

four pieces for five

c. 10 minutes

troy ramos

Written during April and May 2010
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Instrumentation

Flute

Oboe

Piano

Violoncello

Percussion (1):

Celesta or Glockenspiel

Sizzle Cymbal w/ Mallet

Tam-tam

Timpani (F)

Snare drum

* If the percussionist is uncomfortable playing the simple part written for the Celesta, and/or no Celesta is available, a Glockenspiel may be substituted. The difference in sounding pitch is fine; just play it as written.

* If the percussionist is uncomfortable with Timpani, then another low-end drum played with soft mallets may be substituted (in which case, it can be non-tuned).

notes on *four pieces for five*

This work attempts to create many different shapes and colours, with each movement having its own particular set of these. Although each part does sort of have a particular theme or motif, and at times these motives might echo throughout their respective movement or beyond, each part creates a particular space in which sounds are not meant to adhere to motives. They should simply be allowed to breathe and allowed to be themselves, free from any particular meanings that might ordinarily be placed upon them.

With further regard to motives, it is important to remember that this work could be likened to a sort of abstract painting. For clarity, I'll define this in my own terms. This work wouldn't be for the same purposes of, say, a representational painting, within which one might attempt to show 'things', or 'subjects', throughout the picture. Rather, this piece is intended to exist more like an abstract painting, which is, in my view, something that is trying to show everything, and nothing. And this piece wants to show everything and nothing all at once.

It is also important that the sounds in any of these movements not be rushed. And they are also certainly not to be rushed through the entire work as a whole. And despite this collection of pieces having somewhat of a miniaturist feel, it is important to remember that these works are comprised of groups of slow moving elements which are meant to be, for the most part, pulled out slowly, in order to emerge as naturally as possible. These sounds, played in such a manner, will then finally come into being and will eventually come together to make a single, strong sound.

'Part II' notes for the flute:

*Take breaths when necessary; fade back in wherever appropriate

*Use some ad lib fluctuation of dynamics wherever appropriate, if desired

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II

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$\text{♩} = 30$

Whistletone (like a background hum)

Flute *pp* *p*

Oboe Bend down *p* Pull up

Sizzle Cymbal w/ Mallet Always let ring *p*

Tam-tam

Piano Gliss. inside piano w/ thumb *p*

Violoncello $\text{♩} = 30$ Bow softly below bridge *p* *pp*

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IV

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♩=45

Jet whistle

Flute

Oboe

Snare drum

Sus. Cymbal w/ Mallet

Piano

Celesta

Violoncello

After plucking string, touch pizz. a hairpin or paperclip to the string, and then ad lib further soft plucks and touches during 'w' parts

5

Fl.

Ob.

Pno

Vc.

Bend down

Pull up

3

Hyper-vibrato

pp

8

Fl. *mp*

Ob. *p* Bend down Pull up 3

Snare *p*

Pno *f* *mf* norm.

Vc. *pp* *mf* pizz. gliss.



12

Fl. [T] Trumpet sound (until the end) in the flute, removing the mouthpiece; ad lib
p ad lib dynamics beyond initial marking

Snare *p* *p*

Cym. *pp*

Pno *mf*

Vc. hammer-on gliss. *cresc.*