



# 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 Newfoundland... (more online)

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

## About the piece



|                         |  |
|-------------------------|--|
| <b>Title:</b>           | 3 Lorca Sketches for Orchestra [1. Es Verdad; 2. La Muerte Me Est   Mirando; 3; El Ni   Come Naranjas]   |
| <b>Composer:</b>        | Ross, Clark  |
| <b>Licence:</b>         | Copyright © Clark Ross   |
| <b>Instrumentation:</b> | Orchestra  |
| <b>Style:</b>           | Modern classical   |
| <b>Comment:</b>         | 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 Garc  a 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.   | <i>Es Verdad</i> (3')   | p. 1  |
|      | Fl.; E. Hn.; Cl. 1, 2, in Bb; Bn. — Hn. 1, 2, in F; Tpt. in C — 1 Perc.—Strings       |       |
| II.  | <i>Interlude: La Muerte Me Está Mirando</i> (5')                                      | p. 23 |
|      | String Orchestra  |       |
| III. | <i>El Niño Come Naranjas</i> (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

§

*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. CANTO DEL 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. INTERLUDIO**

(*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!

**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;  $\text{e} = 240$

The musical score consists of ten staves of music for various instruments. The instruments and their parts are:

- Fl. (Flute)
- E. Hn. in F (E-flat Horn in F)
- Cl. 1, 2 in Bb (Clarinet 1, 2 in B-flat)
- Bn. (Bassoon)
- Hn. 1, 2 in F (Horn 1, 2 in F)
- Tpt. in C (Trumpet in C)
- Perc. (Percussion)
- Vn. I (Violin I)
- Vn. II (Violin II)
- Va. (Viola)
- Vc. (Cello)
- D. B. (Double Bass)

The score is in common time (indicated by '10' over '8') and uses a treble clef for most staves. The instrumentation includes woodwind, brass, and string sections, along with a solo percussion part. The dynamics range from *p* (pianissimo) to *f* (fortissimo). The score features several measures of eighth-note patterns followed by more complex rhythmic patterns involving sixteenth notes and rests. The percussion part includes a section labeled "Glockenspiel" with specific dynamic markings like *mp* and *mf*. The strings (Vn. I, Vn. II, Va., Vc.) play eighth-note patterns with various bowing techniques indicated by *pizz.*, *div.*, and *arco*. The Double Bass (D. B.) provides harmonic support with sustained notes and rhythmic patterns.

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

### *I. Es Verdad*

A

**A**

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*I. Es Verlust*

*I. Es Verdad*

8

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*f*

*mf*

*p*

*ff*

*f*

*mp*

*mf*

*ff*

*f*

I. Es Verdad

**B**

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

11

*f mf*

*l3*

*mp*

*l3*

*mp*

*mp*

*arco; sul E (nat.)*

*ppp*

*arco*

*arco ppp*

*ppp*

*ff*

*I. Es Verdad*

14

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

mf      fp      mp

mf      f      mp

ppp >

mp = ppp

mf

ppp

f

f

*I. Es Verdad*

C

19

Fl.

E. Hn. > *mp* 3

Cl.

Bn. *mf*

Hn.

Tpt.

Perc. *f* **Mark Tree (L. V.)** **Glockenspiel** *mp*

Vn. I

Vn. II *pizz.* *mp* *pizz.*

Va. *mp* *pizz.*

Vc. *mp* *f* *mp*

D. B. *mp* *f*

*I. Es Verdad*

D

22

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*mf*

*f*

*ff*

*f*

*ff*

*f*

*pizz.*

*ff*

*ff*

*f*

*ff*

*f*

*mf*

*f*

*ff*

*f*

*ff*

*f*

*I. Es Verdad*

26

-8-

I. Es Verdad

28 **E**

Musical score for orchestra and choir, page 28, section E. The score includes parts for Flute, English Horn, Clarinet, Bassoon, Horn, Trumpet, Percussion, Violin I, Violin II, Cello, Double Bass, and Chorus.

**Flute:** Dynamics: *mp*, *sffz*, *mp*, *f*. Articulation: accents, slurs, grace notes.

**English Horn:** Dynamics: *sffz*, *mp*, *3*, *3*, *f*. Articulation: slurs, grace notes.

**Clarinet:** Dynamics: *mp*.

**Bassoon:** Dynamics: *mp*.

**Horn:** Dynamics: *fp*.

**Trumpet:** Dynamics: *mp*.

**Percussion:** Dynamics: *mp*.

**Violin I:** Dynamics: *ff*, *mf*, *pizz.*, *arco*.

**Violin II:** Dynamics: *pp*, *mf*, *fp*.

**Cello:** Dynamics: *ff*, *f*, *pizz.*, *arco*, *mf*, *fp*.

**Double Bass:** Dynamics: *ff*, *f*, *mf*, *f*.

The score consists of four systems of music, each with four measures. The vocal parts (Chorus) enter in the third system, singing "Es Verdad". The instrumentation includes woodwind, brass, percussion, strings, and double bass. The vocal parts sing in unison throughout the section.

*I. Es Verdad*

**F**

32

*Fl.* *mf*

*E. Hn.*

*Cl.* 1. *mf*

*Bn.*

*Hn.*

*Tpt.*

*Perc.*

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

*Vn. II*

*Va.* *p*

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

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

This musical score page contains ten staves of music for an orchestra and choir. The instruments listed are Flute (Fl.), English Horn (E. Hn.), Clarinet 1st (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Vc.), and Double Bass (D. B.). The section title 'I. Es Verdad' is at the top. Measure 32 begins with a dynamic marking 'mf' over the Flute and Clarinet 1st staves. The Flute has a melodic line with eighth-note pairs and sixteenth-note grace patterns. The Clarinet 1st also has a melodic line. The other instruments are mostly silent or have rests. Measures 33 through 37 show the continuation of the piece with various dynamics and musical markings such as 'molto espressivo' for Violin I and 'p' for Viola. The Double Bass provides harmonic support with sustained notes and rhythmic patterns.

*I. Es Verdad*

35

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

I. Es Verdad

38 **G**

Fl.

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

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.

pizz.  
mp  
pizz.  
mp  
pizz.  
mp  
mf mp > p  
mf > mp

-13-

I. Es Verdad

44

H

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

### *I. Es Verdad*



*I. Es Verdad*

50

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

(a 2)

*arco (vn. I solo)*

f p f p f p f p

*I. Es Verdad*

53

J

*f*

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

*kind of demented*

Vn. II

Va.

*p*

Vc.

*ff*

D. B.

*ff*

3

*I. Es Verdad*

56

*Fl.*      *pp*      *mf*      *p*

*E. Hn.*

*Cl.*      1. *pp*      *mf*      *p*

*Bn.*

*Hn.*

*Tpt.*

*Perc.*

*Vn. I*      *pp*      *mf*      *f sub.*      *devlish*      *(gli altri)*      *(solo)*

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

*Va.*

*Vc.*

*D. B.*

I. Es Verdad

59

**K**

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

(gli altri)

*fp*

Vn. II

*f*

*fp*

Va.

*fp*

Vc.

*f*

*ff*

D. B.

*f*

*ff*

*f*

*ff*

**K**

*p*

*p*

*p*

*p*

*mf*

*p*

*pizz.*

*p*

*pizz.*

*p*

*p*

*mp*

*I. Es Verdad*

62

Fl. *=mf*  $\begin{smallmatrix} & \\ 3 & \end{smallmatrix}$

E. Hn. *=mf*  $\begin{smallmatrix} & \\ 3 & \end{smallmatrix}$

*f*

Cl.

Bn.

Hn.

Tpt.

Perc.  $\begin{smallmatrix} & \\ 3 & \end{smallmatrix}$

Vn. I *=mf*  $\begin{smallmatrix} & \\ 3 & \end{smallmatrix}$

*pizz.*

*sfz*

Vn. II

Va.

Vc. *f* *mp*

D. B. *f* *mp*

*f*

I. Es Verdad

65 L

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*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 section of the interlude, featuring parts for Vn. I, Vn. II, Va., Vc., and D. B. The score is in common time (indicated by '4'). The instrumentation includes two violins (Vn. I and Vn. II), a viola (Va.), a cello (Vc.), and a double bass (D. B.). The dynamics range from *p* (pianissimo) to *pp* (pianississimo). The music consists of six measures of rhythmic patterns, primarily eighth and sixteenth notes, with various rests and grace notes. Measure 1 starts with *p*, followed by *mp*, *pp*, *p*, *mp*. Measures 2-3 start with *p*, followed by *mp*. Measure 4 starts with *p*, followed by *mp*. Measures 5-6 start with *p*, followed by *mp*.

Musical score for the second section of the interlude, continuing from the previous section. The instrumentation remains the same: Vn. I, Vn. II, Va., Vc., and D. B. The score is in common time (indicated by '4'). The dynamics include *pp*, *p*, *mp*, *pp*, *mf*, *p*, and *pp*. The music features sustained notes and rhythmic patterns. Measure 1 starts with *pp*, followed by *p*, *mp*, *pp*. Measures 2-3 start with *pp*, followed by *p*, *mp*, *pp*. Measures 4-5 start with *p*, followed by *mp*, *pp*. Measures 6-7 start with *p*, followed by *mp*, *pp*. Measures 8-9 start with *p*, followed by *mp*, *pp*. Measures 10-11 start with *p*, followed by *mp*, *pp*.

II. Interlude: *La Muerte Me Está Mirando*

16

21

*II. Interlude: La Muerte Me Está Mirando*

26

*fp*

*f*

*p*

*arco*

*fp*

*p*

*Solo: Burst of energy;  
a little desperate*

31

*pizz.*

*ppp*

*mf*

*pp*

*p*

*mp*

*#o*

*ppp*

*p*

*mp*

*#o*

*ppp*

*p*

*mp*

*#o*

II. Interlude: *La Muerte Me Está Mirando*

36

*even more desperate*

arco  
*tr*

**ff**

**p**

**mp**

**p**

**mp**

**p**

**mp**

**p**

**mp**

40

(*tutti Vn. I*)

(*Sul A*)

*(big cresc.  
during gliss.)*

**f**

**pp**

**mp**

**f**

**pp**

**p**

**mp**

**p**

**p**

**p**

II. Interlude: *La Muerte Me Está Mirando*

45

*mf*

*f*

*mp*

*fp*

*pp*

*fp*

*p*

*mp*

*fp*

*pp*

*fp*

*fp*

50

*pp*

*p*

*mf*

*fp*

*p*

*mf*

*3/4*

*4/4*

*2/4*

*4/4*

*4/4*

*3/4*

*4/4*

*2/4*

*13/4*

*4/4*

*3/4*

*4/4*

*2/4*

*4/4*

*4/4*

*mf*

*p*

*mf*

*p*

*mf*

*II. Interlude: La Muerte Me Está Mirando*

56

\*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

$q=120$

Fl.  
(doubling Picc.)

Ob.

Cl. 1, 2  
in Bb

Bn. 1, 2

Hn. 1, 2  
in F

Tpt. 1, 2  
in C

*Solo (fanfare)*

*f*

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*El Niño Come Naranjas*

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Tam Tam

mp

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*El Niño Come Naranjas*

**A** flute

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

11

*El Niño Come Naranjas*

Fl. 15 *ff* 5/8

Ob. *ff* 5/8

Cl. *ff* 5/8

Bn. 5/8

Hn. + con sord. f 5/8

Tpt. f 5/8

Perc. 1 > 5/8

Perc. 2 5/8

Vn. I 5/8

Vn. II 5/8

Va. 5/8

Vc. 5/8

D. B. 5/8

*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

mf

p

arco; div.

arco; div.

arco

f

p

## *El Niño Come Naranjas*

C

24 C

Fl.

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

Cl. *mf* < *f*

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

gliss.

Va.

Vc.

D. B.

*El Niño Come Naranjas*

**D**

Fl. *mp* *mf*

Ob. *mp* (softness; blend)

Cl. *mf*

Bn. *dolce*

Hn.

Tpt.

Perc. 1 Vibe; med. mallets  
med. fan *mf* *ped.* *ped.*

Perc. 2 *ped.*

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

D. B. *mp* *mf* (non-trem.)

**E**  
*dolce*

38

Fl. < *p*  
 Ob.  
 Cl.  
 Bn.

Hn. senza sord.  
 Tpt. *dolce*  
*p* → *mf*

Perc. 1  
 Perc. 2

Vn. I <*pp*  
 Vn. II <*pp*  
 Va. <*dolce* (non-trem.)  
*dolce* (non-trem.) → *mp*

Vc. > → *mp*  
*dolce*

D. B. → *mp*

*brassy* +  
*sfp*

*El Niño Come Naranjas*

F

47

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

B. Dr.

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*Tam Tam*

*L. V.*

*(damp)*

*pp*

*ff*

*pp*

*ff*

*ppp*

*div.*

*non divisi*

*ff*

*mf*

*ff*

*mf*

*ff*

*mp*

*ff*

*El Niño Come Naranjas*

50

**G** piccolo

Fl. dolce

Ob. p mf

Cl. 1. dolce p mf

Bn.

Hn.

Tpt.

Vibe; med. mallets

Perc. 1 mf

Perc. 2

Vn. I niente

Vn. II p mf

div.

Va. p mf

Vc. p mf

D. B. p mf

*El Niño Come Naranjas*

**H**

69

Picc.

Ob.

Cl.

Bn.

1. **p** **mp** 2. **mp**

Hn.

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

Perc. 1 **>** **pp**

Perc. 2 **Rd.**

Vn. I

Vn. II

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

Vc. **pp** **mp** **ppp**

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

78 I

Picc.

Ob.

Cl. 1. solo (w. vn.); *molto energico*  
(Vn. starts on ~~the~~ beat)

Bn.

Hn.

Tpt.

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

Perc. 2

Vn. I 1st Vn. solo; *molto energico*  
mp *sfz* mf (solo) (gli altri)  
Vn. II ppp 1. solo mf (gli altri)  
Va. mf 1. solo >

Vc. pizz. > mf

D. B. mf

*El Niño Come Naranjas*

J 82

Fl. flute *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bn. *f* *mf*

Hn. *fp* *sffz* *1.* *mf*

mon Mutes *flutter t.* *fp* *sffz* *f* *mf*

Tpt. *fp* *sffz* *f* *Vibe.;* *hrd mallets;* *med. fan* *mf*

Perc. 1 *flute (cue)* *f* *mf* *Red. sempre (do not clear)*

Perc. 2

Vn. I *tutti; div. a 4*

Vn. II *mp* *pp*

Va. *tutti; div. a 3*

Vc. *p* *mp* *tutti; div.*

D. B. *arco* *p* *mp*

*El Niño Come Naranjas*

87

Fl.

Ob.

Cl.

Bn.

Hn. a  
a 2

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*El Niño Come Naranjas*

K 92

Fl. piccolo  
 Ob.  
 Cl. 1. solo (*agitated, jazzy*)  
 Bn.  
 Hn. sfz  
 Tpt.  
 Perc. 1  
 Perc. 2 high hat  
 open closed sizzle cymb. lge. cymb. high hat  
 f mp p mf sfz mf mf whistle high hat  
 Vn. I ff  
 Vn. II ff  
 Va.  
 Vc.  
 D. B. pizz. solo (*with cl.*) f

*El Niño Come Naranjas*

96

Fl.

Ob.

Cl.

Bn.

Hn.

pt.

.1

wd. blk. *mp*

*closed open*

.2

*s. dr. > h. hat f mf*

triangle *mf*

*s. dr. f*

*lge. cym. h. hat pp mf*

wd. blk. *3*

*I*

*II*

*a.*

*c.*

B.

*El Niño Come Naranjas*

100

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1  
Ige. sus. cym.  
triangle  
*(hat)*  
*f*

Perc. 2  
sizzle cymb.  
s. dr.  
2 agogos (cow bells)  
*mf*

Vn. I

Vn. II

Va.

Vc.

D. B.

to vibe

kick bass dr.

-44-

*El Niño Come Naranjas*

103 piccolo

Fl. f ff dolce

Ob.

Cl. f ff

Bn.

Hn. senza sord.

Tpt. mf Vibe — med-fast fan

Perc. 1 > > > > >>> > > > >

Perc. 2 x sizzle cymb. f

Vn. I

Vn. II

Va.

Vc.

D. B.

*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*

*s. dr.*

*kick bass dr.*

*mp*

*senza vibr.; glassy*

*mp*

*senza vibr.; glassy*

*mp*

*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*  
kick bass dr. triangle (l.v.) *mf* *pdd.* (don't clear!)

Perc. 2 *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.

$\square^3 \square >$

$p \swarrow mf$

$\swarrow mf$

*El Niño Come Naranjas*

N

123

Picc.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*playful; lightly*

*mp*    <*mf*    *p*<*mf* *mp*    *playful; lightly*    *mp*    *p*

-49-

*El Niño Come Naranjas*

129

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*El Niño Come Naranjas*

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*

*Rcd. (don't clear!)*

*div.; senza vibr.; glassy*

*p*

*div.; senza vibr.; glassy*

*p*

*senza vibr.; glassy*

*pizz.*

*mp*

*pizz.*

*mf*

*El Niño Come Naranjas*

P

142

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

s. dr.

glock.

Perc. 2

p

Vn. I

Vn. II

Va.

Vc.

D. B.

playful

mp

<mf

p <mf mp

mp

<mf

p <mf mp

mf

mp

mf

mf

mf

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

pizz.

mf

p

mf

mp

p

mp

pizz.

mf

mp

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.

*El Niño Come Naranjas*

**Q**

158

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt. *senza sord.* *mf*

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

5  
8

5  
8

5  
8

5  
8

5  
8

5  
8

5  
8

5  
8

5  
8

5  
8

*El Niño Come Naranjas*

Fl. 104

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

Flute R

*mf*

*a 2.*

*mf*

*f*

*f*

Xylo

Glockenspiel

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*f*

*El Niño Come Naranjas*

168

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

5  
8

ff

ff

+  
ff

ff

ff

ff

## *El Niño Come Naranjas*

Musical score for orchestra and piano, page 171. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin I (Vn. I), Violin II (Vn. II), Cello (Va.), Double Bass (Vc.), and Double Bassoon (D. B.). The score features complex rhythmic patterns and dynamic markings such as  $\text{ff}$  (fortissimo) and  $\text{v}$  (soft). Measure 171 begins with a forte dynamic. Measure 172 shows various instruments playing eighth-note patterns. Measures 173-174 feature sixteenth-note patterns and dynamic changes. Measures 175-176 show eighth-note patterns with dynamic markings. Measures 177-178 conclude the section with eighth-note patterns and dynamic changes.

*El Niño Come Naranjas*

174

*Fl.*

*Ob.*

*Cl.*

*Bn.*

*Hn.*

*Tpt.*

*Perc. 1*

*Perc. 2*

*Vn. I*

*Vn. II*

*Va.*

*Vc.*

*D. B.*