



Clark Ross

Compositeur, Directeur, Interprete, Professeur

Canada, St. John's, Newfoundland

A propos de l'artiste

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, ele... (la suite en ligne)

Site Internet: <http://www.clarkross.ca>

A propos de la pièce



Titre:	Variations on "McGillicuddy's Rant" [Theme and 10 Variations]
Compositeur:	Ross, Clark
Licence:	Copyright © Clark Ross
Instrumentation:	Guitare seule (solfège)
Style:	Classique moderne
Commentaire:	Chaque variation est une pièce brève de caractère: >Theme, 1. Jig, 2. Wistful and Nostalgic, 3. Scherzo, 4. Bluesy, 5. Arabesque, 6. Bluegrass, 7. Folk Dance, 8. Chorale, 9. Prelude, 10. Reprise(modified)

Clark Ross sur [free-scores.com](#)

http://www.free-scores.com/partitions_gratuites_clark-ross.htm

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McGillicuddy's Rant

Theme and 10 Variations for Solo Guitar

§

Clark Winslow Ross

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McGillicuddy's Rant (1980-2003)

Clark Winslow Ross

Variations on McGillicuddy's Rant was composed in sections over a twenty-three year period, and I only heard a performance of the complete set for the first time in 2005. The theme was written in 1980, around the time I started taking composition lessons. Before it had a name, I played it for my guitar teacher, who said, "Why don't you call it McGillicuddy's Rant?" I have no idea why he said this, but I found this title phonetically pleasing, so I used it. I also arranged the theme for piano, which appears in a collection of mine called "[11 Short Piano Pieces](#)." According to the *New Grove Dictionary of Music and Musicians*, 2nd ed., it turns out that a musical "rant" is "a lively country dance... a variety of the polka step in an anacrusic 6/8 or 2/4 rhythm which is hopped or skipped." My theme, which is slow and meditative, thus has no apparent connection to an actual Rant, but by the time I learned this I had become too fond of the title to change it; besides, a phonetically-pleasing title is a terrible thing to waste.

The ten variations were written at various times over an eighteen year period, and are all short character-pieces: (Theme), Jig, Wistful and Nostalgic, Scherzo, Bluesy, Arabesque, Bluegrass, Folk Dance, Chorale, Prelude, and a (modified) Reprise. It is the kind of theme that lends itself easily to variations, so more may follow in the future.

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Born in Maracaibo, Venezuela, Clark was raised there and in Caracas (Venezuela), Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto, where he attended university. Upon receiving a Mus.Doc. (composition) degree from the University of Toronto in 1992, he began working at Memorial University's School of Music, where he is currently an Associate Professor, teaching composition, orchestration, theory, electronic music, and classical guitar. He was awarded Memorial University's President's Award for Outstanding Research (1999) in recognition of his extensive compositional activities. He is married to Dr. Jennifer Porter (professor of Religious Studies, Memorial University), and has three children (Alexander, (b. 2004), Andrew (b. 2001), and Julia (b. 1990). His interests outside of family and music include baseball, cats, cooking, ethnic food, reading, writing short stories, and invigorating jumping dances.

Other works for classical guitar, downloadable from Clark's website: www.clarkross.ca

- *Andrew Jacob's Ragtime Blues* (guitar solo; 2001)
<http://www.clarkross.ca/Progr-AJsRgtmBlues.htm>.

- *I sleep and my soul awakens* (guitar and string quartet (CBC commission); 2005)
http://www.clarkross.ca/Score-I_sleep+soul.pdf

Contact Clark Ross via E-mail at: clark@mun.ca, or through his website

Variations on *McGillicuddy's Rant*

Clark Winslow Ross

Theme

Nostalgic $\frac{Q}{4}$ 60 - 72
Guitar (6 = D)

5

9

13

ritardando.....

a tempo

rit. al fine...

Variation 1 — Jig

Expressive and flowing, not too fast Q = 84 - 98

17

CI

20

CIII

24

rit. CII - a tempo; poco meno mosso

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1. Feel free to add a few more decorations (trills and/or mordents) to this line if so moved.

Variation 2 — Nostalgic

33 Steady, wistful $\text{C} = 72$

34 $4/6$ CI p mp

35 CII f

36 CIV f

37 a tempo p mp

38 $4/6$ CI f

39 rit. $a tempo$ p mf

40 p mf

41 p mf

42 p mf

43 mf f mp

44 mf f mp

45 rit. al fine pp

Variation 3 – Scherzo

Playful (but maybe a little soulful towards the end)

49 $E = 176 - 190$

53

57

61

64

poco rit..... a tempo

dolce

molto rit..... a tempo; poco meno mosso

rit. poco a poco al fine

CVII – CIII –

f

p

pp

Variation 4 – Bluesy

With abandon

$\text{C} = 96$

67

72

75

78

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101

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3 3 3 3 1 1 1 1

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1 1 1 1 2 2 2 2

razgueado > gliss.

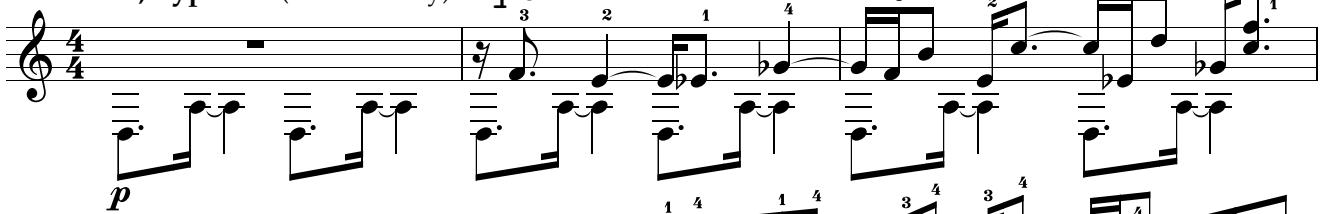
ff

This block contains six staves of musical notation for a solo instrument, likely piano. The staves are numbered 88, 90, 93, 95, 97, and 99. Each staff includes a treble clef, a key signature, and a time signature. The notation consists of various note heads and stems, some with horizontal lines above them. Below each staff, there are numerical markings (e.g., 0, 1, 2, 3, 4) and arrows indicating specific fingerings or techniques. Staff 99 includes dynamic markings "razgueado" and "gliss.", and staff 101 includes a dynamic marking "ff".

Variation 5 – Arabesque

104

Gentle, hypnotic (like a lullaby) $\text{Q} = 52$

 $4/6$ CI

107

1/2 CX

1/2 CIX

1/2 CVI

110

1/2 CV

1/2 CVI

113

116

119

122

125



Variation 6 – Bluegrass

Lively $\text{Q}=96\text{--}112$

128

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134

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140

143

*Variation 7 – Folk Dance***Brightly**  = 84 - 100

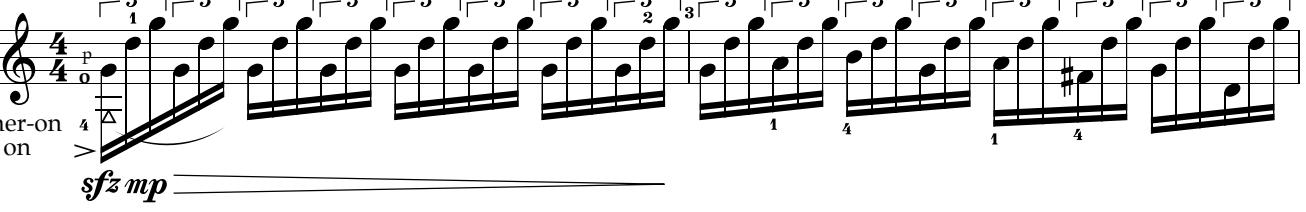
146

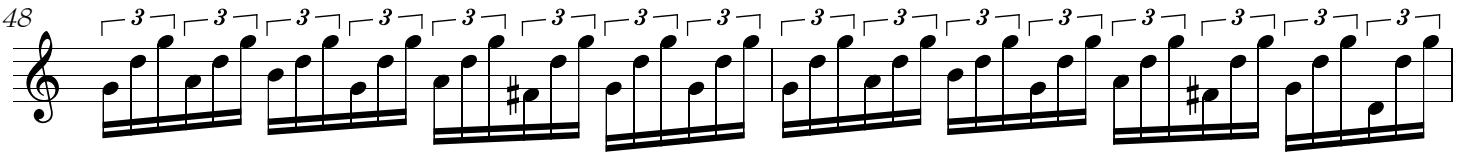
Hammer-on
with 4 on
low G



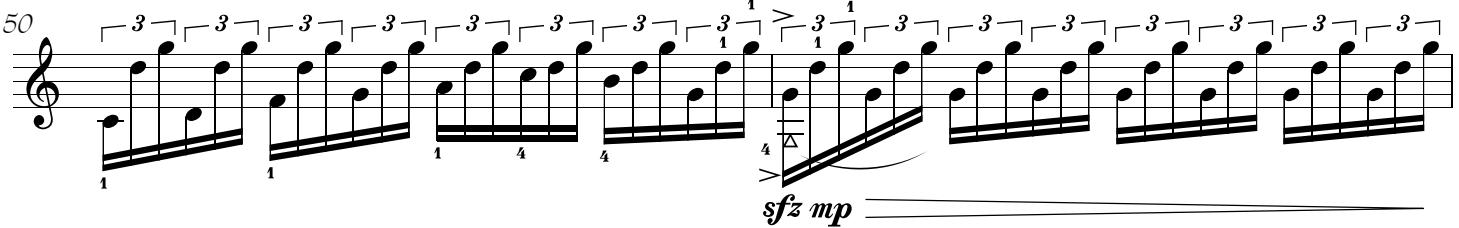
sffz mp



148

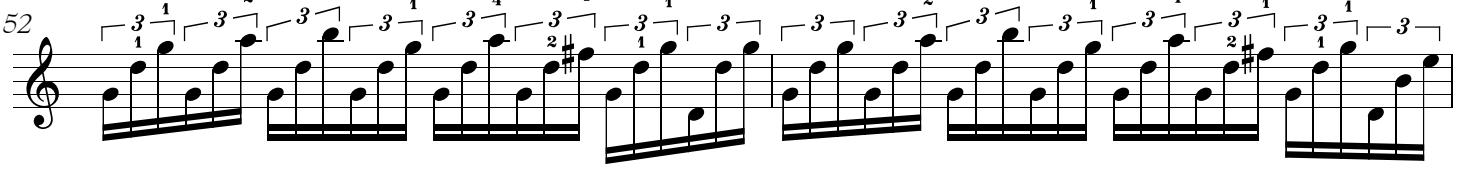


150

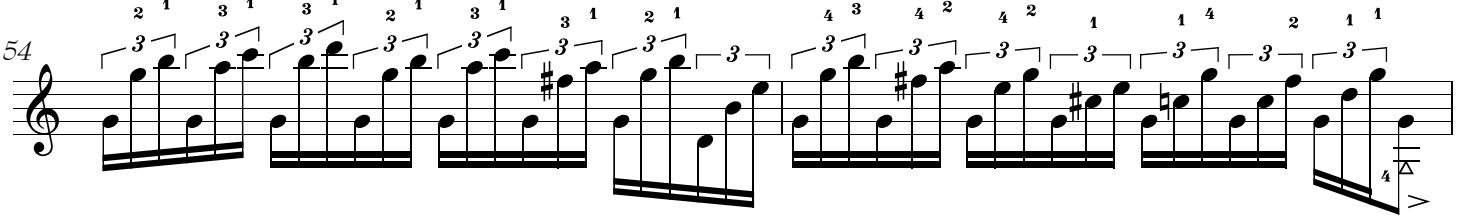


sffz mp

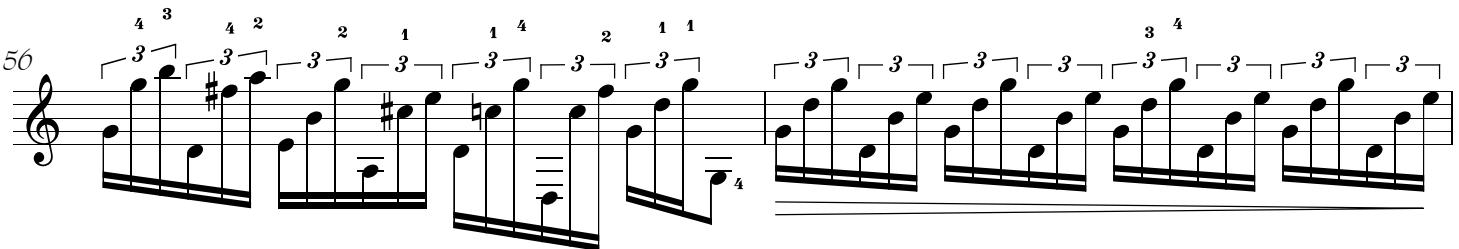
152



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sfpz

sfpz

sul A

sul D
(=6)

166

168

sfpz

mp

pp

f

Variation 8 – Chorale

$\text{♩} = 72$; very expressive, soulful

172

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189

197

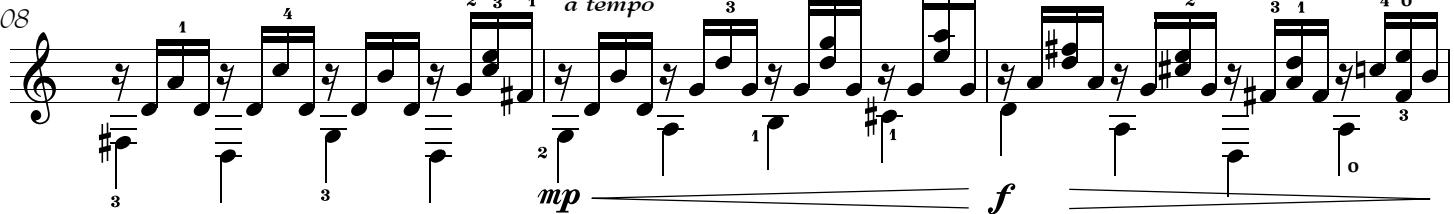
Variation 9 – Prelude

$\text{J} = 88 - 96$; always expressive, flowing

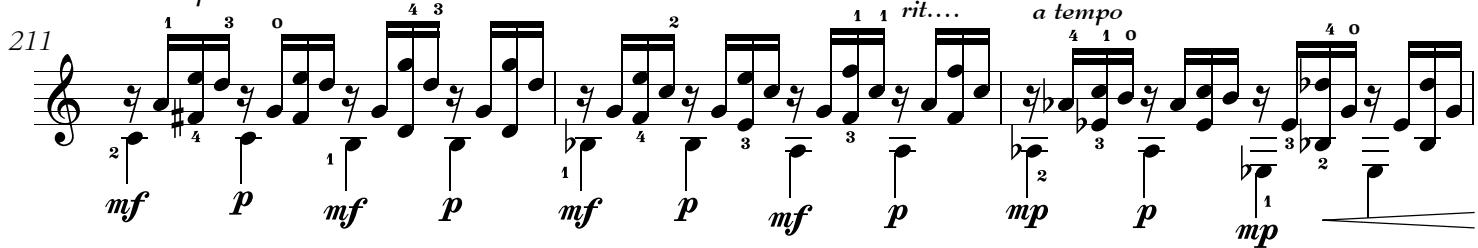
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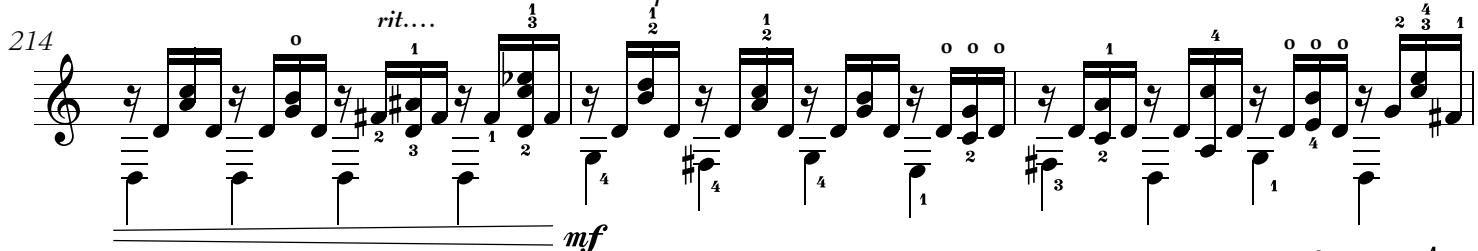
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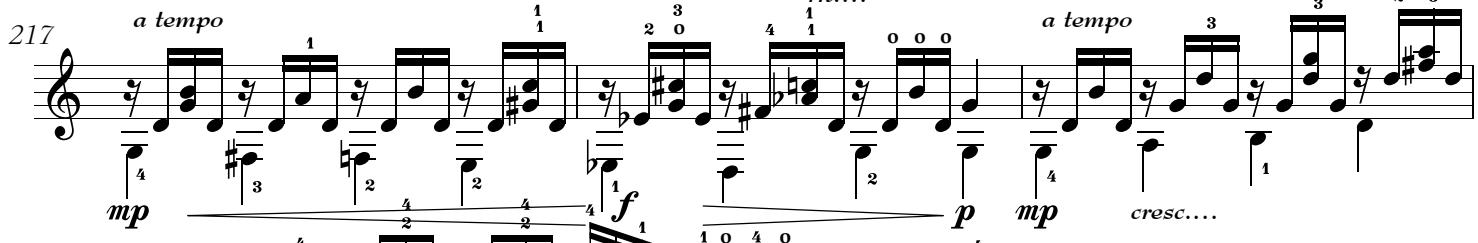
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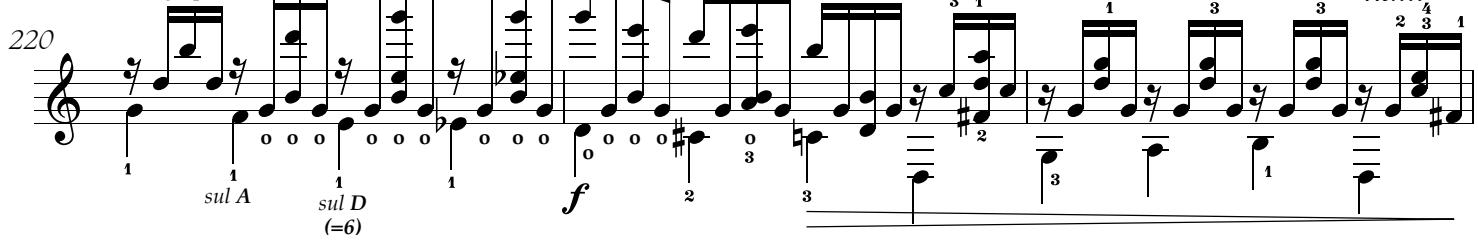
214



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220



223



Variation 10 – Quasi-Reprise

$\text{♩} = 56$; calm

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