

# 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.)

¡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

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* Glockenspiel

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

Vn. II *pizz. p arco*

Va. *pizz. p*

Vc. *pizz. f p*

D. B. *mp f p pizz.*

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

**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.)*

*arco* *arco*

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 instruments are mostly silent. The percussion part is also mostly silent. The string section has a complex texture with many notes, including triplets and slurs. The double bass part has a simple rhythmic pattern. The overall mood is dramatic and intense.

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

*f*

*mp*

*f*

*mf*

*f*

*mp*

*mp*

*f*

*mp*

*f*

*pizz.*

*mp*

*pizz.*

*mp*

*pizz.*

*f*

*mp*

*f*

*f*

*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

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

47

Fl.

E. Hn.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vn. I

Vn. II

Va.

Vc.

D. B.

*ppp*

*f*

1.

*pizz.*

*ff*

*pizz.*

*f*

*p*

*f*

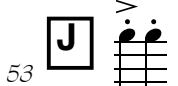
*p*

*f*

*p*



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

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. approx. 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. The score is in 4/4 time and consists of five staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The tempo is marked as *q= 56 - 72; Intense*. The key signature has one sharp (F#). The first four measures are in 4/4 time, and the last four measures are in 2/4 time. Dynamics range from *p* (piano) to *pp* (pianissimo) and *mp* (mezzo-piano). There are trills and triplets indicated above the notes. The Violin I part has a trill in the first measure and a triplet in the second measure. The Violoncello part has a triplet in the second measure. The Double Bass part has a triplet in the second measure.

Musical score for the second system of the string orchestra. The score is in 4/4 time and consists of five staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The tempo is marked as *q= 56 - 72; Intense*. The key signature has one sharp (F#). The first four measures are in 4/4 time, and the last four measures are in 2/4 time. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). There are trills and triplets indicated above the notes. The Violin I part has a trill in the first measure and a triplet in the second measure. The Violoncello part has a triplet in the second measure. The Double Bass part has a triplet in the second measure. The Violin I part has a *solo; molto espr.* marking in the fifth measure. The Violoncello part has a *mf* marking in the fifth measure. The Double Bass part has a *mf* marking in the fifth measure. The Violin I part has a *pp* marking in the first measure. The Violin II part has a *pp* marking in the first measure. The Viola part has a *pp* marking in the first measure. The Violoncello part has a *pp* marking in the first measure. The Double Bass part has a *pp* marking in the first measure.

II. Interlude: La Muerte Me Está Mirando

16

Musical score for measures 16-20. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The time signature changes from 4+5/8 to 4/4, then to 3/4, and back to 4/4. Dynamics include *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p espr.*. Performance markings include *gli altri*, *pizz.*, and *arco*. There are also accents and breath marks (v) throughout the passage.

21

Musical score for measures 21-25. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The time signature changes from 4/4 to 5/4, and back to 4/4. Dynamics include *mf*, *p*, *mf*, *f*, *mf*, *mp*, and *mf*. Performance markings include *va*, *mf*, *p*, *f*, *mp*, and *mf*. There are also accents and breath marks (v) throughout the passage.

II. Interlude: La Muerte Me Está Mirando

26

*f*  
*mf*  
*fp*  
*f*  
*p*  
*p*  
*arco*  
*-fp*  
*p*

Solo: Burst of energy;  
a little desperate

31

*ppp*  
*mf*  
*pp*  
*pp*  
*ppp*  
*ppp*  
*pizz.*  
*pizz.*  
*p*  
*mp*  
*mp*  
*mp*

II. Interlude: La Muerte Me Está Mirando

36

*ff* *even more desperate* *p* *arco* *tr*

Musical score for measures 36-39. The score is in 4/4 and 3/4 time signatures. It features a piano part with five staves and a violin part. Dynamics range from *ff* to *p*. The violin part has trills and an *arco* instruction.

40

*f* *(tutti Vn. I)* *(Sul A)* *(big cresc. during gliss.)* *mp* *f*

Musical score for measures 40-43. The score is in 4/4, 2/4, and 4/4 time signatures. It features a piano part with five staves and a violin part. Dynamics range from *f* to *mp*. The violin part has a glissando and a "big cresc." instruction.

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 four staves are for Flute (doubling Piccolo), Oboe, Clarinet 1 & 2 in Bb, and Bassoon 1 & 2. The next two staves are for Horn 1 & 2 in F and Trumpet 1 & 2 in C. The following two staves are for Percussion 1 and Percussion 2. The bottom four staves are for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'q= 120'. The Trumpet part features a 'Solo (fanfare)' starting in the second measure, marked with a forte 'f' dynamic. The score includes various musical notations such as rests, notes, and accidentals.



El Niño Come Naranjas

6

Fl. 5/4 3/4 5/4 5/8 4/4

Ob. 5/4 3/4 5/4 5/8 4/4

Cl. 5/4 3/4 5/4 5/8 4/4

Bn. 5/4 3/4 5/4 5/8 4/4

Hn. 5/4 3/4 5/4 5/8 4/4

Tpt. 5/4 3/4 5/4 5/8 4/4

Perc. 1 Tam Tam mp 5/4 5/8 4/4

Perc. 2 5/4 3/4 5/4 5/8 4/4

Vn. I 5/4 3/4 5/4 5/8 4/4

Vn. II 5/4 3/4 5/4 5/8 4/4

Va. 5/4 3/4 5/4 5/8 4/4

Vc. 5/4 3/4 5/4 5/8 4/4

D. B. 5/4 3/4 5/4 5/8 4/4

Detailed description: This is a page of a musical score for the piece 'El Niño Come Naranjas'. The score is arranged in a standard orchestral format with multiple staves. At the top left, there is a rehearsal mark '6'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Trumpet (Tpt.). The brass section includes 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 time signature changes from 5/4 to 3/4 and back to 5/4 in the first four measures, then to 5/8 and 4/4 in the final two measures. The Percussion 1 part features a 'Tam Tam' sound effect in the fifth measure, marked with a mezzo-piano (*mp*) dynamic. The notation includes rests for most instruments in the first four measures, followed by rhythmic patterns and notes in the final two measures.

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 brass section includes Horn (Hn.) and Trumpet (Tpt.). The string section includes 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 percussion parts are marked *f*. The string parts are marked *pizz.* (pizzicato). 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 *pizz.* *f*

Vn. II *pizz.* *f*

Va. *pizz.* *f*

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 two parts, Perc. 1 and 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 shows three measures of music, with various articulations such as accents and slurs. The page concludes with a double bar line and repeat signs.

El Niño Come Naranjas

18 **B**

Fl. *ff*

Ob.

Cl.

Bn. *fp* *pp*

Hn. *fp* *pp*

Tpt.

Perc. 1

Perc. 2

Vn. I *arco; div.* *mp*

Vn. II *arco; div.* *mp*

Va. *arco* *p*

Vc. *mf* *p*

D. B. *f* *p*



El Niño Come Naranjas

31 D

Fl. *mp* *mf*

Ob. *mp* (soften; blend)

Cl. *mf* *dolce*

Bn. *mp*

Hn.

Tpt.

Perc. 1 *mf* *med. fan* (with cl.)

Perc. 2 *med.*

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

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

Detailed description: This page of a musical score, numbered 31, is for the piece 'El Niño Come Naranjas'. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The Flute part starts with a dynamic of *mp* and moves to *mf*. The Oboe part is marked *mp* with the instruction '(soften; blend)'. The Clarinet part is marked *mf* and includes trills and triplets. The Bassoon part is marked *mp* and includes a *dolce* marking. The second system includes Horn (Hn.) and Trumpet (Tpt.), both of which are silent. The third system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). Perc. 1 is marked *mf* and includes the instruction 'med. fan (with cl.)'. Perc. 2 is marked *med.*. The fourth system includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D. B.). The Violin and Viola parts are marked *mp* and *mf*. The Vc. and D. B. parts are marked *mp* and *mf*. The D. B. part includes the instruction '(non-trem.)'. A box containing the letter 'D' is located at the top left of the page.

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*

Vc. *1. solo*  
*mf*

D. B. *pizz.*  
*mf*

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

*(solo)*  
*ppp*

*(gli altri)*  
*ppp*

El Niño Come Naranjas

J

82

flute

Fl.

Ob.

Cl.

Bn.

Hn.

mon Mutes

Tpt.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

D. B.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*fp*

*sfz*

*1.*

*mf*

*fp*

*sfz*

*f*

*mf*

flutter t.

flutter t.

1.

Vibe.; hrd mallets; med. fan

flute (cue)

*mf*

*pp*

*pp*

tutti; div. a 4

*mp*

*pp*

tutti; div. a 3

*p*

*mp*

tutti; div.

*p*

*mp*

arco

*p*

*mp*



El Niño Come Naranjas

**K**

92

Fl. piccolo *sfz*

Ob.

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

Bn.

Hn. *sfz*

Tpt.

Perc. 1

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

Vn. I *ff*

Vn. II *ff*

Va.

Vc.

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

El Niño Come Naranjas

96

Fl.

*sfz*

Cl.

*3 timbre tr.*

*3 timbre tr.*

*7:4*

*5:4*

*3*

Hr.

pt.

1. wd. blk. *mp* triangle *mf* wd. blk. *3*

2. closed open *f* s. dr. *mf* h. hat *f* s. dr. *mf* lge. cym. *mp* h. hat *pp*

I. 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.

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 Perc. 1 part features a rhythmic pattern of eighth notes with accents and dynamic markings including *mp*. The Vn. I part is marked *playful; lightly* and includes dynamic markings *mp*, *mf*, *p*, *mf*, and *mp*. The Vn. II part includes a dynamic marking of *mp*. The rest of the instruments (Picc., Ob., Cl., Bn., Hn., Tpt., Va., Vc., D. B.) are shown with rests throughout 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*

*mp* *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*

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

Fl. *mf*

Ob. *mf* a 2

Cl. *mf*

Bn. *f*

Hn. *f*

Tpt. *f*

Xylo *f*

Glockenspiel *f*

Vn. I *f* pizz.

Vn. II *f* pizz.

Va. *f* pizz.

Vc. *f* pizz.

D. B. *f*

**R**



*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*