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Clothes Crying Slow, Dirty Tears

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# Clothes Crying Slow, Dirty Tears

(2008)

*for chamber orchestra*

*by*

**Òscar Colomina i Bosch**

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Durata: circa 5'45"

The Orchestra:

Flute (doubling piccolo and alto flute in G)

Oboe (doubling cor anglais)

Clarinet (doubling bass clarinet)

Bassoon

Horn

Trumpet

Trombone

Percussion (1 player): suspended cymbal, gong, marimba.

Piano

Strings

The score is notated in C. Octave transposition applies for piccolo and double-basses.  
The harmonics are also notated at sounding pitch.

# Clothes crying slow, dirty tears

Nocturne N°2 after Pablo Neruda's poem *Walking Around*

Óscar Colomina i Bosch, 14-ii-2008/27-iv-2008

**Semplice e lontano**

♩ = 54 ca.

*frullato*

Musical score for woodwinds and percussion. The instruments listed are Alto Flute, Cor Anglais, Bass Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, Trombone, Sus. Cymbal, and Gong. The Alto Flute part features a *frullato* effect with a *p* dynamic. The Bass Clarinet and Bassoon parts are marked *ppp*. The Marimba and Piano parts have *pp* dynamics and include *8va* markings. The percussion parts (Sus. Cymbal and Gong) are marked with a *3/4* time signature.

**Semplice e lontano**

♩ = 54 ca.

Musical score for strings. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violoncello and Double Bass parts are marked *ppp legato* and *sordino*. The Violin I and Violin II parts feature *sordino sul pont.* markings and include *5* and *6* fingerings. The Violoncello part includes *3* fingerings. The Double Bass part is marked *ppp*.

6

A. Fl. *p*

C. A. *p, espressivo ma semplice*

B. Cl. *ppp* *pp* *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. *sordino* *ppp* *pp* *ppp* *pp*

Tpt. *straight mute* *pp*

Tbn.

Mar. (8)

Pno. (8)

Vln. I *pp* *ppp*

Vln. II *pp*

Vla. *sordino* *mp espressivo ma semplice* *mf*

Vc. *3*

Db.

11

A. Fl. *p* *del niente mp mf f*

C. A. *del niente mp mf f*

B. Cl. *pp ppp mp*

Bsn. *pp ppp mp*

Hn. *ppp pp mp*

Tpt. *ppp pp mp*

Tbn. *mute ppp pp, un poco in rilievo ppp*

Mar. (8)

Pno. (8)

Vln. I *pp p*

Vln. II *ppp pp p*

Vla. *mf p pp*

Vc. *pp mp*

Db. *p mp*

(3 + 2)

18

A. Fl. *niente p p*

C. A. *pp mp mf*

B. Cl. *pp*

Bsn. *pp p pp*

Hn. *pp p p*

Tpt.

Tbn. *3*

Mar. *(8)*

Pno. *(8)*

Vln. I *pp ppp pp p* *5*

Vln. II *pp p* *5*

Vla. *mp mf f*

Vc. *pp* *3*

Db. *pp*

(3 + 2)

Detailed description: This page of a musical score covers measures 18 through 21. It features a full orchestral and string ensemble. The woodwinds (Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are all active. The percussion section includes Maracas and Piano. The score is divided into two systems. The first system contains measures 18-20, and the second system contains measures 20-21. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. Dynamics range from *niente* to *f*. Performance markings include slurs, accents, and fingerings (e.g., 3, 5, 6). A rehearsal mark (8) is present in the Maracas and Piano parts.

24

A. Fl. *f* *f* *f* *ff*

C. A. *mf* *f* change to oboe

B. Cl. *sempre pp* *mp* *f*

Bsn. *mf* *f*

Hn. *mf* *f* *senza sordino*

Tpt. *mf* *f* *(ancora con sord.)*

Tbn. *mf* *f* *senza sordino*

Mar. (8) *mp* *mf* *f*

Pno. (8) *mp* *mf* *f*

Vln. I *mp* *pp* *mf* *f* *f* *ff* *ancora sul pont.*

Vln. II *mp* *pp* *mf* *f* *f* *ff* *ancora sul pont.*

Vla. *mp* *ff* *sul pont.*

Vc. *sempre in rilievo* *f* *ff*

Db. *mf* *ff*



30 change to flute

A. Fl. *ppp subito*

Ob. *mp*

B. Cl.

Bsn. *pp*

Hn.

Tpt. *change to hammond mute*

Tbn.

Sus.Cym.

Gong

Mar. *fff* *pp*

Pno. *fff* *pp*

Vln. I *senza sord.* *sul tasto* *pp non vib.*

Vln. II *senza sord.* *sul tasto* *pp non vib.*

Vla. *senza sord.* *sul tasto* *pp non vib.*

Vc. *un poco port.* *ppp subito* *mp* *mp* *mp*

Db. *pp*

Scherzando

♩ = 92 ca.

Fl. *f sempre tenuto*

Ob. *f sempre tenuto*

Tpt. *p*

Mar. *f*

Pno. *f*

Ped.

Scherzando

♩ = 92 ca. *alla punta*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *senza sord.*

Db. *niente*

Db. *senza sord.*

Db. *niente*



Fl. *f*

Ob. *f*

Tpt. *f*

Mar. *f*

Pno. *f*

Ped.

Vln. I *f*

Vln. II *f*

Vla. *f*

Musical score for measures 40-42. The score includes parts for Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a *sfz* dynamic, then *mf*. Features a long melodic line with slurs.
- Ob.:** Starts with a *sfz* dynamic. Features a long melodic line with slurs.
- Tpt.:** Starts with a *p* dynamic. Features a long melodic line with slurs.
- Mar.:** Starts with a *mp* dynamic, then *pp*. Features a rhythmic pattern.
- Pno.:** Starts with a *mf* dynamic. Features a complex texture with triplets and slurs.
- Vln. I & II:** Start with a *f* dynamic, then *p*. Feature a rhythmic pattern with triplets.
- Vla.:** Start with a *f* dynamic, then *p*. Feature a rhythmic pattern with triplets.
- Vc.:** Start with a *f* dynamic, then *p*. Feature a rhythmic pattern with triplets.



Musical score for measures 43-45. The score includes parts for Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Fl.:** Starts with a *mf* dynamic, then *f*. Features a melodic line with slurs.
- Ob.:** Starts with a *mf* dynamic, then *f*. Features a melodic line with slurs.
- Tpt.:** Starts with a *mf* dynamic, then *sfz*. Features a melodic line with slurs.
- Mar.:** Starts with a *f* dynamic. Features a rhythmic pattern.
- Pno.:** Starts with a *f* dynamic. Features a complex texture with triplets and slurs.
- Vln. I & II:** Start with a *f* dynamic. Feature a rhythmic pattern with triplets.
- Vla.:** Start with a *f* dynamic. Feature a rhythmic pattern with triplets.
- Vc.:** Start with a *f* dynamic. Feature a rhythmic pattern with triplets.
- Db.:** Start with a *p* dynamic. Feature a rhythmic pattern with triplets.

45

Fl. *ff* *sfz* *fff*

Ob. *ff* *sfz* *fff*

Tpt. *ff* *sfz* *fff*

Mar. *ff* *sfz* *fff*

Pno. *ff* *f* *sfz* *f*

Vln. I *ff* *mp* *mp*

Vln. II *ff* *mp* *mp*

Vla. *ff* *mp* *mp*

Vc. *ff* *fff* *mp* *fff*

*ancora con sordino staccatissimo*

*ped.*

*8va*



48

Fl. *sfz* *sfz* *sfz* *sfz*

Ob. *sfz* *sfz* *sfz* *sfz*

Hn. *mf* *+ stopped*

Tpt. *p* *mf*

Mar. *sfz* *sfz* *sfz* *fff*

Pno. *sfz* *sfz* *sfz*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp* *arco*

*ped.*

51

Fl. *ff*

Ob. *ff*

B. Cl.

Bsn.

Hn.

Tpt.

Tbn. *mf* *f*

Mar. *fff* *mf* *fff*

Pno. *ff* *fff*

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff* *ff*

Db.

change to picc.

tenuto

tenuto

*8va*

*ped*

55

Picc. *ff* *fff*

Ob. *ff* *fff*

B. Cl.

Bsn.

Hn. *mf* *ff*

Tpt. *senza sord.* *mf* *ff*

Tbn. *mf* *ff*

Mar. *ff* *fff*

Pno. *sfz* *fff*

Vln. I *ff* *mp* *arco*

Vln. II *ff* *mp* *arco*

Vla. *ff* *mp* *arco*

Vc. *ff*

Db.

Detailed description of the musical score: This page of a musical score, numbered 55, contains parts for a variety of instruments. The Piccolo and Oboe parts begin with a forte (*ff*) dynamic and transition to fortissimo (*fff*) in the second measure. The Horn part starts at mezzo-forte (*mf*) and moves to *ff*. The Trumpet part is marked 'senza sord.' and starts at *mf*, moving to *ff*. The Trombone part starts at *mf* and moves to *ff*. The Maracas part features a forte (*ff*) dynamic in the first measure and fortissimo (*fff*) in the third. The Piano part includes a sforzando (*sfz*) marking and fortissimo (*fff*) dynamics. The Violin I and II parts start at *ff*, then transition to mezzo-piano (*mp*) and are marked 'arco'. The Viola part also starts at *ff* and moves to *mp* with 'arco' marking. The Violoncello and Double Bass parts remain at *ff*.

59

Picc. *fff* *sfz*

Ob. *fff* *sfz*

B. Cl.

Bsn.

Hn. *fff* *sfz*

Tpt. *fff* *sfz*

Tbn. *fff* *sfz*

Mar. *fff* *fff*

Pno. *sfz* *fff*

Vln. I *arco* *fff* *sfz*

Vln. II *arco* *fff* *sfz*

Vla. *arco* *fff* *sfz*

Vc.

Db. *senza sord.* *fff*

63

change to flute

Picc. *mf*

Ob. *mf*

B. Cl. *ffff* *sfz* *ffff* *sfz*

Bsn. *ffff* *sfz* *ffff* *sfz* *ffff*

Hn.

Tpt. *ff* *f* *mf*

Tbn. *mf*

Mar. *ffff* *ffff*

Pno. *ffff* *ffff*

Vln. I *ff* *mf* *fff* *pizz.*

Vln. II *ff* *mf* *fff* *pizz.*

Vla. *ff* *mf* *fff* *pizz.*

Vc. *sfz* *arco* *ffff* *sfz*

Db. *sfz*







77

Fl. *mp*

Cl. *mp*

Hn. *mp*

Sus.Cym.

Pno. *9*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*



79

Fl. *f*

Cl. *f*

Hn. *f*

Sus.Cym.

Pno. *9*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

80

Fl.  $ff$   $\phi^{\vee}$

Cl.  $ff$   $b\phi^{\vee}$

Hn.  $ff$   $\phi^{\vee}$

Sus.Cym.  $\phi^{\vee}$

Pno.  $9$   $9$   $9$   $9$

Vln. I  $fff$   $\#b\phi^{\vee}$

Vln. II  $fff$   $\phi^{\vee}$

Vla.  $fff$   $\phi^{\vee}$

Vc.  $fff$   $\phi^{\vee}$

Semplice e lontano

♩ = 54 ca.

change to  
alto flute

81

Fl. *fffz* *mp*

Ob. *fffp* *fffz*

Cl. *fffp* *fffz*

Bsn. *fffp* *fffz*

Hn. *fffp* *fffz*

Tpt. *fffp* *fffz*

Tbn. *fffp* *fffz*

Gong *ff*

Mar. *ppp* *soft mallets* *pp*

*ppp* *pp*

Pno. *ff*

Semplice e lontano

♩ = 54 ca.

Vln. I *pp* *pp* *non vib. sul A fino la fine*

Vln. II *pp* *pp* *non vib. sul D fino la fine*

Vla. *ppp* *pp* *pp* *pp* *non vib. sul D fino la fine*

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

Db. *con sord.* *fff* *mp* *niente*

85

A. Fl. *p. semplice* *mf* *mp*

Cl. *pp. semplice*

Mar. *p* *mf* *mf* *f* *ff* *fff*

Vln. I *p* *mp* *mf* *f* *ff* *sfz* *ppp*<sup>3</sup>

Vln. II *p* *mp* *mf* *f* *ff* *sfz* *pp* *ppp*

Vla. *p* *mp* *f* *ff* *sfz-p* *pp* *ppp*

Vc.

Db.



90

A. Fl.

Cl.

Mar.

Vln. I

Vln. II

Vla. *ppp*

Vc.

Db. *pizz.* *ppp*