

Orchestral Set no. 2:

Combray

by Troy Ramos

Written between June and September of 2008

c. 19 minutes

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The Orchestral Set no. 2 contains two movements that could be described as two different perspectives on one object. There are similarities and differences, but the mood of both movements and their reluctance to change tempo both point toward this interpretation.

The first movement is preoccupied with colour; it drifts along with various tremoli and percussive colours shimmering over the top of emphatic, lower-end hits which resonate for some time after impact. This piece is primarily vertical in conception, but it does contain a few linear moments that might anticipate the second movement.

The second movement immediately breaks free from the verticality, with a very long line in the cellos and basses, encouraged by a rumbling tremolo in the timpani. The intention is not to create a radical difference in regard to tempo, but to force a change from the vertical to the linear. This opening section is trying to escape from the previous movement while still looking back over its shoulder, as if to express some doubt at what it has done. The doubt may seem to surface more clearly in the second section, with the return of orchestral colouring, particularly in the percussion. And despite another reference to the first movement in this movement's final section, it reaffirms a linear quality and moves on to make one final, firm declaration.

Instrumentation

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B flat

Bass Clarinet in B flat

Bassoon

2 Horns in F

2 Trumpets in B flat

2 Trombones

Tuba

3 Percussionists:

Timpani (pitches F, A flat, A, E, C)

Large Suspended Cymbal w/ Mallet

Crotales

Gong

Tam-Tam

Bass Drum

Crash Cymbals

Triangle

Vibraphone

Celesta

Harp

Piano

Violins I

Violins II

Violas

Cellos

Double bass

I. Meseglise-la-Vineuse

c. 8'23

Troy Ramos

$\text{♩} = 70$

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

1st Horn in F

2nd Horn in F

1st Trumpet in B \flat

2nd Trumpet in B \flat

Trombone

Tuba

Timpani

Large Sus. Cymbal w/ Mallet

Crotales

Gong

Piano

Vibraphone

Celesta

Violin I

Violin II

Viola

Violoncello

Double bass

mf

p

p

pp

p

ff

f

p

mp

$\text{♩} = 70$

sul pont.

$p < >$

sul pont.

$p < >$

sul pont.

$p < >$

pizz.

ff

p

let ring

pp

9

Picc. *mp*

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Pno

Vln I *p* < *sul pont.*

Vln II *p* < *sul pont.*

Vla *p* < > *sul pont.* *mp*

Vc. *p* *let ring*

Db. *pp* *p* *div.*

15

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Timp. *mf* *mf*

Sus. Cym. bell of cymbal *mf*

Pno. *ff*

Cel. *mp*

Vln I *mf* norm.

Vln II *mf* norm.

Vla. *mp* sul pont.

Vec. *p* arco

Db. *p* *mf* unis.

22

Cl. *p*

B. Cl. *p*

1st Hn *p*

2nd Hn *p*

1st Tpt *p*

2nd Tpt *p*

Tbn. *p*

Tba. *p*

Timp. *mf*

Vln I *mf* *p*

Vln II *mf* *p*

Via *p* sul pont. *mp* norm. pizz.

Vc. *p* sul pont. *mp* norm. pizz.

Db. *mp* sul pont. *mp* norm. pizz.

29

Fl. *p*

Ob. *p*

C. A. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

Tbn.

Tba.

Timp.

Crot.

Vib. *p*

Cel. *p*

Vln I *p*

Vln II *p*

Vla. *pizz.* *mp* *p* *arco* *p*

Vc. *pizz.* *mp* *p* *mp*

Db. *pizz.* *mp* *p* *mp*

II. La Vivonne

Troy Ramos

♩ = 125

c. 10'51

This musical score is for the second movement, "II. La Vivonne," by Troy Ramos. It is written for a full orchestra and string ensemble. The score is in 4/4 time and begins with a tempo marking of quarter note = 125. The key signature is one sharp (F#). The score is divided into two systems. The first system includes the woodwinds (Piccolo, Flute, Oboe, Cor Anglais, Clarinet in Bb, Bass Clarinet in Bb, Bassoon), brass (1st and 2nd Horns in F, 1st and 2nd Trumpets in Bb, Trombone, Tuba), and percussion (Timpani, Bass Drum, Crash Cymbals, Large Suspended Cymbal w/Mallet, Triangle, Tam-tam, Crotales). The second system includes the strings (Violin I, Solo Violin, Violin II, Viola, Violoncello, Double bass) and the Harp and Piano. The score features various dynamics such as *f* (forte) and *mp* (mezzo-piano). The piece concludes with a final chord in the strings and a fermata over the last note of the double bass.

14

B. Cl. *mf*

1st Hn. *mf*

Tbn. *mf*

Timp.

Bass Drum *mf*

Sus. Cym. *mf* let ring

T.-t. *f*

Croc. *p*

Vib. *p*

Vln I *f* *mf*

Vln II *f* *mf*

Vla. *mf*

Vc. *f* *mf*

Db. *f* *mf*

23

1st Hn *f* *ff*

2nd Hn *ff*

1st Tpt *ff*

2nd Tpt *ff*

Tbn. *ff* *dim.*

Tba. *ff* *dim.*

Timp. *mf* *ff* *dim.*

Bass Drum *f* *ff* *dim.*

Crash Cym. *ff* let ring

Sus. Cym. *mf* *f dim.*

Tri. *f*

Vln I *f*

Vln II *f*

Vla. *f* *ff* *dim.*

Vc. *f* *ff* *dim.*

Db. *f* *ff* *dim.*

32

poco rit.

Fl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st Hn.

Tbn.

Tba.

Sus. Cym. *p*

Vib. *mf*

Vln I *mf*

Vln II *mf*

Vla.

Vc. *mf*

Db. *mf*

poco rit.