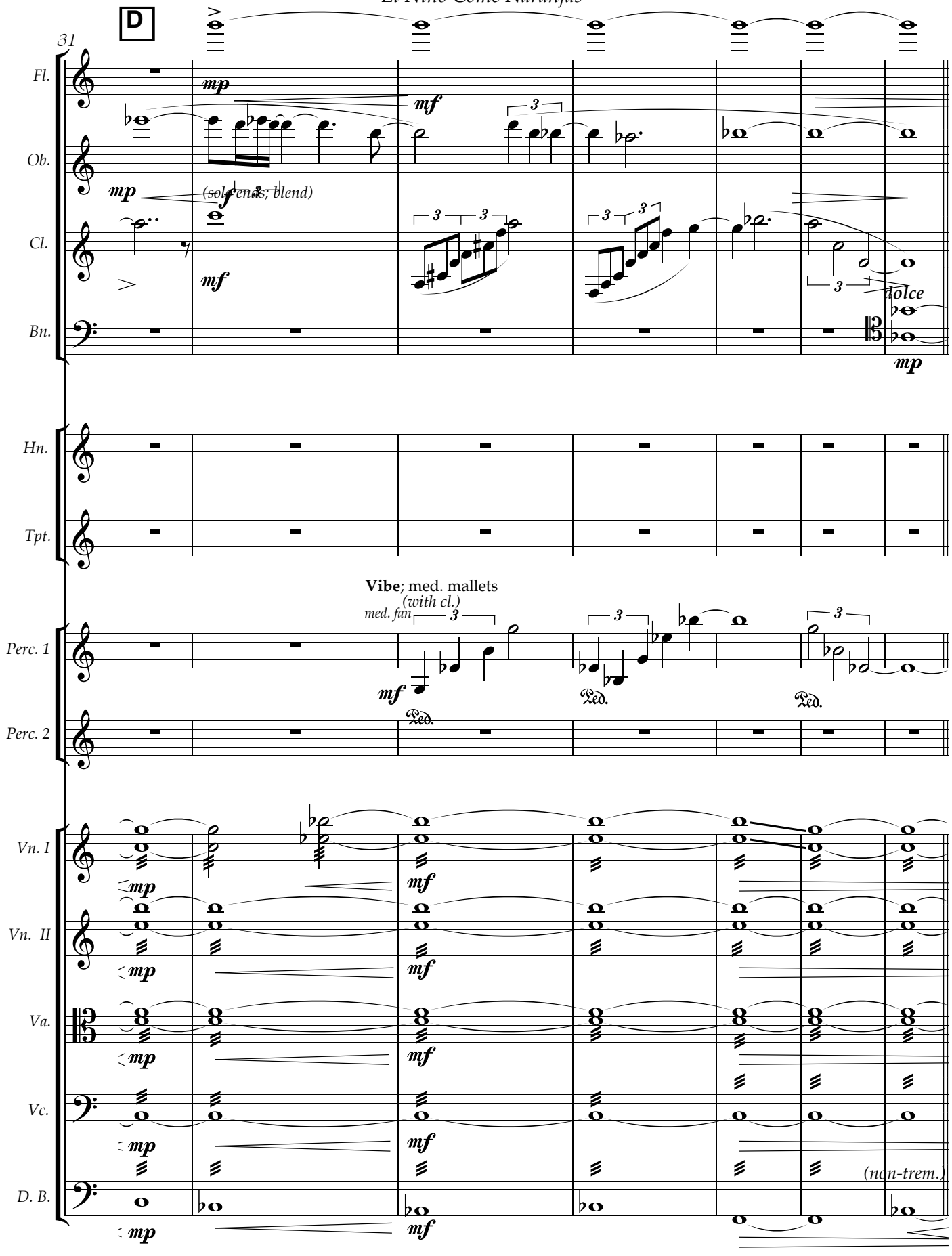

6
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Tam Tam
mp
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.

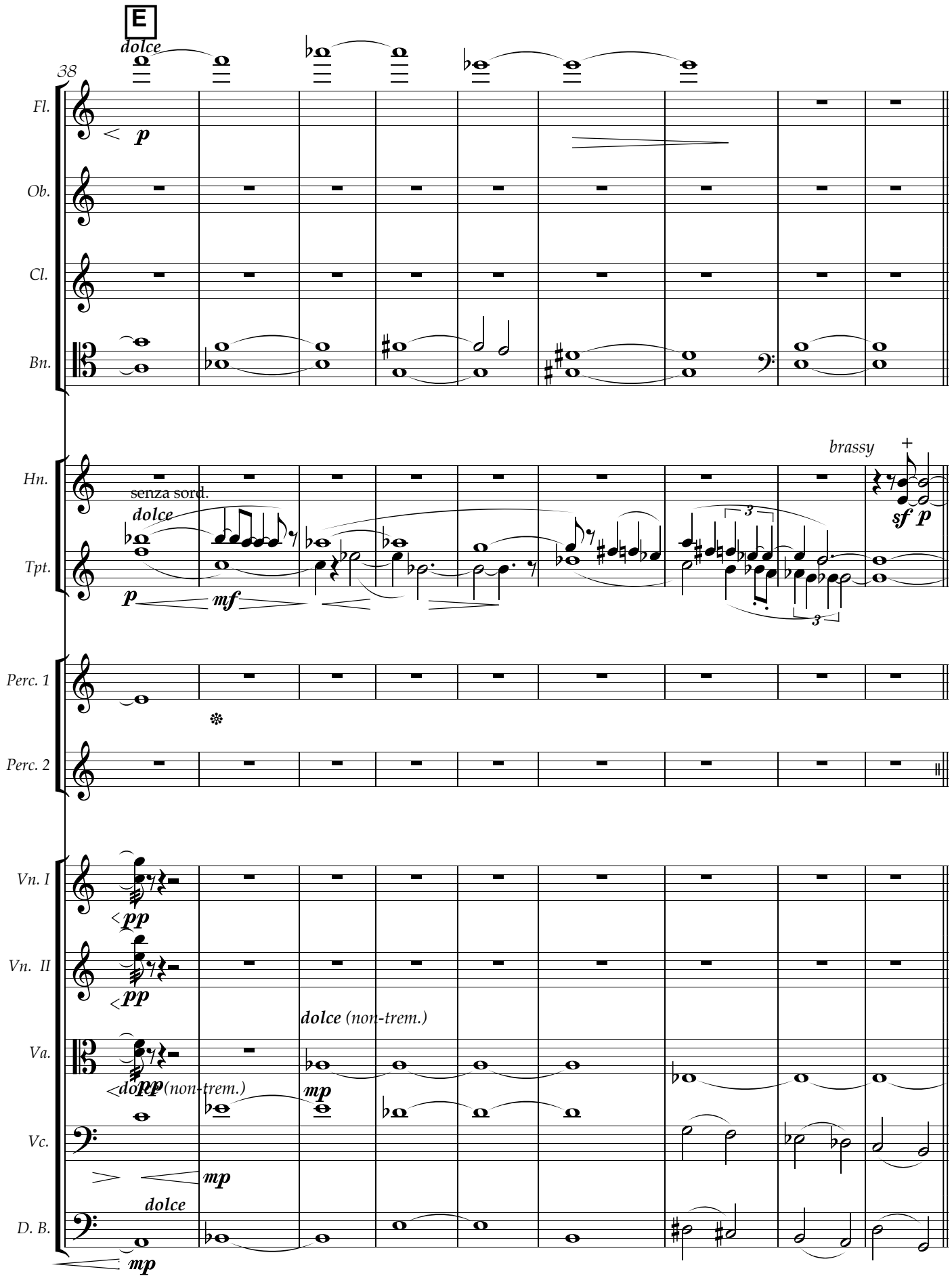

A
flute
11
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
a 2
f
Xylo
Glockenspiel; hrd. rubber mallets
pizz.

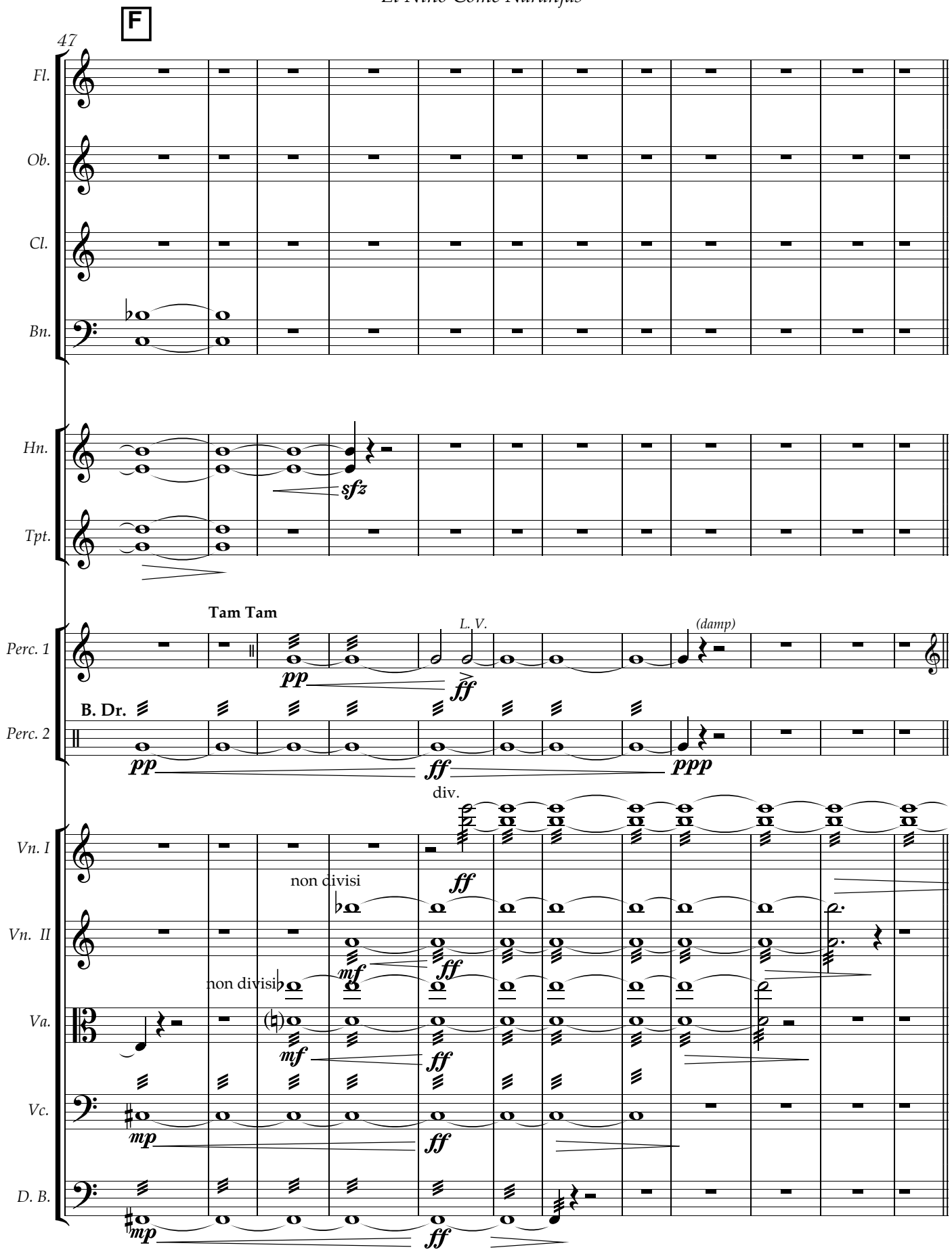

15
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
ff
con sord.
f
5/8

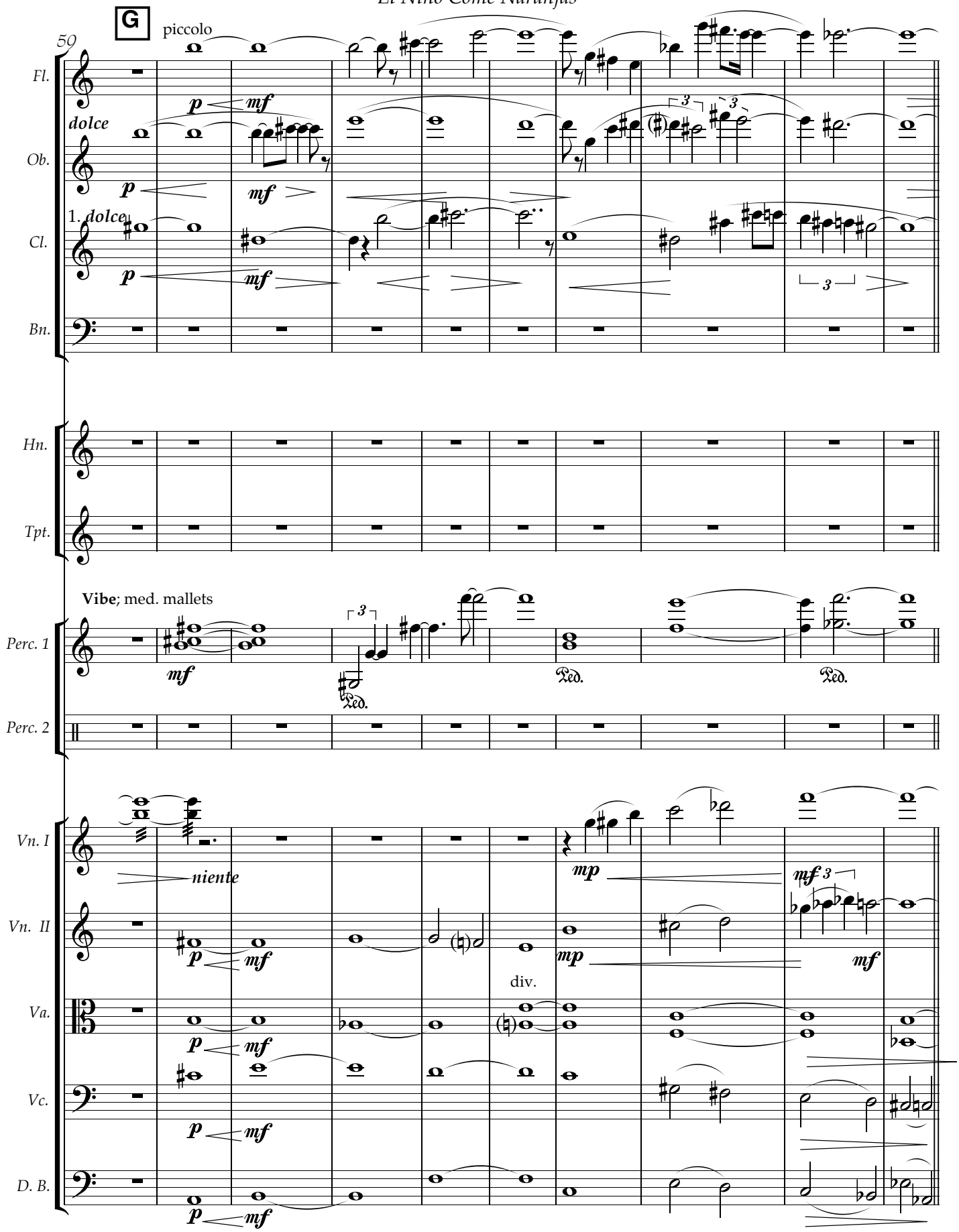

18
B
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
ff
fp
pp
fp
pp
arco; div.
mp
arco; div.
mp
arco
p
mf
p
f
p

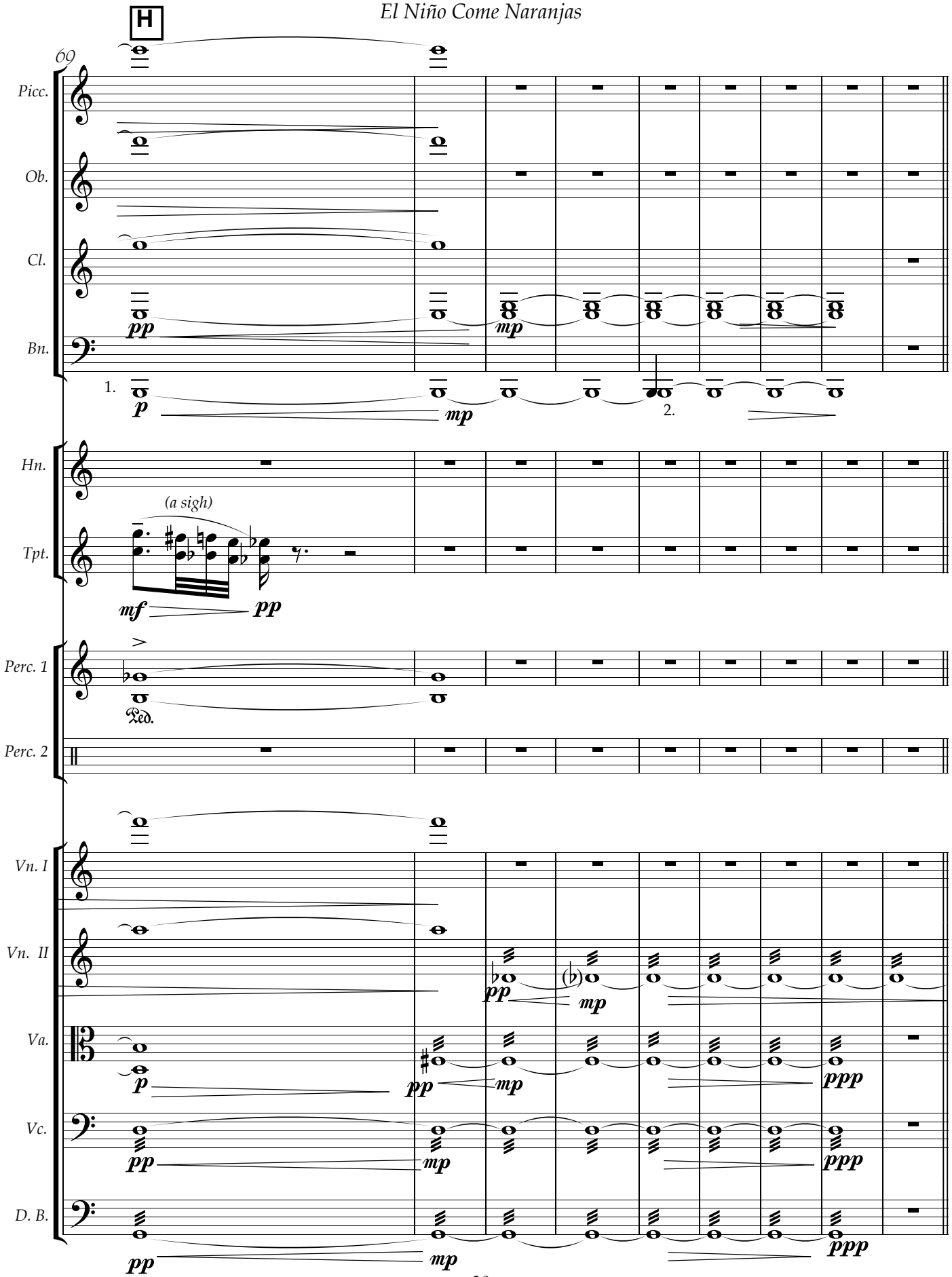

C
24
Fl.
Ob.
1. solo; molto espr.; 'Klezmer' style
Cl.
mf
f
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
gliss.
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
mp
p

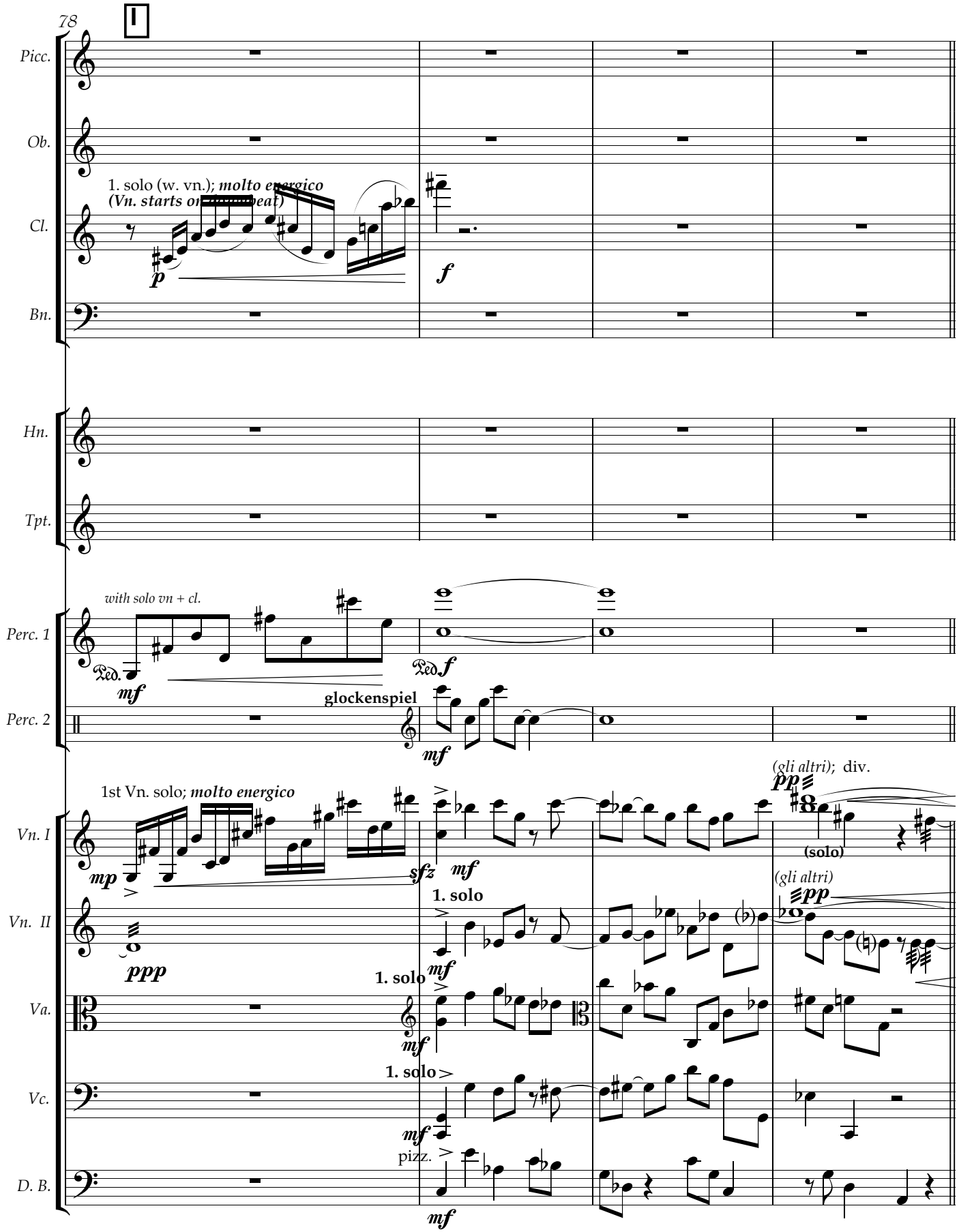

D
31
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
mp
mf
(sol rends; blend)
dolce
Vibe; med. mallets
(with cl.)
med. fan
Ped.
(non-trem.)

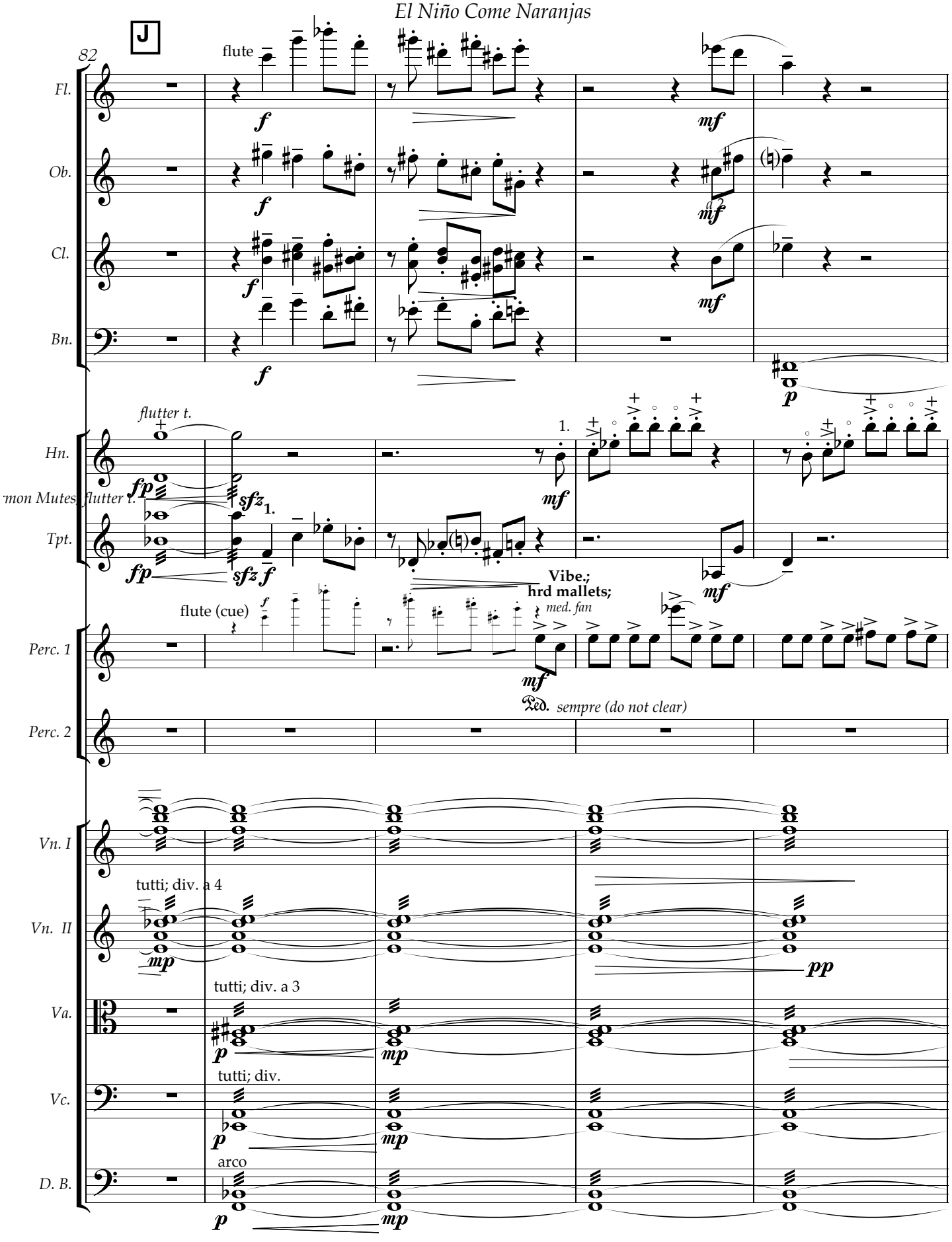

E
dolce
38
Fl.
p
Ob.
Cl.
Bn.
Hn.
senza sord.
dolce
brassy
sf p
Tpt.
p
mf
3
3
Perc. 1
Perc. 2
Vn. I
pp
Vn. II
pp
dolce (non-trem.)
Va.
dolce pp (non-trem.)
mp
Vc.
mp
dolce
D. B.
mp

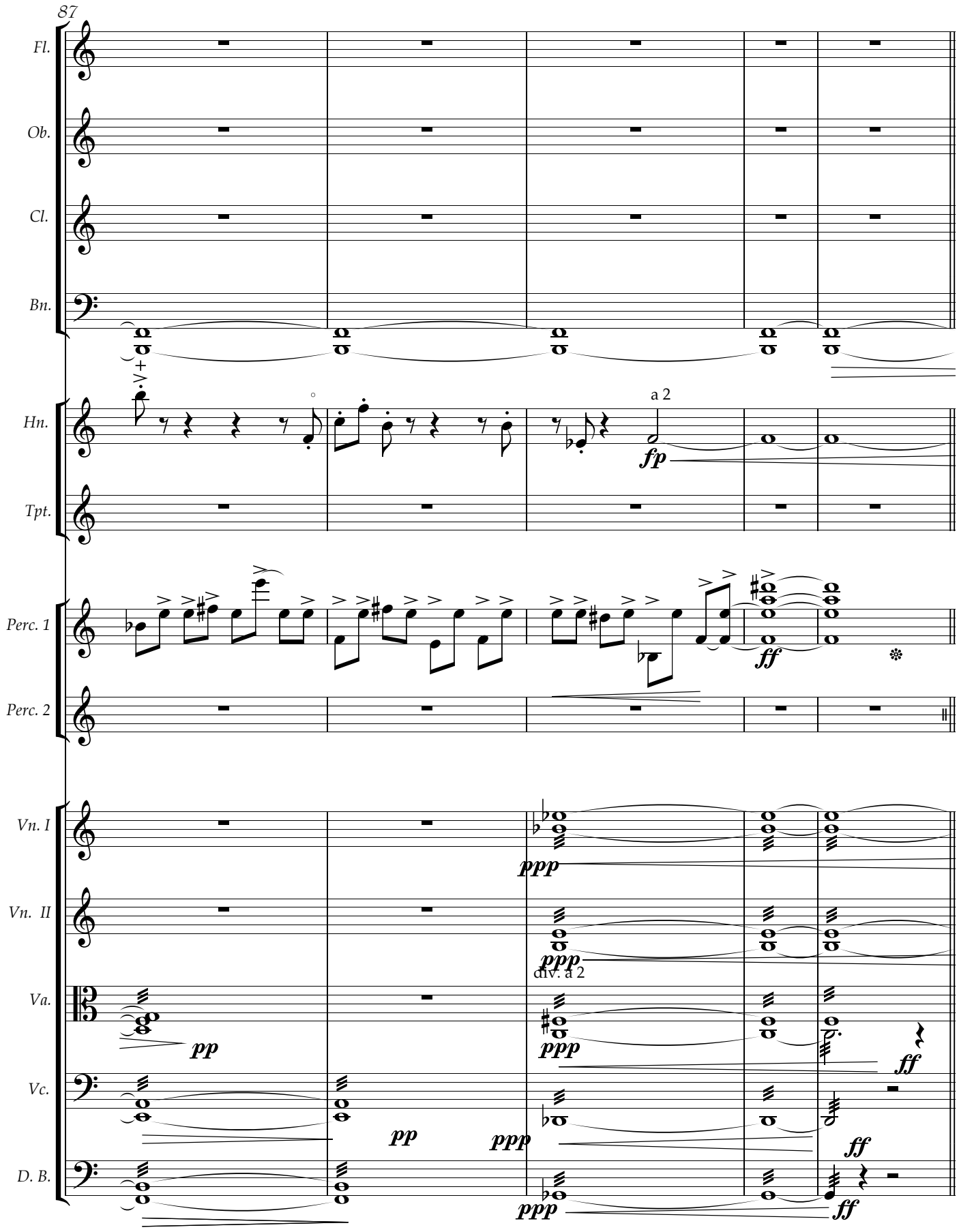

F
47
Fl.
Ob.
Cl.
Bn.
Hn.
sfz
Tpt.
Tam Tam
L. V.
(damp)
Perc. 1
pp
ff
B. Dr.
Perc. 2
pp
ff
ppp
div.
Vn. I
non divisi
ff
Vn. II
mf
ff
non divisi
Va.
mf
ff
Vc.
mp
ff
D. B.
mp
ff

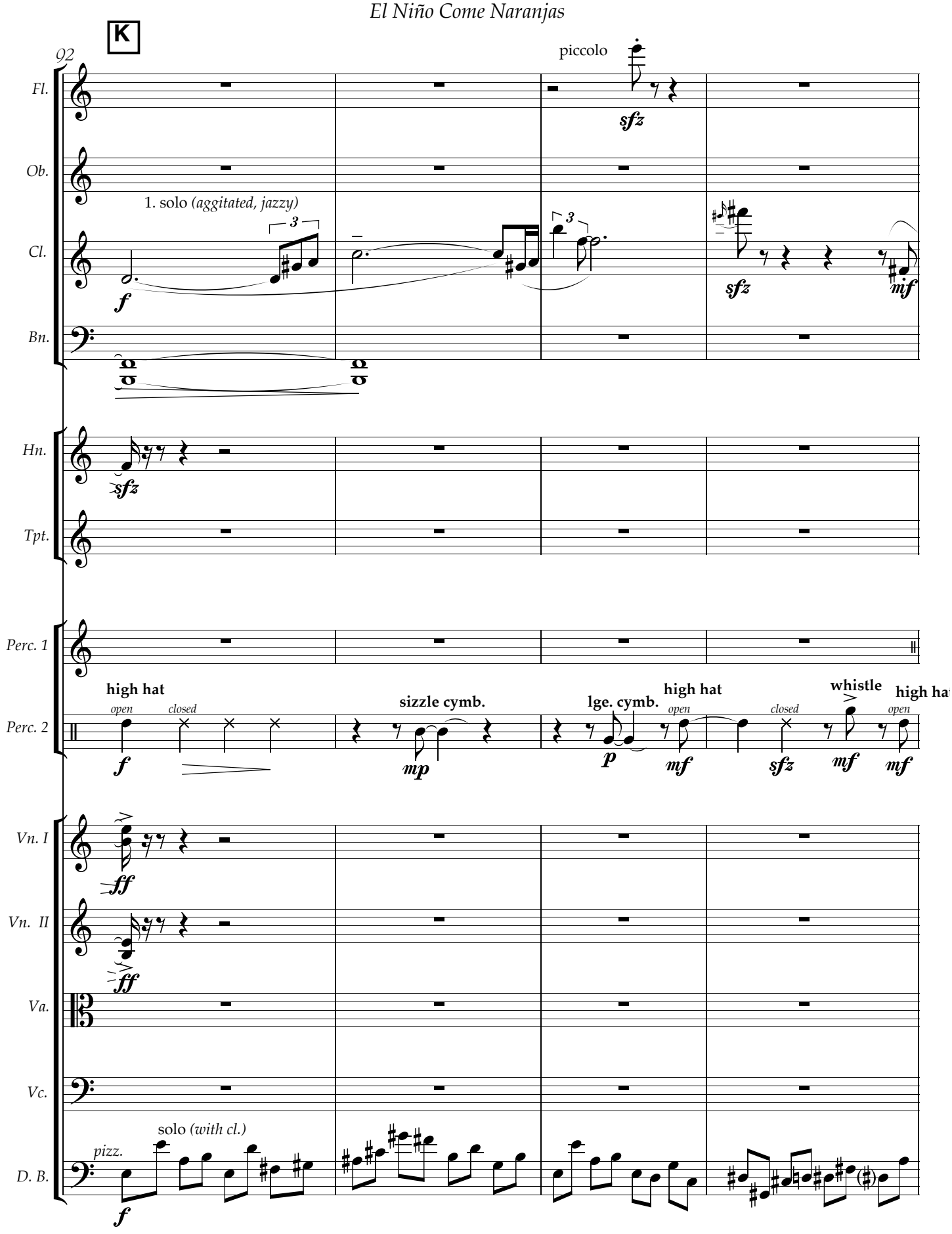

G
piccolo
50
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
dolce
1. dolce
Vibe; med. mallets
niente
div.

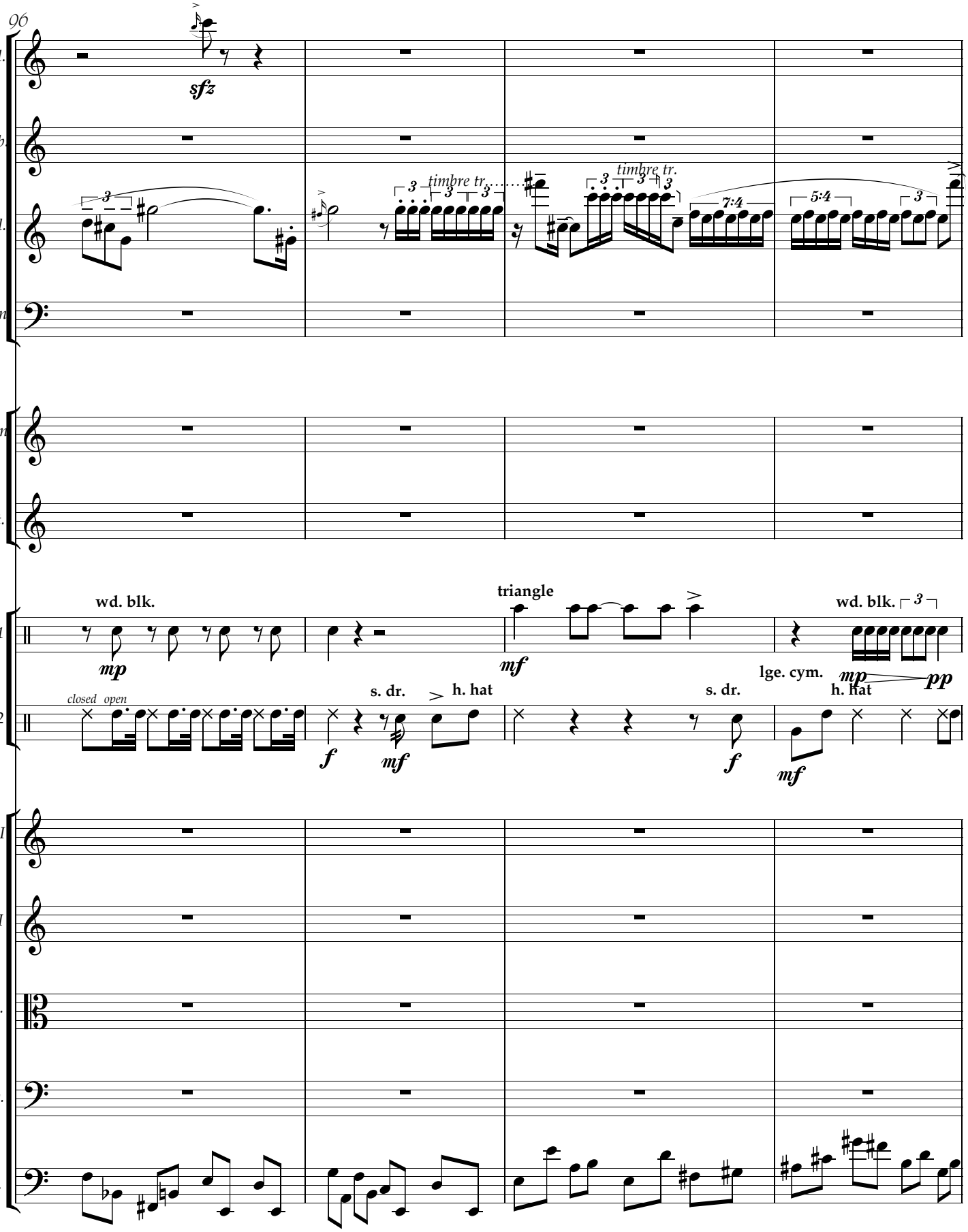

H
60
Picc.
Ob.
Cl.
Bn.
pp
mp
1.
p
mp
2.
Hn.
Tpt.
(a sigh)
mf
pp
Perc. 1
Perc. 2
Ped.
Vn. I
Vn. II
Va.
Vc.
D. B.
pp
mp
ppp

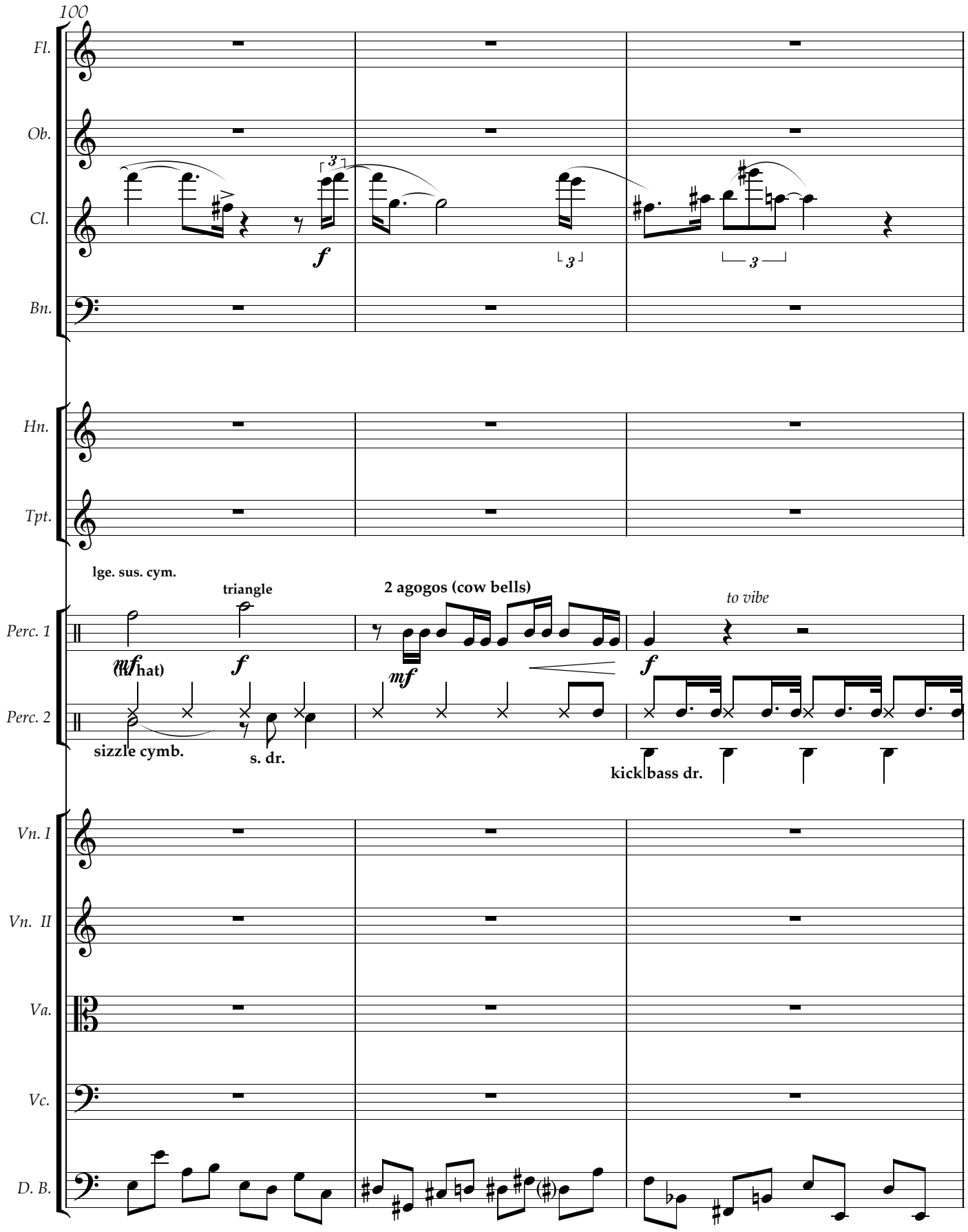

78
I
Picc.
Ob.
1. solo (w. vn.); molto energico
(Vn. starts on the beat)
Cl.
p
f
Bn.
Hn.
Tpt.
with solo vn + cl.
Perc. 1
Ped.
mf
Ped.
f
glockenspiel
Perc. 2
mf
(gli altri); div.
pp
1st Vn. solo; molto energico
Vn. I
mp
sfz
mf
(solo)
(gli altri)
pp
1. solo
Vn. II
ppp
mf
1. solo
Va.
mf
1. solo
Vc.
mf
pizz.
D. B.
mf

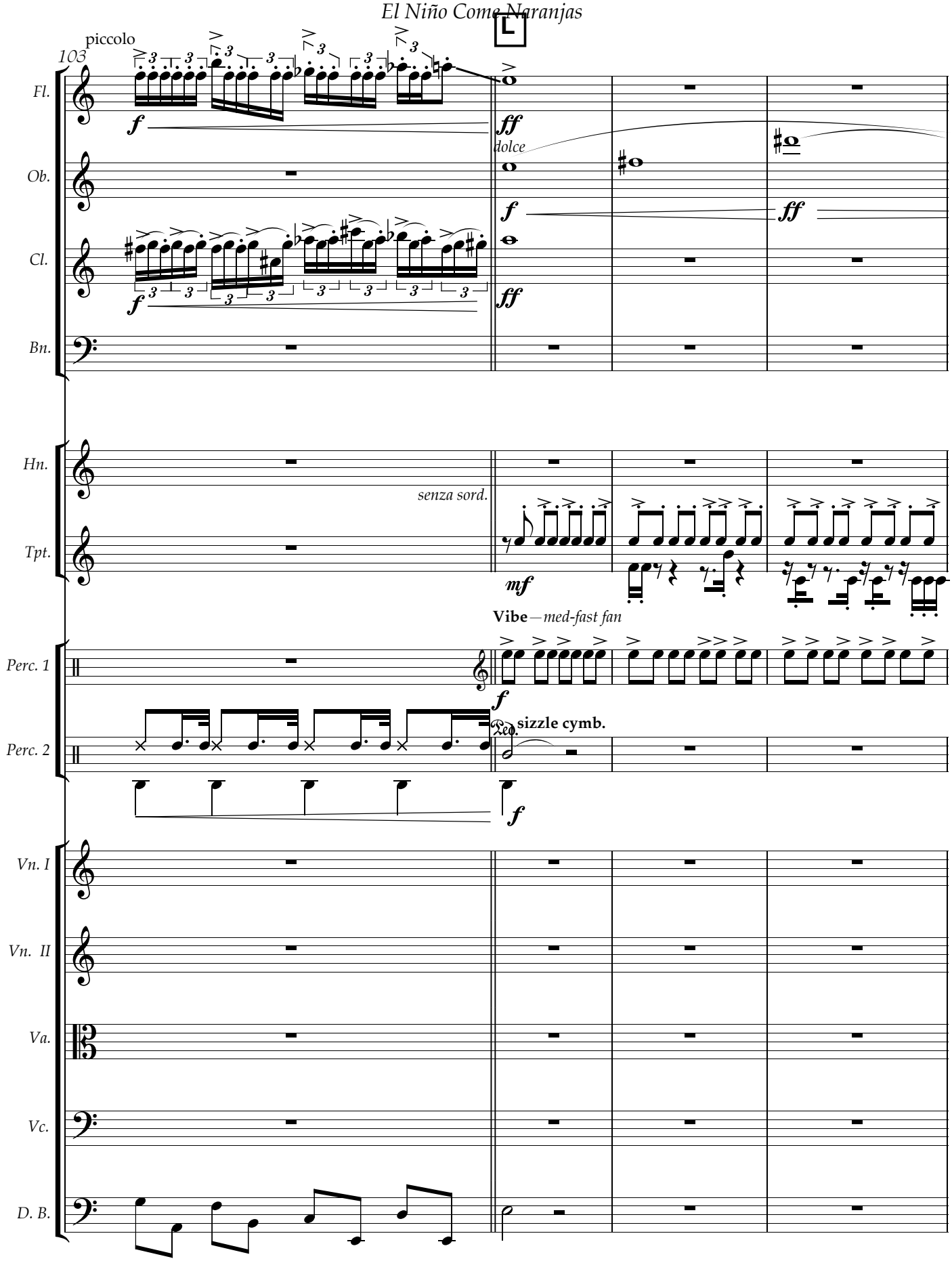

J
82
flute
Fl.
Ob.
Cl.
Bn.
flutter t.
Hn.
mon Mutes
flutter t.
Tpt.
1.
Vibe.;
hrd mallets;
med. fan
flute (cue)
Perc. 1
Ped. sempre (do not clear)
Perc. 2
Vn. I
tutti; div. a 4
Vn. II
tutti; div. a 3
Va.
tutti; div.
Vc.
arco
D. B.

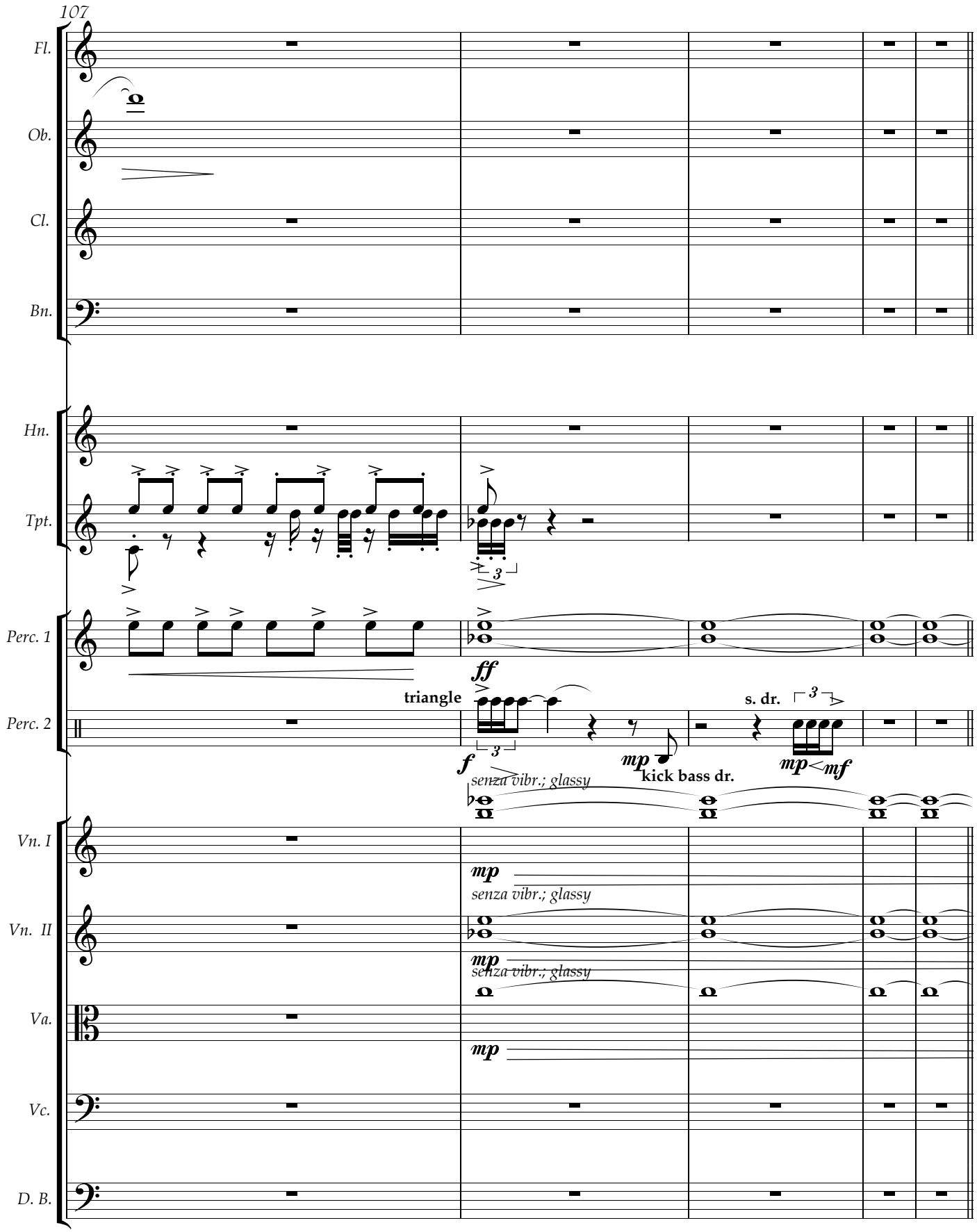

87
Fl.
Ob.
Cl.
Bn.
Hn.
a 2
fp
Tpt.
Perc. 1
ff
Perc. 2
Vn. I
ppp
Vn. II
ppp
div. a 2
Va.
pp
ppp
ff
Vc.
pp
ppp
ff
D. B.
ppp
ff

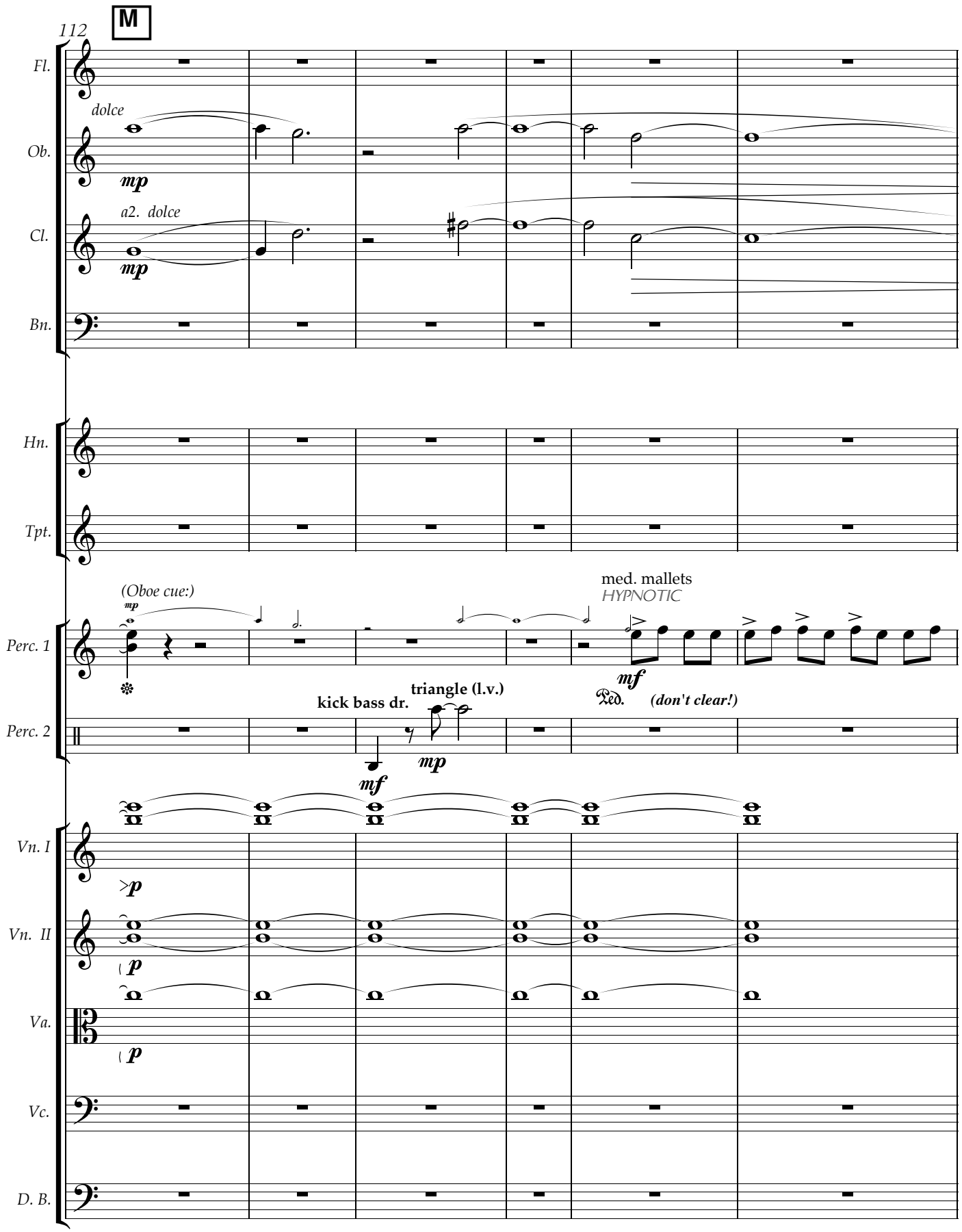

K
92
piccolo
Fl.
Ob.
1. solo (aggitated, jazzy)
Cl.
Bn.
Hn.
Tpt.
Perc. 1
high hat
open
closed
sizzle cymb.
lge. cymb.
high hat
whistle
Perc. 2
Vn. I
Vn. II
Va.
Vc.
solo (with cl.)
pizz.
D. B.

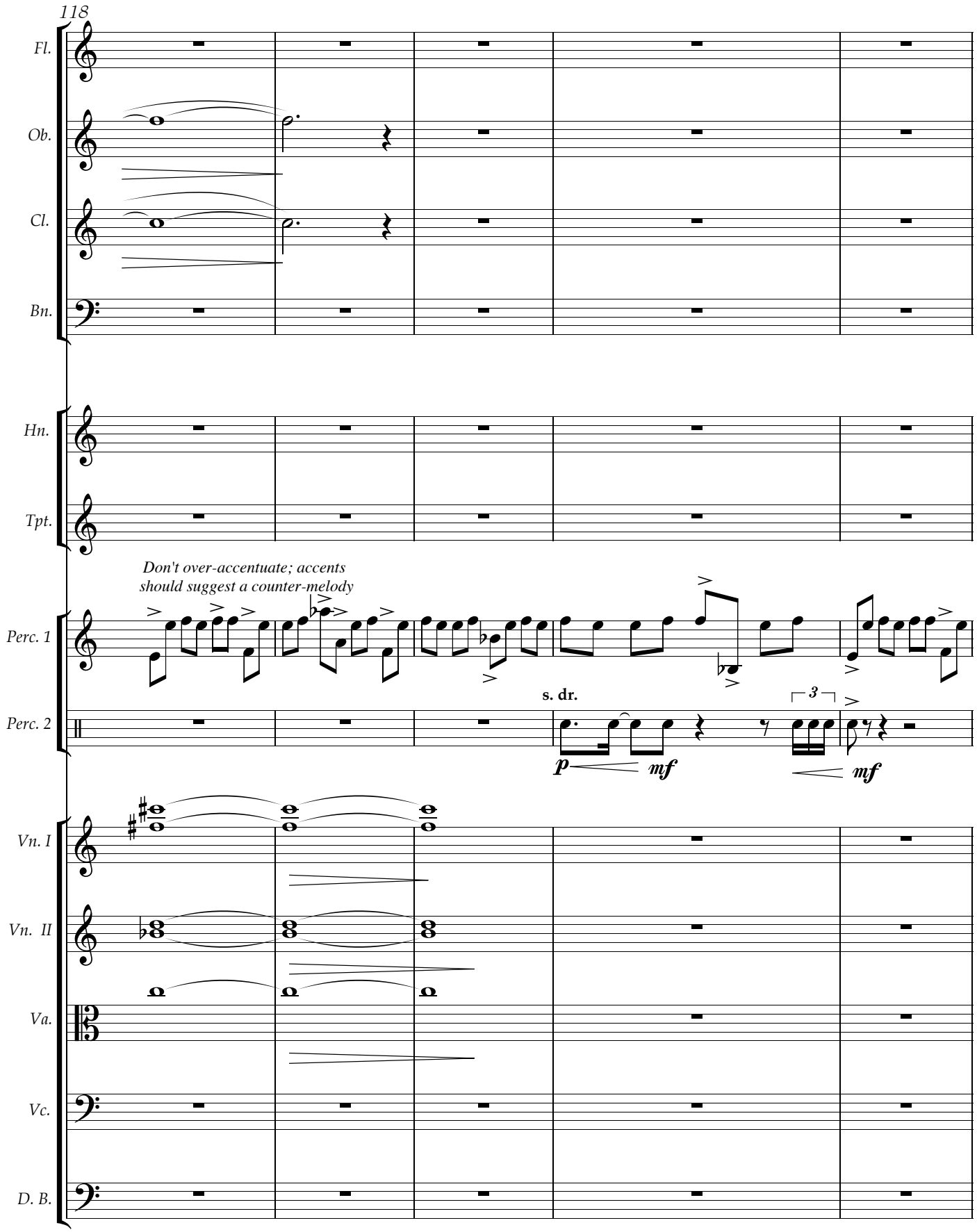

96
Fl.
Ob.
Cl.
Bn
Hn
pt.
. 1
. 2
. I
II
Va.
Vc.
B.
sfz
timbre tr.
timbre tr.
7:4
5:4
wd. blk.
mp
triangle
mf
wd. blk.
lge. cym.
mp
pp
closed
open
s. dr.
h. hat
f
mf
s. dr.
f
h. hat
mf


100
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
lge. sus. cym.
triangle
2 agogos (cow bells)
to vibe
Perc. 1
(hat)
Perc. 2
sizzle cymb.
s. dr.
kick/bass dr.
Vn. I
Vn. II
Va.
Vc.
D. B.


piccolo
103
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
f
ff
dolce
mf
senza sord.
Vibe—med-fast fan
sizzle cymb.


107
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
ff
triangle
f
mp
kick bass dr.
s. dr.
mp<mf
senza vibr.; glassy
mp
senza vibr.; glassy
mp
senza vibr.; glassy
mp


M
112
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
dolce
mp
a2. dolce
(Oboe cue:)
med. mallets
HYPNOTIC
mf
Ped.
(don't clear!)
kick bass dr.
triangle (l.v.)
mf
mp
p


118
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Don't over-accentuate; accents
should suggest a counter-melody
Perc. 1
s. dr.
Perc. 2
p
mf
3
mf
Vn. I
Vn. II
Va.
Vc.
D. B.

**N**

123

*Picc.*

*Ob.*

*Cl.*

*Bn.*

*Hn.*

*Tpt.*

*Perc. 1*

*Perc. 2*

*Vn. I*

*Vn. II*

*Va.*

*Vc.*

*D. B.*

*mp*

*playful; lightly*

*mf*

*p*

*mf*

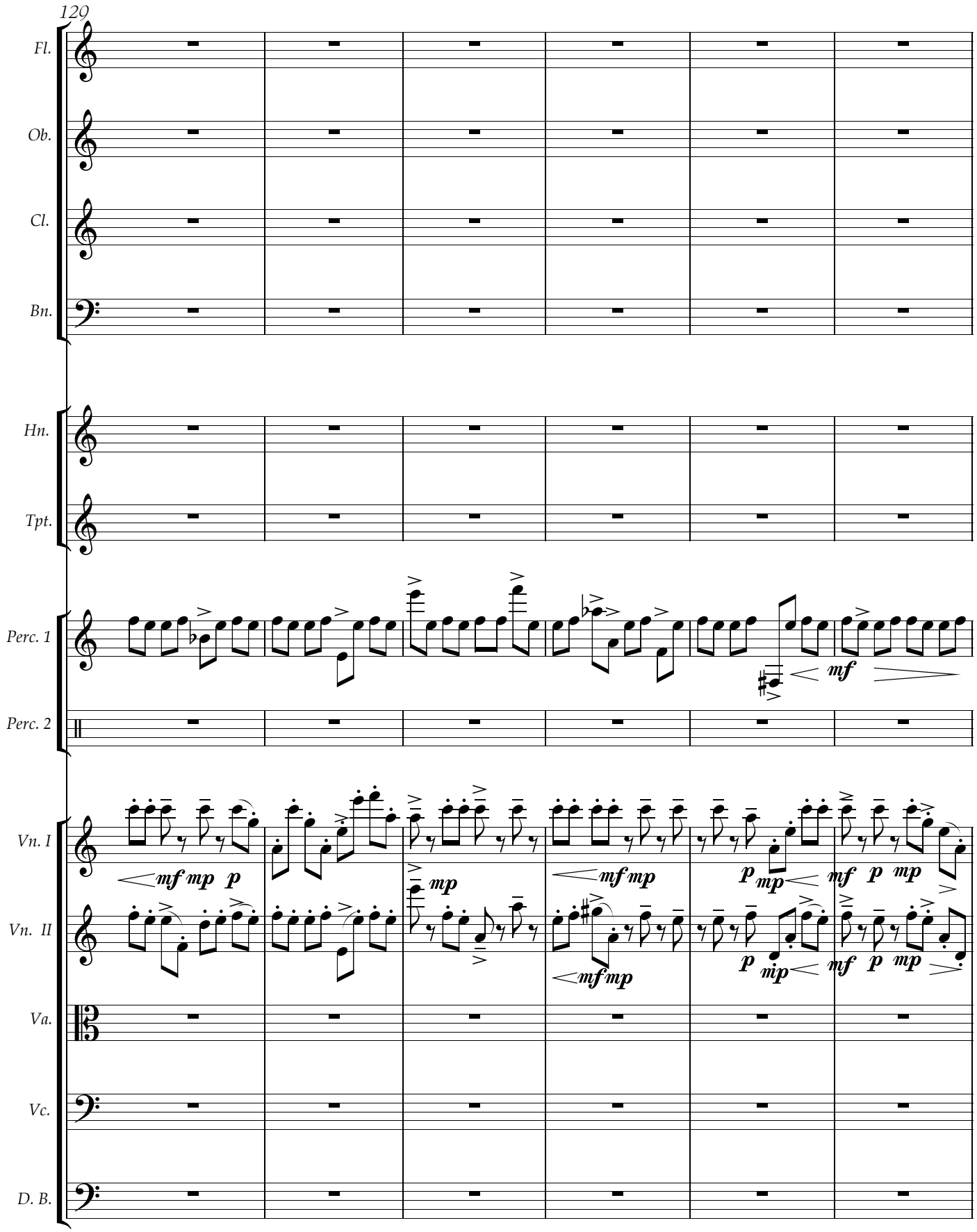
*mp*

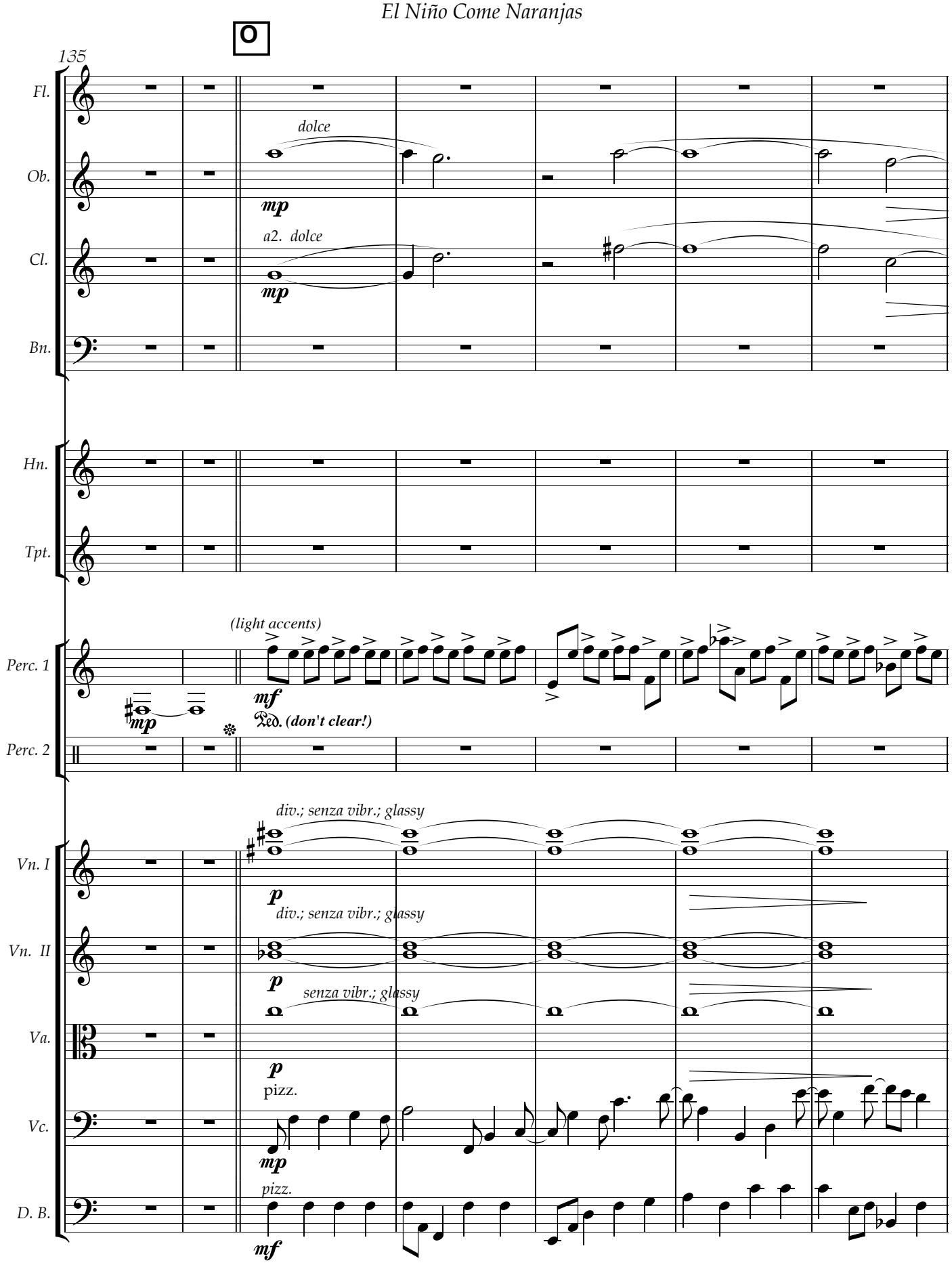
*playful; lightly*

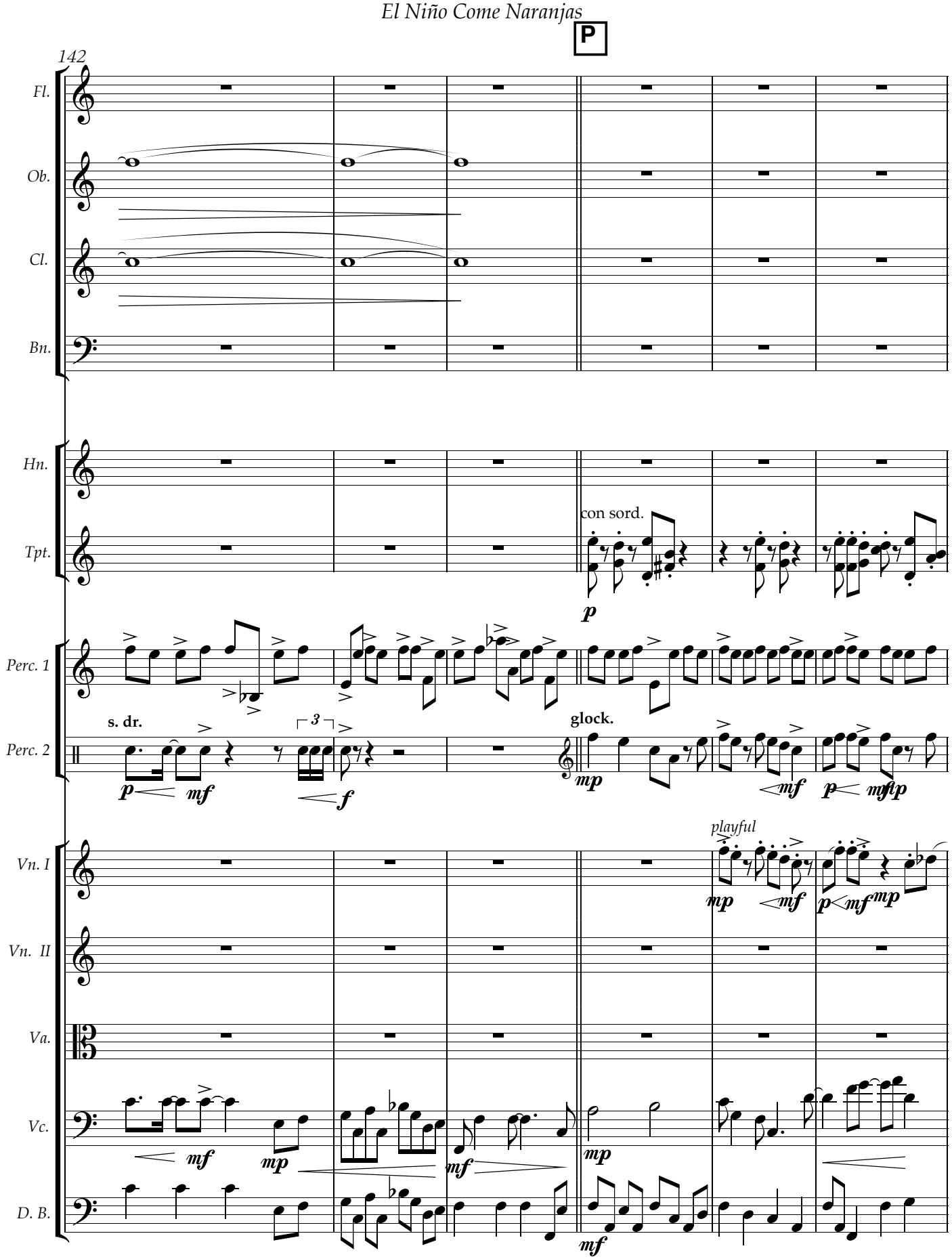
*mp*

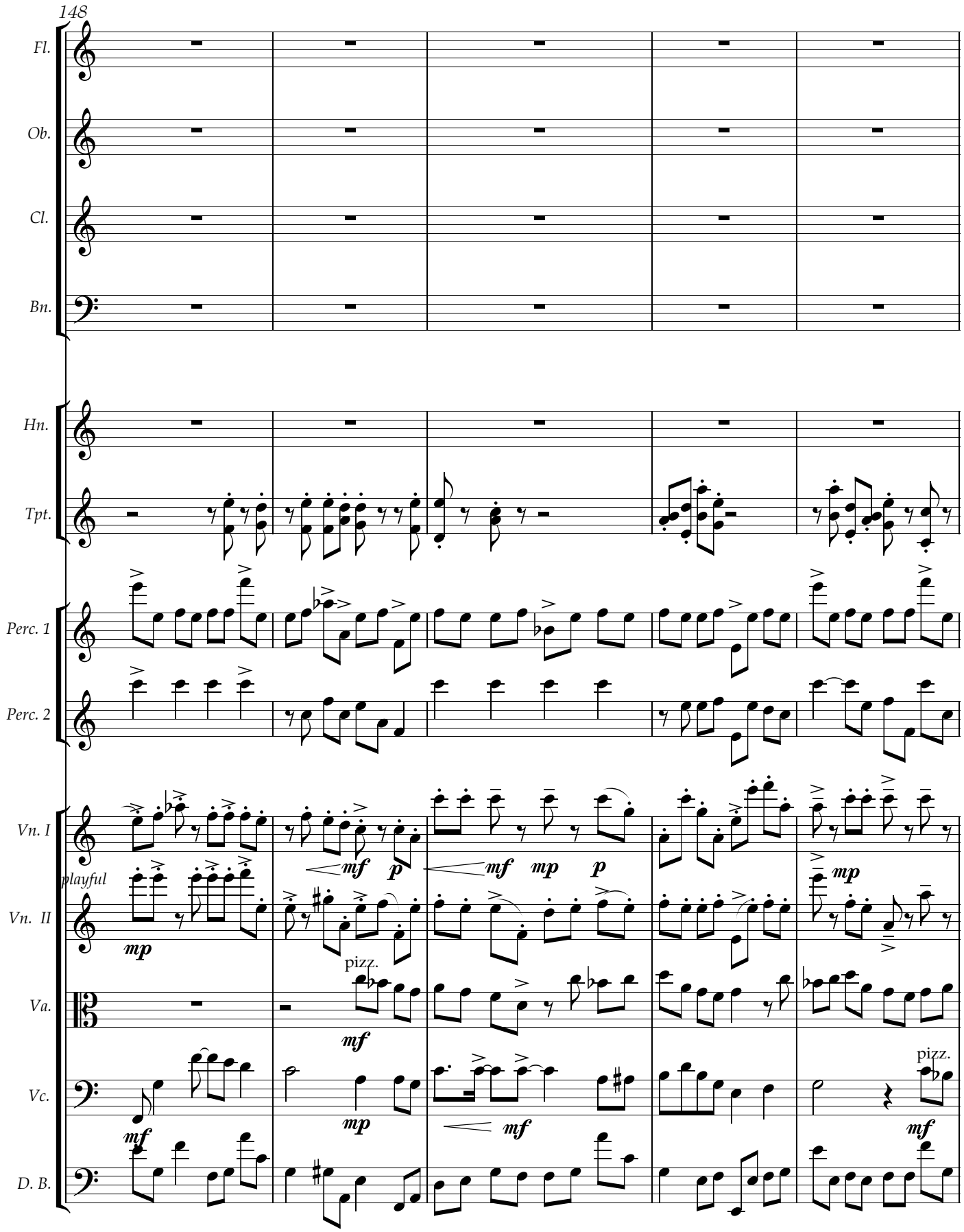
*mf*

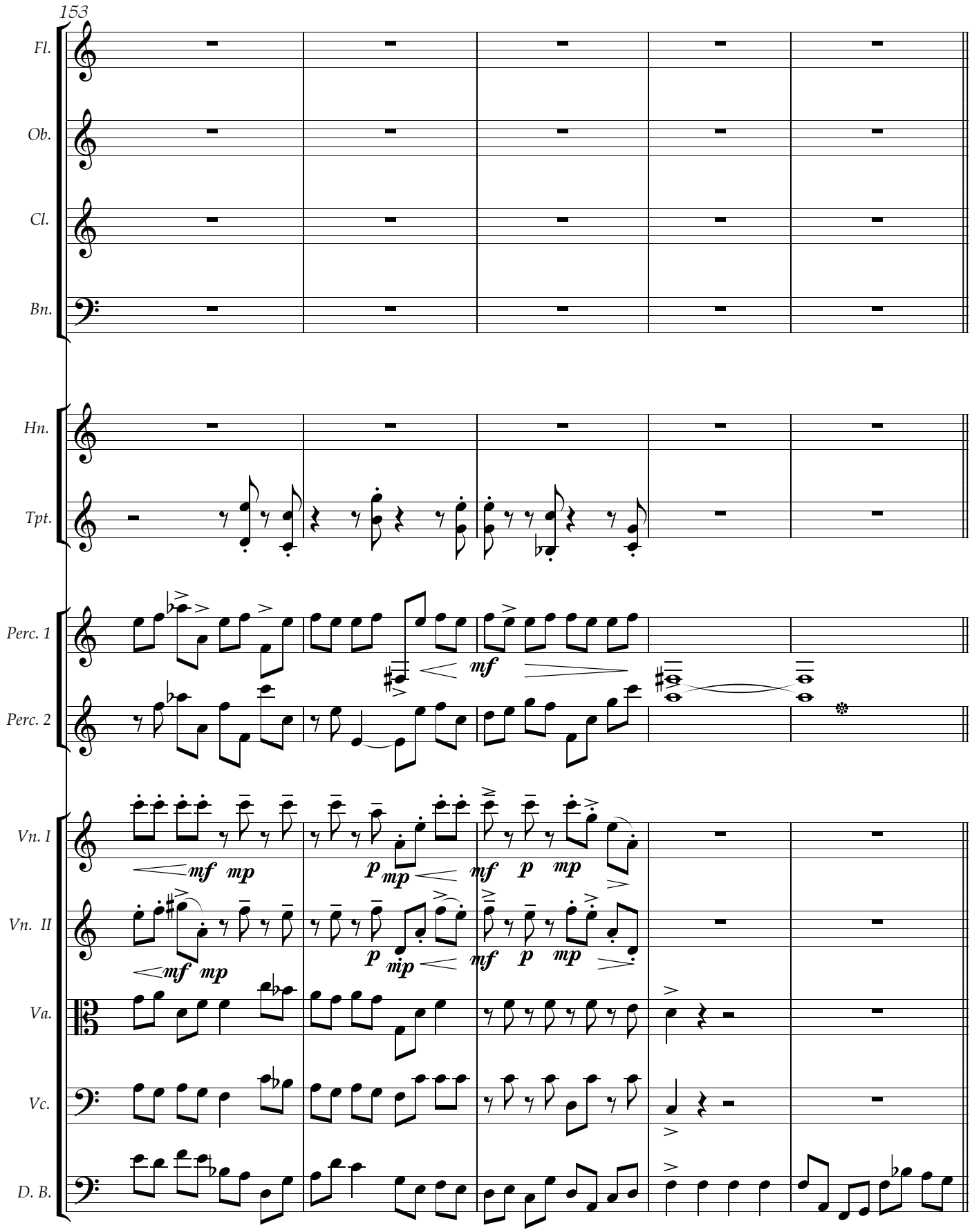
*p*

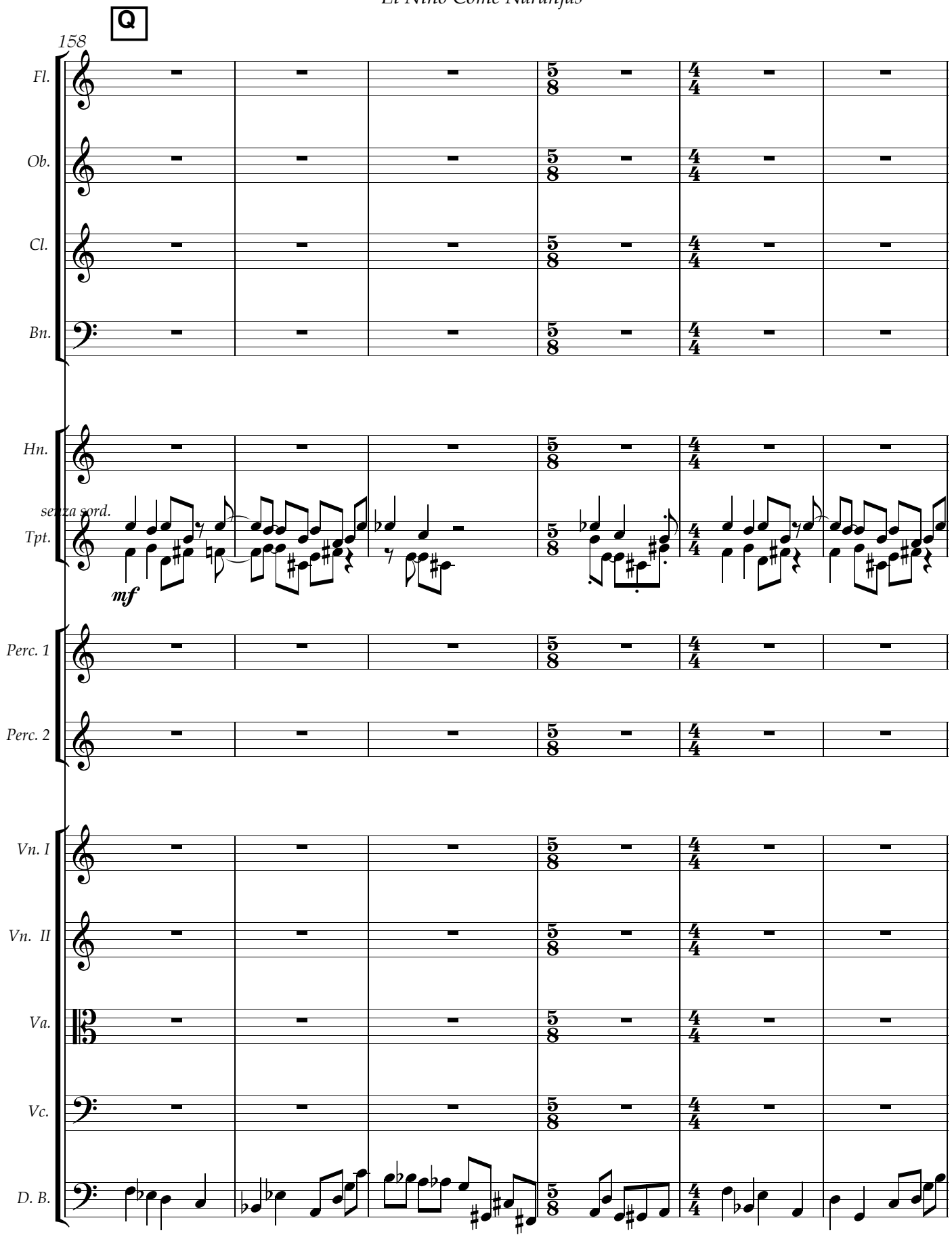

120
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
mf mp p
mp
mf mp
p mp
mf p mp
mf mp
p mp
mf p mp

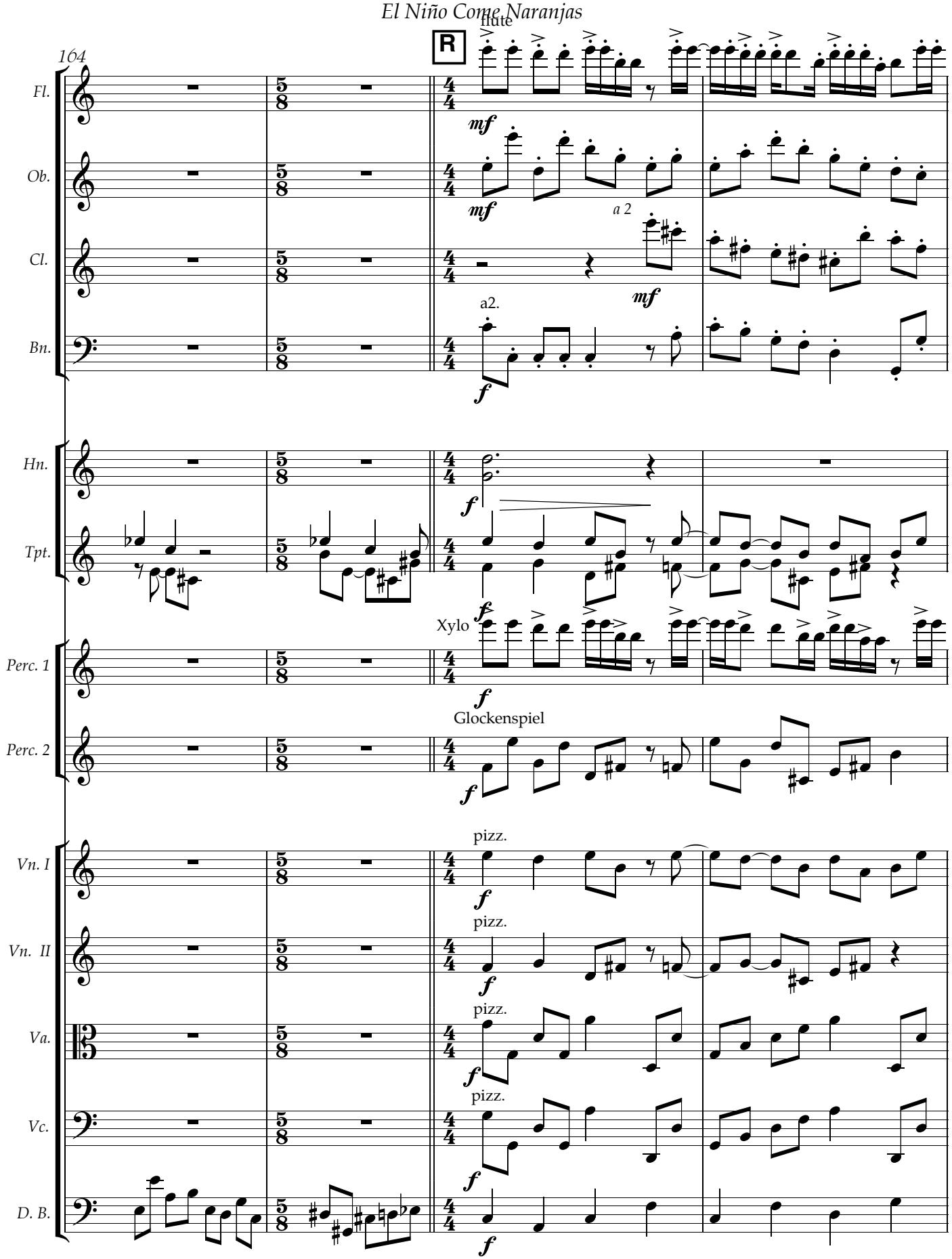

O
135
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
dolce
mp
a2. dolce
mp
(light accents)
mf
mp
Ped. (don't clear!)
div.; senza vibr.; glassy
p
div.; senza vibr.; glassy
p
senza vibr.; glassy
p
pizz.
mp
pizz.
mf

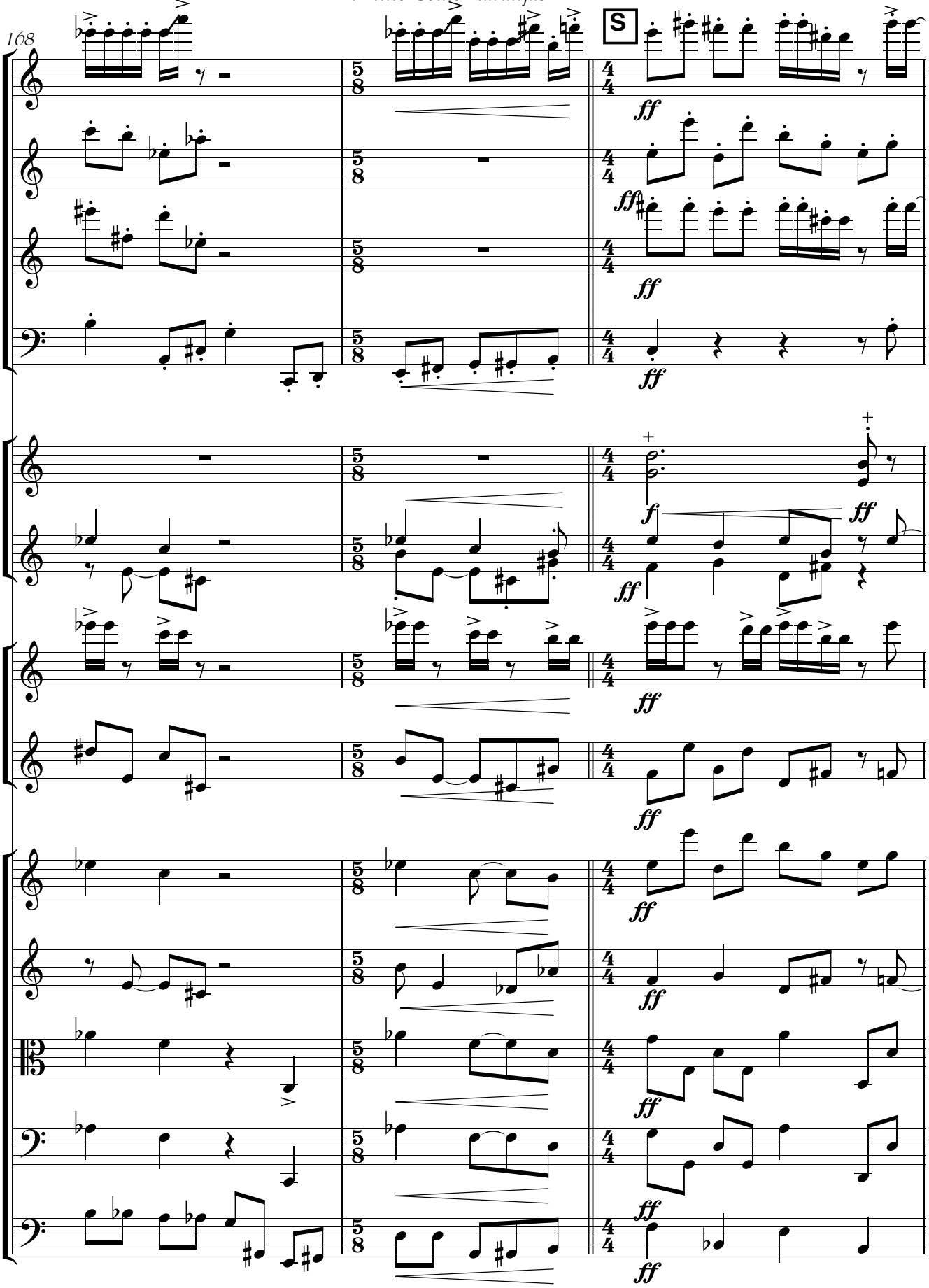

P
142
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
con sord.
p
Perc. 1
Perc. 2
s. dr.
glock.
playful
Vn. I
Vn. II
Va.
Vc.
D. B.

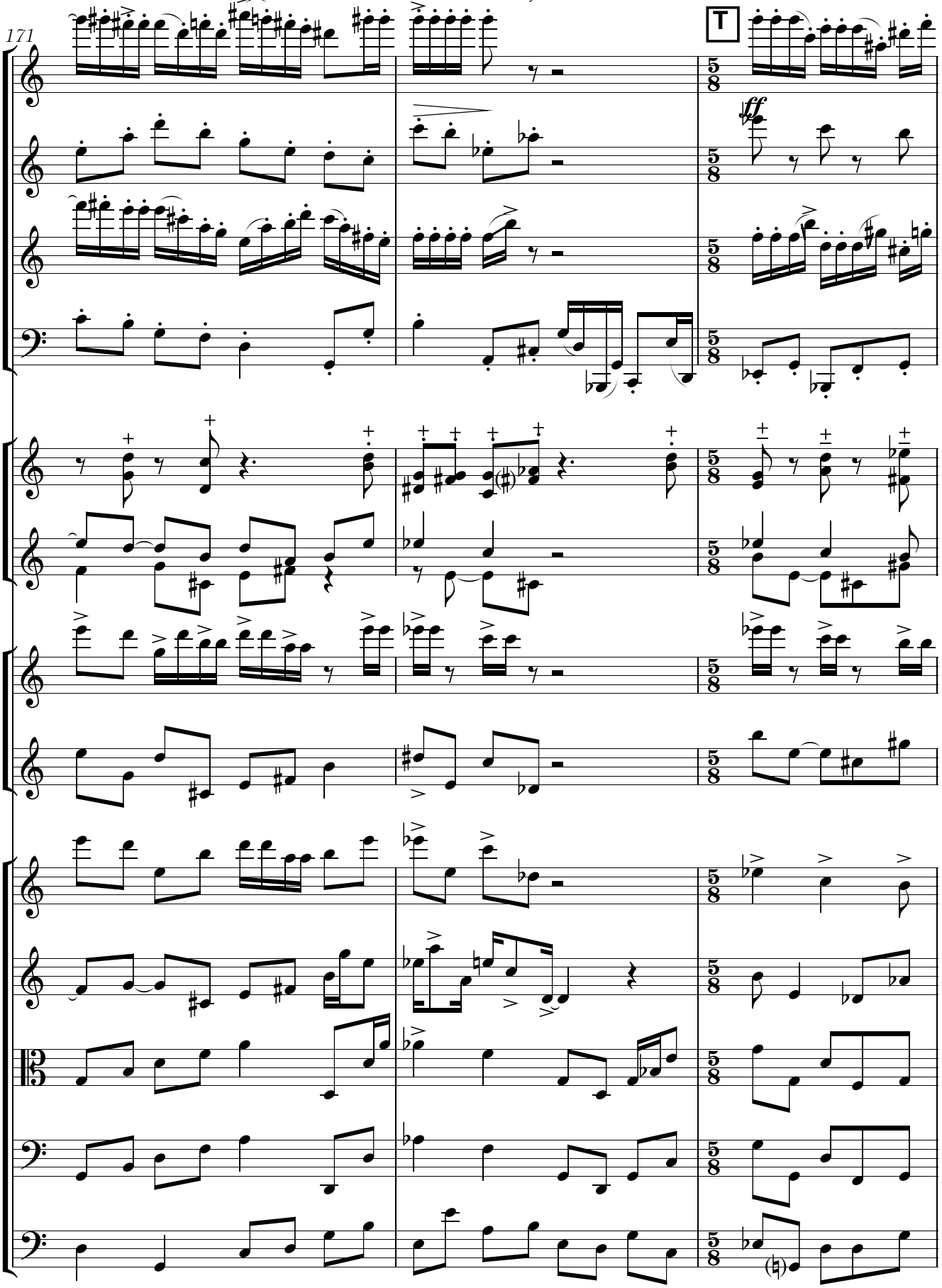

148
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
playful
pizz.
pizz.
mf
p
mp

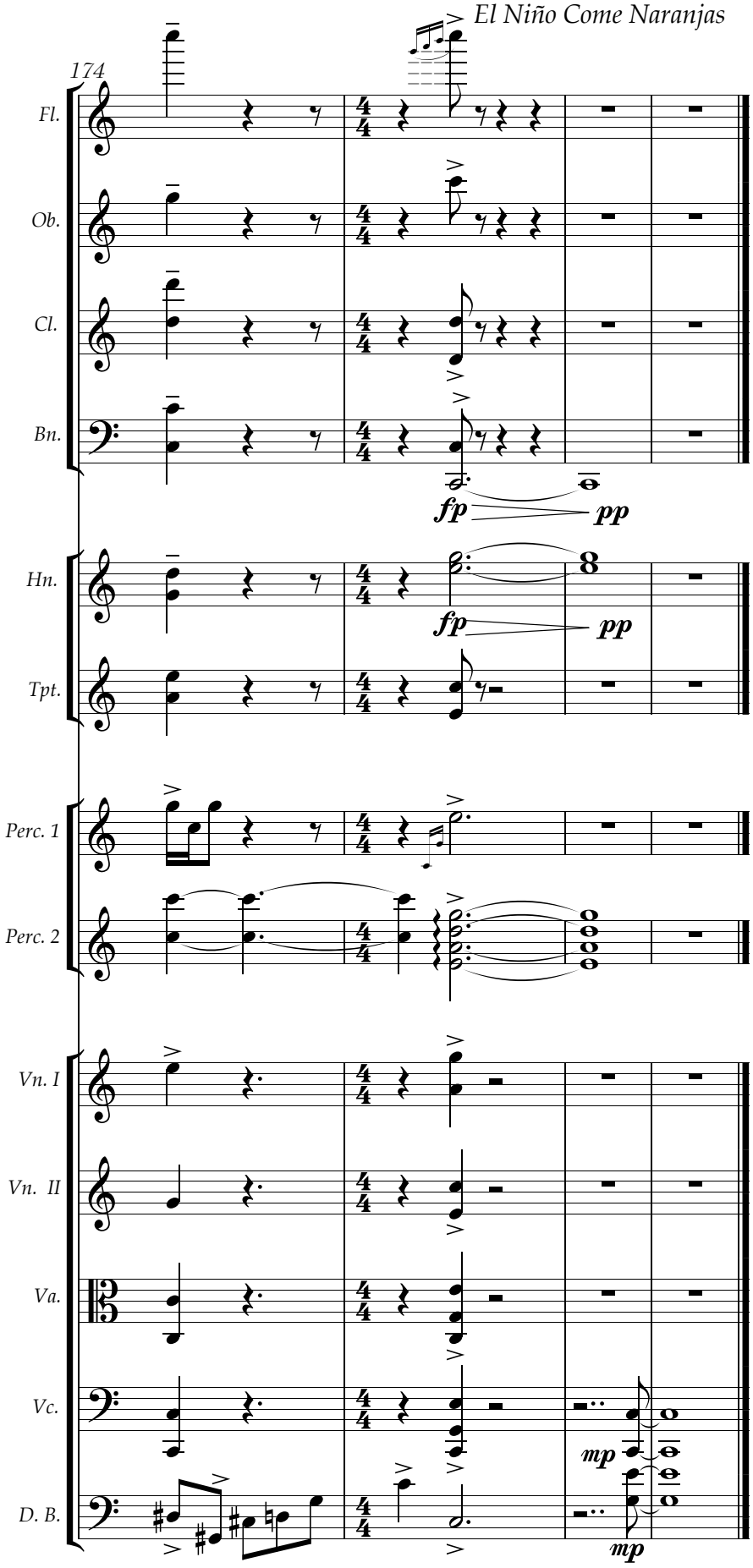

153
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
mf mp
p mp
mf p mp
mf mp
p mp
mf p mp


Q
158
Fl.
Ob.
Cl.
Bn.
Hn.
senza sord.
Tpt.
mf
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.


164
R
flute
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
mf
a 2
a2.
f
Xylo
Glockenspiel
pizz.


168
S
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
ff
f


171
T
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
D. B.
ff



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