

# JORNADAS

Arranged by Gary Fry

Three Traditional Spanish Carols

## 1. La Jornada (Venezuelan)

Largo (♩ = 54), espressivo e poco rubato

poco riten.

The musical score is arranged for a full orchestra and includes the following parts:

- Flute 1-2
- Alto Flute in G (solo) (Flute 3 (Picc./Alto Fl.))
- Oboe 1-2
- English Horn
- B<sup>b</sup> Clarinet 1-2
- Bass Clarinet
- Bassoon
- Contrabassoon
- F Horn 1-2
- F Horn 3-4
- B<sup>b</sup> Trumpet 1-2
- B<sup>b</sup> Trumpet 3
- Trombone 1-2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1: Chimes (chamois mallet (as from afar))
- Percussion 2: Vibraphone (soft mallets, motor or slow)
- Percussion 3: Marimba (bowed (draw bs. vln. bow across edge))
- Percussion 4: Tam-tam (tam-tam beater), Wind chimes or keys (delicate), Tam-tam
- Harp
- Piano
- SA (Soprano Alto)
- TB (Tenor Bass)
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score features various dynamics such as *pp*, *p*, *ppp*, and *ppp*, and includes performance instructions like *espr.*, *pp*, and *ppp*. The piece is in 3/4 time and includes a *poco riten.* marking.





Jornadas -4-

poco riten.

FL. 1,2 *p* molto legato

FL. 3

Ob. 1,2 *p* molto legato

E. Hn. *p* *espr.*

B<sup>b</sup> Cl. 1-2 *p*

Bs. Cl.

Bsn. *p*

Cbn.

Hr. 1,2

Hr. 3-4 *p*

B<sup>b</sup> Tpt. 1-2

B<sup>b</sup> Tpt. 3

Tbn. 1,2

Bs. Tbn.

Tbn.

Timp. *pp*

Perc. 1 Maracas *p*

Perc. 2

Perc. 3 Susp. cym. *pp* *l.w.* *mp*

Perc. 4 Shaker *p*

Hp. *mp*

Pno.

SA *p* los es - po - sos van des de Na - za - ret, los es - po - sos van des de Na - za - ret.  
length - y is the jour - ney to reach Beth - le - hem, length - y is the jour - ney to reach Beth - le - hem.

TB *p* los es - po - sos van, Na - za - ret, los es - po - sos van des de Na - za - ret.  
long, long is the way, Beth - le - hem, length - y is the jour - ney to reach Beth - le - hem.

Vin. 1 (mutes off)

Vin. 2 (mutes off)

Vla. (mutes off)

Vlc. (mutes off)

Cb. (mutes off)

34 A tempo poco riten.

Fl. 1-2 *p*

Fl. 3 *Picc.* *p* Flute

Ob. 1-2 *p*

E. Hrn. *p*

B<sup>b</sup> Cl. 1-2 *p*

Bs. Cl. *p*

Bsn. *p* *a2*

Cbn. *p*

Hn. 1-2 *a2*

Hn. 3-4 *a2*

B<sup>b</sup> Tpt. 1-2 *a2*

B<sup>b</sup> Tpt. 3 *a2*

Tbn. 1-2 *a2*

Bs. Tbn. *a2*

Tbn. *a2*

Timp. *p*

Perc. 1 *Reco-reco (or guiro)* *mp*

Perc. 2 *Vibes* *Small tom-tom or conga* *mp*

Perc. 3 *Susp. cym.* *pp*

Perc. 4

Hp. *non arp.* *mp* *bushig.*

Pno.

SA *unis. mp* *3*

TB *unis. mp* *3*

Vin. 1 *col legno (senza sord)* *mp* *ord.*

Vin. 2 *col legno (senza sord)* *mp* *ord.*

Vla. *ord.* *mp* *bring out* *col legno* *ord.* *div.*

Vlc. *col legno* *mp* *bring out* *ord.* *col legno* *ord.*

Cb. *col legno (senza sord)* *mp* *bring out* *ord.*

Jornadas -6-

41 A tempo

FL. 1-2 *mp*

FL. 3 *mp*

Ob. 1-2 *mp*

E. Hrn. *mp*

B<sup>b</sup> Cl. 1-2 *mp*

Bs. Cl. *mp*

Bsn. *mp*

Cbn.

Hr. 1-2

Hr. 3-4

B<sup>b</sup> Tpt. 1-2

B<sup>b</sup> Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tbn.

Timp.

Orch. bells *mp*

Chi. *mp*

O.B. *mp*

Chi. *mp*

Perc. 1 *mp*

Finger cym. (suspended from stand, with triangle beater)

Perc. 2 *mp*

Small tom-tom or conga (med. mallet)

Perc. 3 *mp*

Tambourine *mp*

(thumb roll)

Perc. 4 *mp*

Hp.

Pno.

SA *mp*

will, *Din, din, din,* we must be on our way, *din, din, din,*

ber, *din, din, din,* es ho - ra de par - tic.

unis. *mf*

TB *mf*

*Din, din, din,* we must be on our way, *din, din, din,* be - fore the break of

*Din, din, din,* es ho - ra de par - tic. *din, din, din,* ca - mi - no de Be -

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

div. (1/2 pizz., 1/2 arco)

41

42

43

44

45

46

47

Jornadas -7-

Fl. 1-2 *p molto legato*  
 Fl. 3  
 Ob. 1-2 *p molto legato*  
 E. Hn. *p espr.*  
 B<sup>b</sup> Cl. 1-2  
 Bs. Cl.  
 Bsn.  
 Cbsn.  
 Hn. 1-2  
 Hn. 3-4  
 B<sup>b</sup> Tpt. 1-2  
 B<sup>b</sup> Tpt. 3  
 Tbn. 1-2  
 Bs. Tbn.  
 Tbn.  
 Timp.  
 Perc. 1 O.B. Maracas *mp*  
 Perc. 2  
 Perc. 3  
 Perc. 4 Shaker *mp*  
 Hp. *mp*  
 Pno.  
 SA *mf*  
 TB *mp*  
 Vin. 1 *pizz. quasi guitara*  
 Vin. 2 *pizz. quasi guitara*  
 Vla. *p*  
 Vcl. *p*  
 Cb. *(all arco) p*

Length - y is the jour - ney to reach Beth - le - hem, length - y is the jour - ney  
 Los es po - sos van des de Na - za - ret, los es po - sos van  
 day, Long, long is the way, Beth - le - hem, length - y is the jour - ney,  
 los, Los es - po - sos van, Na - za - ret, los es po - sos van,

Jornadas -8-

rit. Freely, in 4

60 Andantino, leggiero (♩ = 84)

FL 1-2, FL 3, Ob. 1-2, E. Hn., B♭ Cl. 1-2, Bs. Cl., Bsn., Cbsn., Hn. 1-2, Hn. 3-4, B♭ Tpt. 1-2, B♭ Tpt. 3, Tbn. 1-2, Bs. Tbn., Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp., Pno., SA, TB, Vln. 1, Vln. 2, Vla., Vcl., Cb.

Alto Flute, Picc., Vibes, Bell tree (with vibes mallet), Xylo. mel mallet, Susp. cym., I.v., Bird whistle, Celesta

mp, mf, p, pp, rit., Andantino, leggiero (♩ = 84)

to reach Beth - le - hem. We must be on our way.  
 des de No - za rit. es ho - ra de par - tie.

We must be on our way,  
 es ho - ra de par - tie.

div. V, pizz.

Jornadas -9-

Molto rubato, alla cadenza

1. Solo

(-2)

The musical score is arranged in a standard orchestral format. The top section includes Flutes (Fl. 1-2), Oboes (Ob. 1-2), Clarinets (Cl. 1-2), Bassoons (Bsn.), and Contrabass (Cb.). The middle section includes Horns (Hn. 1-2, 3-4), Trumpets (Tpt. 1-2, 3), Trombones (Tbn. 1-2, 3), and Timpani (Timp.). The bottom section includes Percussion (Perc. 1-4), Harp (Hp.), Piano (Pno.), Violins (Vin. 1-2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features dynamic markings such as *mp*, *mf*, *f*, and *ff*, along with performance instructions like *Molto rubato, alla cadenza* and *1. Solo*. The piece is marked with first and second endings, and includes a cadenza section. The page numbers 62, 63, 64, 65, 66, and 67 are visible at the bottom of the score.



Jornadas -11-

Fl. 1-2  
Fl. 3  
Ob. 1-2  
E. Hn.  
B<sup>b</sup> Cl. 1-2  
Bs. Cl.  
Bsn.  
Cbsn.  
Hn. 1-2  
Hn. 3-4  
B<sup>b</sup> Tpt. 1-2  
B<sup>b</sup> Tpt. 3  
Tbn. 1-2  
Bs. Tbn.  
Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Hp.  
Pno.  
SA  
TB  
Vin. 1  
Vin. 2  
Vla.  
Vlc.  
Cb.

77 78 79 80 81 82 83





Jornadas -14-

The score is arranged in systems. The first system includes Flutes 1 & 2, Flute 3, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon, and Contrabass. The second system includes Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, and Tuba. The third system includes Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The fourth system includes Harp and Piano. The fifth system includes Soprano and Tenor vocal parts. The sixth system includes Violins 1 & 2, Viola, Violoncello, and Contrabass.

Key performance instructions include: *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *tr* (trill), *arco* (arco), *pizz.* (pizzicato), *gliss.* (glissando), *lento* (lento), *scrape from ctr. to edge w/hi. beater*, *Mark tree*, *Orch. bells*, *Vibes*, *Susp. cym.*, *Small brass bell*, *Tam-tam*, *gliss.*, *lento*, *mp*, *pp*, *mf*, *p*, *tr*, *arco*, *pizz.*, *mp*, *mf*, *p*.



Fl. 1,2  
Fl. 3  
Ob. 1,2  
E. Hn.  
B<sup>b</sup> Cl. 1-2  
Bs. Cl.  
Bsn.  
Cbsn.  
Hn. 1,2  
Hn. 3-4  
B<sup>b</sup> Tpt. 1-2  
B<sup>b</sup> Tpt. 3  
Tbn. 1,2  
Bs. Tbn.  
Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Hp.  
Pno.  
SA  
TB  
Vn. 1  
Vn. 2  
Vla.  
Vlc.  
Cb.

1.  
(2.) *mp* 3

*mp*  
*mp*  
*mp*  
*mp*

*p*  
*p*

bring out

bring out

*mp*

*mp*  
*mp*  
*mp*

*amic.*  
*and.*

tre - mo - lant en - bra - cos de Ma - ri - a.  
selves a nest, and sing our a do - ra - tion.

*div.*  
*mp*  
*mp*  
*mp*

End Solo

121 122 123 124 125 126 127 128

130

Fl. 1-2 *mp* *mf* *mf*

Fl. 3 *mf* *mf*

Ob. 1-2 *mf* *mf*

E. Hn. *mf* *mf*

B<sup>b</sup> Cl. 1-2 *p* *mp* *p* *mf*

Bs. Cl. *mf* *mf*

Bsn. *mf* *mf*

Cbn. *mf* *mf*

Hn. 1-2 *mp* *mf*

Hn. 3-4 *mp* *mf*

B<sup>b</sup> Tpt. 1-2 *mf* *mf*

B<sup>b</sup> Tpt. 3 *mf* *mf*

Tbn. 1-2 *mf* *mf*

Bs. Tbn. *mf* *mf*

Tbn. *mf* *mf*

Timp. *mf* *mf*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

Perc. 4 *f*

Hp. *mf* *f*

Celesta *mf* *f*

Pno. *mf* *f*

SA *mf* *f*

TB *mf* *f*

Vin. 1 *tutti* *mf* *mf*

Vin. 2 *uniss.* *mf* *mf*

Vla. *mf* *mf*

Vlc. *mf* *mf*

Cb. *mf* *mf*

Picc. *mf* *mf*

Orch. bells *mf* *f*

per  
There, *mf* *f*

vous  
neur *f*

re  
the *f*

l'In  
fan- *f*

fant,  
blest, *f*

*tutti* *uniss.* *div.* *uniss.*

129 130 131 132 133 134

poco riten.

Fl. 1-2  
Fl. 3  
Ob. 1-2  
E. Hn.  
B♭ Cl. 1-2  
Bs. Cl.  
Bsn.  
Cbn.  
Hn. 1-2  
Hn. 3-4  
B♭ Tpt. 1-2  
B♭ Tpt. 3  
Tbn. 1-2  
Bs. Tbn.  
Tbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Harp  
Piano  
SA  
TB  
Vin. 1  
Vin. 2  
Vla.  
Vcl.  
Cb.

com es ta tre mo lant en bra cos de Ma ri  
we'll build our selves a nest, and sing our a do ra

rit. 148 Stately habanera, not too fast (♩ = 60)

152

Fl. 1-2  
Fl. 3  
Ob. 1-2  
E. Hn.  
B<sup>b</sup> Cl. 1-2  
Bs. Cl.  
Bsn.  
Cbsn.  
Hn. 1-2  
Hn. 3-4  
B<sup>b</sup> Tpt. 1-2  
B<sup>b</sup> Tpt. 3  
Tbn. 1-2  
Bs. Tbn.  
Tbn.  
Timp.  
Perc. 1: Chimes, Sistrum or bell cluster  
Perc. 2: Finger cym. (suspended from stand, w/triangle beater), Small tom-tom or conga (mod. mallet)  
Perc. 3: med. hard mallets  
Perc. 4: Maracas med. size, tapped with fingers  
Hp.  
Pno.  
SA: a. non. Es ho - ra de par - tir. De tie - rra le - ja - na  
TB: Es ho - ra de par - tir. Bom, bom,



The musical score is arranged in systems. The top system includes Flutes 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinets in Bb (B♭ Cl. 1-2), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The second system includes Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3-4), Trumpets in Bb (B♭ Tpt. 1-2), Trumpet in Bb (B♭ Tpt. 3), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (Bs. Tbn.), and Trombone (Tbn.). The third system includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Harp (Hp.), and Piano (Pno.). The fourth system includes Soprano (SA) and Tenor (TB) vocal parts with lyrics: "ro - - ra, no nos fal - te nun - - ca tu luz bien - he - cho - - ra." The fifth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key performance markings include *rit.* (ritardando) at the top right, *mp* (mezzo-piano) in the Oboe and Bassoon parts, *pp* (pianissimo) in the Bass Clarinet and Trombone parts, and *arco* (arco) in the Contrabass part. The score also features various dynamic markings like *1.* and *(-2.)* for articulation.

**A tempo**

175

Fl. 1-2 *mf*

Alto Flute *mf*

Fl. 3 *mf*

Ob. 1-2 *mf*

E. Hn. *mf*

B<sup>b</sup> Cl. 1-2 *mp*

Bs. Cl. *mp*

Bsn. *mf*

Cbn. *mf*

Hn. 1-2 *mp*

Hn. 3-4 *mp*

B<sup>b</sup> Tpt. 1-2 *mp*

B<sup>b</sup> Tpt. 3 *mp*

Tbn. 1-2 *p*

Bs. Tbn. *decres.*

Tbn. *decres.*

Timp. *pp*

Perc. 1 *mf*

Crotales *Sist.*

Perc. 2 *mf*

Snare drum *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Bass drum *mf*

Hp. *mf*

Pno. *mf*

SA

TR *mf*

From a dis - tant land, the Sav - ior we come seek - ing, us - ing as our guide the

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

171 172 173 174 175 176 177 178 179 180



The score is for measures 189 through 196. It features a full orchestra and a choir. The orchestral parts include Flutes (Fl. 1-2), Oboe (Ob.), Clarinets (Cl. 1-2), Bassoon (Bs.), Trumpets (Tpt. 1-2), Trombones (Tbn. 1-2), Percussion (Perc. 1-4), Harp (Hp.), and Piano (Pno.). The vocal parts are for Soprano (SA) and Tenor (TB). The score includes various dynamics such as *mf*, *f*, *ff*, and *pp*, and performance instructions like *loco*, *div.*, and *unis.*. There are also markings for *Sist.* and *O.B.* in the percussion section.



The score is for a symphonic work titled "Jornadas -26-". It is marked "Freely". The instrumentation includes:

- Flutes 1 & 2 (Fl. 1-2, Fl. 3)
- Oboe (Ob. 1-2)
- English Horn (E. Hn.)
- Clarinets 1 & 2 (B♭ Cl. 1-2, Bs. Cl.)
- Bassoon (Bsn.)
- Contrabassoon (Cbsn.)
- Horns 1 & 2 (Hn. 1-2, Hn. 3-4)
- Trumpets 1 & 2 (B♭ Tpt. 1-2, B♭ Tpt. 3)
- Trombones 1 & 2 (Tbn. 1-2, Bs. Tbn., Tbn.)
- Timpani (Timp.)
- Percussion 1-4 (Perc. 1-4)
- Harp (Hp.)
- Piano (Pno.)
- Vocal parts: Soprano (SA) and Tenor (TB)
- Violins 1 & 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vic.)
- Double Bass (Cb.)

Key performance markings include *ff* (fortissimo), *fp* (fortissimo piano), *div.* (divisi), *pizz.* (pizzicato), and *non div.* (non divisi). The vocal parts have the lyrics: "y en la tie - rra\_a - mor!".